This program is designed to facilitate and promote innovations in curricular offerings in relation both to interdisciplinary conceptual focus and experimental pedagogical form. It provides support for faculty efforts to develop a curriculum that creatively responds to intellectual needs and modes of teaching/learning that currently fall outside the conventional pattern. Faculty members interested in offering courses that fall outside the aegis of departmental or existing interdisciplinary programs submit such courses directly to the Committee on Educational Affairs by the Registrar’s deadline for course submission in early spring. Courses that fit within the curricula of departments and interdisciplinary programs, even if interdisciplinary or experimental in nature, are found listed within those departments and programs.

**INTR 219 (S) Women in National Politics**

**Cross-listings:** INTR 219  WGSS 219  PSCI 219

**Primary Cross-listing**

This tutorial focuses on the writings and memoirs of black women who have shaped national politics through civil rights and human rights movements in the 21st century. Women studied include: Fannie Lou Hamer, Barbara Jordan, Shirley Chisholm, Angela Davis, Ella Baker, Kathleen Cleaver.

**Class Format:** tutorial

**Requirements/Evaluation:** brief analytical papers and response papers for each week’s readings

**Prerequisites:** none

**Enrollment Limit:** 10

**Enrollment Preferences:** juniors and seniors, sophomores with permission of instructor

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D2)

This course is cross-listed and the prefixes carry the following divisional credit:

INTR 219 (D2) WGSS 219 (D2) PSCI 219 (D2)

Spring 2020

TUT Section: T1  Cancelled

**INTR 223 (S) Image, Imaging, and Imagining: The Brain and Visual Arts**

**Cross-listings:** INTR 223  PSYC 318

**Secondary Cross-listing**

This course will study the intersections of neuroscience and art. The brain interprets the visual world and generates cognitive and emotional responses to what the eyes see. It is also responsible for creating mental images and then directing the artist’s motor output. We will first examine the neural mechanisms of how we perceive what we see. We will investigate how visual artists have used or challenged perceptual cues in their work. Understanding how the brain perceives faces will be used to analyze portraiture. We will consider the influence of neurological and psychological disorders on artistic work. We will examine neuroimaging studies questioning whether the brains of visual artists are specialized differently from non-artists. Finally, we will explore how contemporary artists are using brain images in their artwork, and how ‘outsider’ artists have portrayed brain syndromes and mental states. The class will include field trips to local museums.

**Class Format:** seminar

**Requirements/Evaluation:** a midterm, in class writing assignments, participation in class discussions, and a final project

**Prerequisites:** PSYC 101, an ARTH or ARTS course, or permission of instructor

**Enrollment Limit:** 12

**Enrollment Preferences:** Studio Art majors; Psychology majors

**Expected Class Size:** 12

**Grading:** no pass/fail option, yes fifth course option
Distributions: (D3)
This course is cross-listed and the prefixes carry the following divisional credit:
INTR 223 (D3) PSYC 318 (D3)
Attributes: PSYC Area 1 - Behavioral Neuroscience

Spring 2020
SEM Section: 01   TF 1:10 pm - 2:25 pm   Betty Zimmerberg

INTR 240 (F) Philosophy of Education
Cross-listings: PHIL 240 INTR 240
Secondary Cross-listing
Why are you here? What do you expect to learn? How do you expect to learn? The College Mission Statement says that "Williams seeks to provide the finest possible liberal arts education by nurturing in students the academic and civic virtues, and their related traits of character." How have you already been taught the academic and civic virtues? Where have you been taught them? In school? On the sports field? At home? How did you develop your character? This first-year seminar will examine the philosophy of education through educational autobiographies: works that tell the story of a moral and intellectual education. Each book was chosen by and will be introduced by a professor from a different department, and then Professor of Philosophy Steve Gerrard will continue the discussion.
Requirements/Evaluation: several short papers
Prerequisites: none
Enrollment Limit: 12
Enrollment Preferences: only first-year students
Expected Class Size: 12
Grading: yes pass/fail option, no fifth course option
Distributions: (D2)
This course is cross-listed and the prefixes carry the following divisional credit:
PHIL 240 (D2) INTR 240 (D2)

Fall 2019
SEM Section: 01   TR 9:55 am - 11:10 am   Steven B. Gerrard

INTR 322 (S) Race, Culture, Incarceration
Cross-listings: AFR 322 INTR 322 AMST 322 PSCI 313
Primary Cross-listing
This course explores racially-fashioned policing and incarceration from the Reconstruction era convict prison lease system to contemporary mass incarceration and "stop and frisk" policies of urban areas in the United States. Also explored will be political imprisonment in the United States.
Class Format: seminar
Requirements/Evaluation: brief analytical papers and group presentations.
Prerequisites: none
Enrollment Limit: 19
Expected Class Size: 19
Grading: yes pass/fail option, yes fifth course option
Distributions: (D2)
This course is cross-listed and the prefixes carry the following divisional credit:
AFR 322 (D2) INTR 322 (D2) AMST 322 (D2) PSCI 313 (D2)
Spring 2020
SEM Section: 01      Cancelled

INTR 330  (S)  Femininity, Captivity, and Cultural Politics
This tutorial examines female, pro-feminist leadership for human rights that shapes cultural norms and perceptions of social justice. The tutorial will examine contributions to: activism, literature, art, film, music, theory focused on advocacy democracy.

Requirements/Evaluation: students write primary papers and review papers each week
Prerequisites: none
Enrollment Limit: 10
Expected Class Size: 4
Grading: yes pass/fail option, no fifth course option
Distributions: (D2)
Not offered current academic year

INTR 334  (S)  Radical Theories of Political Struggle: Anti-Black Racism and the Obama Administration
Cross-listings: AFR 334  PSCI 346  INTR 334
Primary Cross-listing
This seminar reviews contemporary theories of "anti-black racism"; their articulation or assimilation within current political movements and mobilizations; and the influence and impact such theories-expressed in and/or as activism-on social justice and civil rights. Critical race theory, Afro-pessimism, feminist/queer theory and the works of the incarcerated are studied. Theorists studied include: Frank Wilderson; Angela Davis; Derrick Bell; Cheryl Harris. Students write weekly mini-reflection papers on assigned readings and collectively make analytical presentations.

Requirements/Evaluation: 1 research paper (50%); 2 presentations with summaries (40%); active engagement in class discussions (10%); weekly student presentations consist of 15 minutes of analysis with written summaries and Q/A; 1st quarter of semester: thesis and outline; 2nd and 3rd quarters: 2-page summaries integrating assigned texts into research analysis; 4th quarter: edit final paper
Prerequisites: familiarity with one of the following: critical race theory; Africana/Black studies; feminist anti-racist political movements
Enrollment Limit: 15
Enrollment Preferences: students will be asked to submit a paragraph on their research interest relevant to the seminar
Expected Class Size: 15
Grading: yes pass/fail option, yes fifth course option
Distributions: (D2)
Not offered current academic year

INTR 343  (S)  Representations of Racial-Sexual Violence from Enslavement to Emancipation
Cross-listings: AFR 343  INTR 343  WGSS 343  AMST 343
Primary Cross-listing
This tutorial examines representations of and resistance to racial-sexual violence in American society, from colonial America to contemporary US culture. Interdisciplinary texts cover history, politics, literature, film, feminist studies, American studies, lgbtq and ethnic/black studies. Books include Southern Horrors; Intimate Matters; Scenes of Subjection; Trauma and Recovery; The Delectable Negro: At the Dark End of the Street; films include Birth of a Nation; Bush Mama; To Kill a Mockingbird. The primary focus is on racial and sexual vulnerability to violence and mobilization for freedom from the 18th-21st centuries.
Class Format: tutorial; students provide primary and response papers and discuss their analyses and theories of social and interpersonal violence.
**Requirements/Evaluation:** weekly primary and response papers

**Prerequisites:** none

**Enrollment Limit:** 10

**Enrollment Preferences:** preference given to juniors and seniors

**Expected Class Size:** 8

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D2)

This course is cross-listed and the prefixes carry the following divisional credit:

AFR 343 (D2) INTR 343 (D2) WGSS 343 (D2) AMST 343 (D2)

**Attributes:** AMST Critical and Cultural Theory Electives JLST Interdepartmental Electives WGSS Racial Sexual + Cultural Diversity Courses

Winter Study

---

**INTR 19 (W) The Restless Collection**

**Cross-listings:** INTR 19 LEAD 19 ARTS 19 ARTH 19

**Secondary Cross-listing**

*The Restless Collection*, led by San Francisco-based independent curator Jordan Stein with curatorial staff from the Williams College Museum of Art (WCMA), investigates the WCMA permanent collection and other regional art collections as resources for the Williams College community and beyond. With an eye toward the coming Presidential election and ideas of resistance, agitation, and power, students will conduct both a broad survey of the WCMA collection and in-depth case studies of several artworks. The course's final project includes generating a speculative exhibition proposal against the backdrop of the current political moment. Fundamental questions include: How is an art collection assembled, let alone maintained and mediated? How is a collection evidence of a certain philosophy or proof of a particular position? Should collecting habits change in times of significant political disquiet? What is an exhibition and who governs the terms of its engagement? How has the form been activated not only by curators, but also by artists as a poem, proposal, or declaration? Through reading, dialogue, and hands-on learning, we develop strategies for how to dust off, contextualize, and re-contextualize complex collection artworks in public art galleries by employing "the exhibition" as a vehicle for ideas. The course further offers the chance to collaborate with WMCA and WC staff, including representatives from various departments, including archives, curatorial, collections, engagement, digital media, installation/preparation, and more. Potential site visits include Hancock Shaker Village, Bennington Museum, Williamstown Historical Society, and other special meetings.  Adjunct Instructor Bio: Jordan Stein is an independent curator and collaborator with an interest in expanded models and methods of exhibition-making, over-looked and under-sung histories of art, and linking the past and present through the varied presentation of critical objects, non-objects, and ideas. He has organized exhibitions in a variety of institutions and scales, including the Berkeley Art Museum and Pacific Film Archive, Artists Space (New York), Matthew Marks Gallery (New York), the Renaissance Society (Chicago), The Glass House (New Canaan, CT), and San Francisco City Hall. He is a co-founder of the interdisciplinary collaborative group Will Brown, which realized over three dozen exhibitions and programs in their Mission District storefront from 2012-2015 before working parasitically with other organizations. He founded Cushion Works, a just-in-time gallery on the second floor of an active cushion-making workshop, in 2017. With Will Brown, he is the author of Bruce Conner: Brass Handles, and with Jason Fulford is the editor of Where to Score, a collection of hippie-era classified advertisements. Please see http://jordanstein.com/ for more information.

**Class Format:** workshop/seminar

**Requirements/Evaluation:** exhibition proposal

**Prerequisites:** keen interest in museums, art collections and culture

**Enrollment Limit:** 8

**Enrollment Preferences:** random selection

**Grading:** pass/fail only

This course is cross-listed and the prefixes carry the following divisional credit:

INTR 19 LEAD 19 ARTS 19 ARTH 19
INTR 99 (W) Indep Study: Interdisciplinary
Open to upperclass students. Students interested in doing an independent project (99) during Winter Study must make prior arrangements with a faculty sponsor. The student and professor then complete the independent study proposal form available online. The deadline is typically in late September. Proposals are reviewed by the pertinent department and the Winter Study Committee. Students will be notified if their proposal is approved prior to the Winter Study registration period.

Class Format: independent study

Grading: pass/fail only