The Tutorial Program offers students a distinctive opportunity to take a heightened form of responsibility for their own intellectual development. No student is required to take a tutorial course, but any student with the appropriate qualifications and interests is invited to do so.

Tutorials place much greater weight than regular courses—or even small seminars—on student participation. They aim to teach students how to develop and present arguments; listen carefully, and then refine their positions in the context of a challenging discussion; and respond quickly and cogently to critiques of their work. Tutorials place particular emphasis on developing analytical skills, writing abilities, and the talents of engaging in rigorous conversation and oral debate.

Since the program's inception in 1988, students have ranked tutorials among the most demanding—and rewarding—courses they have taken at Williams. While not designed to be more difficult than other courses, tutorials are nonetheless challenging, with frequent writing assignments and the expectation that students will be well prepared to participate actively and effectively in weekly discussions. At the same time, students have consistently placed tutorials among the most enriching and consequential courses they have taken. They have appreciated the close attention to their writing and argumentation skills; the opportunity to be held accountable, in a detailed way, for the extended implications of their ideas; the chance to develop their oral abilities as they engage in debate; and the close intellectual bonds tutorials build between teachers and students, and students with each other. Many students have formed important advising and mentoring relationships with their tutorial teachers.

The ways in which particular tutorials are conducted vary across the disciplines, but here is a description of how most tutorials at Williams are organized:

Tutorials are usually limited to 10 students. At the start of term, the instructor divides the students into pairs. Each pair meets weekly with the instructor for roughly one hour. Many tutorial courses begin and end the term with a group seminar, and in a few departments, instructors hold weekly group meetings of all tutorial members to provide background information designed to facilitate the students' independent work. But at the heart of every tutorial is the weekly meeting between the instructor and two students. At these weekly meetings, one student delivers a prepared essay or presentation (e.g., an analysis of a text or work of art, a discussion of a problem set, a report on laboratory exercises, etc.) pertaining to the assignment for that week, while the other student—and then the instructor—offer a critique. In the following week, students switch roles. Typically, students write five or six essays (usually in the range of 4-7 pages) during the term, and offer five or six critiques of their partners' work.

**Registration**

Students pre-register for tutorials as they would any other course. Because of limited enrollments and the special logistical arrangements involved in organizing tutorials, students may not drop a tutorial after 4:00 pm on the day before the first scheduled organizational meeting of the semester. It is important that students determine, before the start of the term, their interest in and commitment to the course, and consult with the instructor if necessary.

Tutorials may not be taken on a pass/fail basis.

**AFR 207 (F) "Out of Africa": Cinematic Por(Be)trayals of a Continent** (DPE) (WS)

**Cross-listings:** AFR 207  ARTH 207

**Secondary Cross-listing**

This tutorial provides a focused study of the politics / poetics of visualization and identification associated with film and cinema about Africa from past to present. From colonial-era propaganda newsreels about Africa’s 'fighting men' to contemporary white-savior narratives that exploit current socio-political ruptures on the continent for epic effect, films about Africa produced by a primarily Western cinematic regime have proven themselves to be highly effective apparatuses for framing "Africa" as a concept to be summoned time and time again to tell different stories for different audiences, and in doing so privilege particular viewpoints and imaginaries. This tutorial will provide a space for robust discussion and debate about the various representative tropes, conceptualizations, and visualizations that have been used to shape the contours of "Africa" as understood by a primarily Western audience from past to present, and how these same tropes in many ways have come to define the nature of the relationship between film / cinema and the continent over the history of their engagement. In doing so, it will also address how strategic displays and narratives deployed by cinematic productions often support specific power dynamics that locate an idea of "Africa" within paradigms of specific cultural and political understanding. In zeroing in on how such films promote targeted realities for people and places within the continent, this tutorial will address how "Africa" in Western film and cinematic traditions is positioned within a particular framework of understanding that is more often than not irrevocably tethered to a Western imaginary.
Requirements/Evaluation: targeted bi-monthly writing assignments (5-7 pages in length) and bi-monthly peer response papers (2 pages in length)
Prerequisites: none
Enrollment Limit: 10
Enrollment Preferences: Art History majors and seniors
Expected Class Size: 10
Grading: no pass/fail option, no fifth course option
Distributions: (D2) (DPE) (WS)
This course is cross-listed and the prefixes carry the following divisional credit:
AFR 207 (D2) ARTH 207 (D1)
Writing Skills Notes: This course fulfills Writing Skills requirements through its focus on the development of writing proficiency in terms of writing mechanics, syntax, and organization. It is also designed to help students craft a general approach to formulating a well-articulated, compelling argument. Students will receive extensive feedback on bi-monthly writing assignments from both the instructor and their peers as well as a comprehensive mid-semester critique from the instructor.
Difference, Power, and Equity Notes: This course fulfills DPE requirements through its exploration of issues of ‘authentic’ representation as they have been applied to representations of "Africa" displayed within the contexts of Western film and cinema. Through discussions of cultural capital and the politics of representation, students analyze how a general African 'identity' has been dictated by Western film culture and how this hegemony is currently being disrupted by an emergent generation of African artists and filmmakers.
Attributes: FMST Core Courses

Fall 2019
TUT Section: T1 TBA Michelle M. Apotsos

AFR 276 (S) Black Europeans
Cross-listings: COMP 276 GERM 276 AFR 276
Secondary Cross-listing
This course explores the invisibility of Black Europeans from the Enlightenment to the present with a particular focus on French, German, Austrian, Dutch, British, and Russian history. With the European Enlightenment as point of departure, the tutorial investigates the large presence of Blacks as objectified subjects in paintings and decorative artifacts of the 18th and 19th centuries while interrogating their century-long absence from European historiography until fairly recently. In this tutorial, we will start discussing the significance of the Code Noir (1685) as well as the major economic impact of the Atlantic Slave Trade on European countries such as Great Britain, France, and the Netherlands. We will read historical biographies about a handful of outstanding Black Europeans in France (composer Monsieur de Saint George), Germany (Prussian officer Gustav Sabac el Cher, philosopher Wilhelm Anton Amo), Austria (royal tutor Angelo Soliman), Holland (Prince Kwasi Boachi), and Russia (military leader Abram Petrovitch Gannibal) during the 18th and 19th centuries, study paintings and decorative artifacts of the 18th and 19th centuries depicting black servants--such as Hyacinthe Rigaud's Portrait of Marquise de Louville (1708), Nicolas Lancret's The Escaped Bird (1730), and Manet's Olympia (1863) to name a few--and watch the biopic Belle by Amma Asante (2013), narrating the life of black heiress Dido Elizabeth Belle in 18th-century England. We will also do a quick survey of 20th-century European cinema, that has until now cast very few black actors in supporting and leading roles, and we will ponder the representation of black people in recent films that were commercially successful at the box office (such as Les Intouchables by Nakache/Toledano, France 2011). Finally, we will reflect on the deep roots of European colonialism that takes the form of national debates surrounding the naming of chocolate-coated treats and licorice sweets (Têtes de nègre, Mohrenkopf, and Negerkuss) or of a controversy around cultural identity resulting from the grotesque depiction of black men in folkloric tradition (like Zwarte Piet in the Netherlands).
Requirements/Evaluation: six 5- to 7-page argumentative papers; six 2- to 3-page response papers; final paper optional
Prerequisites: none
Enrollment Limit: 10
Enrollment Preferences: first-years, sophomores, and juniors
Expected Class Size: 8
Grading: no pass/fail option, no fifth course option
Distributions: (D2)
AFR 343 (S) Representations of Racial-Sexual Violence from Enslavement to Emancipation

Cross-listings: AFR 343  INTR 343  WGSS 343  AMST 343

Secondary 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: 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

Spring 2020

TUT Section: T1    Cancelled

AFR 369 (S) African Art and the Western Museum (DPE) (WS)

Cross-listings: AFR 369  ARTH 308

Secondary Cross-listing

This tutorial provides a focused study of the issues associated with the exhibition of African objects within Western institutions from the formative period of the practice in the early 19th century to the modern era. Covering topics ranging from early collection and display methodologies to exhibition-based practice in the contemporary digital era, this tutorial will provide an opportunity for robust discussion about the interactions that have occurred between the arts of Africa and the Western museum over the lengthy history of their engagement. Students will investigate the nature of the cross-cultural dialogues taking place and the politics of display at work in regional museum spaces that display African art towards fleshing out how exhibitions function through the strategic organization and display of objects. In other words, students will explore how the dialogues created between objects and individuals often speak to the voices and agendas that collide, collaborate, and even compete with each other within the environment of the museum.

Requirements/Evaluation: field trips to area museums, targeted writing assignments 5-7 pages in length, and peer response papers (two of each type per month)

Prerequisites: none

Enrollment Limit: 10

Enrollment Preferences: Art History and African Studies Majors

Expected Class Size: 10
Grading:  no pass/fail option,     no fifth course option

Distributions:  (D2)  (DPE)  (WS)

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

AFR 369 (D2) ARTH 308 (D1)

Writing Skills Notes: Targeted bi-monthly writing assignments (5-7 pages in length) and bi-monthly peer response papers (2 pages in length).

Difference, Power, and Equity Notes: Explores issues of 'authentic' representation as it applies to African artifacts displayed within the contexts of Western art museums. Through discussions of cultural capital, rights of seeing, and the politics of representation, students analyze how the meaning of African 'art' has been dictated by a Western museum culture and how one can disrupt this hegemony through strategic exhibition and display practices.

Spring 2020
TUT Section: T1  TBA  Michelle M. Apotsos

AMST 142  (F)  AlterNatives: Indigenous Futurism and Science Fiction  (DPE)

Cross-listings: AMST 142  STS 142

Primary Cross-listing

Indigenous people occupy a paradoxical position in time. On one hand, as survivors of genocide and occupation, they are already post-apocalyptic, occupying what many Indigenous thinkers argue is "our ancestor's dystopia." On the other hand, Indigenous people are relegated to the past in settler and colonial discourses, which, in relying heavily on notions of contact, authenticity, and vanishing, preclude Indigenous peoples from not only futurity, but from modernity and associated visions of science and technology too. This tutorial explores how Native science fiction imagines and enacts futurity from this paradoxical Indigenous temporality. Looking across numerous national and transnational Indigenous contexts, in addition to different kinds of media, including short stories, novels, visual art, video games, films, and online platforms like second life, this tutorial foregrounds the ways in which science fiction functions as a mode of Indigenous theory, knowledge production, and claiming of not only the future but of the past and present, as well. Pairing media readings with works in science fiction and Indigenous studies, we will explore the role of indigeneity in the founding and tropes of European and settler science fiction, Native "slipstream" and eco SF, post-post-apocalyptic thinking, space travel and frontiers, Native pessimism, and Indigenous technologies and epistemologies cast into the future. We will pay careful attention to the political stakes of these narratives and expression for Indigenous sovereignty and self-determination.

Requirements/Evaluation:  attendance and participation, weekly 2- to 4-page written responses to class readings, short fiction prompts, and your partner's writing

Prerequisites:  permission of instructor

Enrollment Limit:  10

Enrollment Preferences:  American Studies majors and Science and Technology Studies concentrators

Expected Class Size:  10

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

Distributions:  (D2)  (DPE)

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

AMST 142 (D2) STS 142 (D2)

Difference, Power, and Equity Notes: This course will underscore the ways in which structures like race, gender, sexuality, and colonialism are deeply imbedded in every form of cultural production, and will highlight how imagining the future otherwise has real impact and import in the lives and political existence colonized people.

Attributes:  AMST Arts in Context Electives  AMST Comp Studies in Race, Ethnicity, Diaspora

Fall 2019
TUT Section: T1  TBA  Eli Nelson

AMST 275  (F)  American Drama: Hidden Knowledge
The Buddha is said to have identified three things that cannot stay hidden: the sun, the moon, and the truth. What's the secret? Who is lying? Who is breaking the rules? American drama abounds with hidden knowledge and false representations. (This is not surprising: theatre is always on some level a deceptive practice, a place where one person pretend's to be another, and where what is spoken is always open to skeptical scrutiny. We might say theatre is always lying as much as lying is always theatre.) This tutorial course will examine what lies hidden in American plays from the late nineteenth century to the early twenty-first. Beginning with excerpted critical and historical writings on secrecy and lying (The Adventures of Pinocchio, Machiavelli's The Prince, Thomas Carlson's Lying and Deception: Theory and Practice, among others), we will proceed to a set of American plays from across a wide spectrum of playwrights, including Eugene O'Neill, Edward Albee, Sarah Ruhl, Arthur Miller, Amy Herzog, Susan Glaspell, Sophie Treadwell, Annie Baker, and others. Student papers will explore how hidden knowledge structures dramatic action, how different characters create and respond to untruths, and what can we learn in particular from American drama about a national relationship to honesty and its opposites.

Requirements/Evaluation: weekly papers/response papers; weekly meeting with instructor and tutorial partner

Prerequisites: none

Enrollment Limit: 10

Enrollment Preferences: Theatre and English majors

Expected Class Size: 10

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

Distributions: (D2)

This course is cross-listed and the prefixes carry the following divisional credit:
AMST 275 (D2) COMP 275 (D1) ENGL 224 (D1) THEA 275 (D1)

Attributes: AMST Arts in Context Electives
ANTH 134  (S) Leaving the World Behind: The Literature of Reclusion  (DPE) (WS)

Cross-listings: CHIN 134 REL 134 COMP 134 ANTH 134

Secondary Cross-listing

Living in a time of political and social turmoil, Confucius told his followers: “When the realm has the Way, show yourself; when it lacks the way, hide.” Reclusion here is a moral choice, justified by the ethical decline of the state. But it could also be a mortal necessity in a period in which government service was a distinctly hazardous pursuit. In other contexts becoming a hermit could instead be figured as aesthetic stance meant to preserve one’s artistic integrity against the dominant claims of society. This course looks at the literature of reclusion-living a life of seclusion from society-in a range of different cultures and periods, from ancient China to contemporary America. With sources that include poems, essays, novels, and films, we will investigate a set of issues surrounding radical seclusion. What different forms does reclusion take? Can one be a hermit without being completely separated from society? What is the relationship between hermits and the state-to what extent does one depend on the other? What are the philosophical and moral implications of eremitism? Is separating oneself from human society an inherently immoral act? What is the relationship between reclusion and technology in the contemporary world? What is the nature of solitude and can it be experienced in a group (for example, in contemporary “intentional communities”)? While most of our work will focus on textual analysis, there will be an experiential component to the course as well. Each student will design and implement their own experiment in (short-term) eremitism.

Class Format: experiential component

Requirements/Evaluation: tutorial papers, responses, and an individual project

Prerequisites: none

Enrollment Limit: 10

Enrollment Preferences: first-year students, Chinese majors, Religion majors, Anthropology majors

Expected Class Size: 10

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

Distributions: (D2) (DPE) (WS)

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

CHIN 134 (D1) REL 134 (D2) COMP 134 (D1) ANTH 134 (D2)

Writing Skills Notes: Students will write a 5- to 7-page paper every other week for a total of five papers. On weeks in which they are not writing, they will critique their partner's paper. Papers will receive substantial writing-based feedback from both the instructor and partner.

Difference, Power, and Equity Notes: This course provides students with the opportunity to analyze the shaping of social differences and dynamics of unequal power. Acts of reclusion are often ways that individuals can challenge the dominance of the state and other structures of authority indirectly. Modes of reclusion can differ substantially depending on the social standing of the recluse. These are issues that we will examine in the course.

Spring 2020

TUT Section: T1  TBA  Christopher M. B. Nugent

ANTH 246  (F)(S) India’s Identities: Nation,Community, & Individual

Cross-listings: ASST 246 ANTH 246 WGSS 246 REL 246

Secondary Cross-listing

This tutorial considers India's legacy as a booming Asian democracy that is built upon deep and enduring divisions. Why is India's growing population so often described in terms of multiple identities or fragmenting oppositions—including religion, gender, caste, and class? What are the historic roots and recollections of key moments of structural violence in modern Indian history that produce ongoing social conflict as well as social fluidity? We pay particular attention to key historic moments such as Partition, and key communal riots in Gujarat, Hyderabad, and Delhi as well as regions of India such as Jammu & Kashmir in order to understand the struggle for individual subjectivity and identity within a landscape of stark social hierarchies. We will cover climate emergencies, resource scarcities, and ongoing struggles for power and status across very different parts of India. Our readings include ethnographic, sociological, historical analyses as well as fiction, oral history, and popular media sources that attempt to portray India’s diverse and fragmented society.

Class Format: meetings weekly, weekly writing, and discussion
Requirements/Evaluation: weekly writing assignments and tutorial attendance every week
Prerequisites: none
Enrollment Limit: 10
Enrollment Preferences: majors in Anthropology and Sociology, Religion, Asian Studies, or Women's, Gender & Sexuality Studies
Expected Class Size: 10
Grading: no pass/fail option, no fifth course option
Distributions: (D2)
This course is cross-listed and the prefixes carry the following divisional credit:
ASST 246 (D2) ANTH 246 (D2) WGSS 246 (D2) REL 246 (D2)
Writing Skills Notes: Weekly writing, writing chats, intensive feedback on writing grammar, style, argument every week.
Difference, Power, and Equity Notes: This course fulfills the Difference, Power, and Equity by theorizing the ways that social power and equity have been and continue to be a source of struggle and division within Indian society. It analyzes the ways that communities have used religion, gender, ethnicity, and caste to struggle for power and status within Indian society.
Attributes: GBST South + Southeast Asia Studies Electives PHLH Bioethics + Interpretations of Health WGSS Racial Sexual + Cultural Diversity Courses

Fall 2019
TUT Section: T1 Cancelled

Spring 2020
TUT Section: T1 TBA Kim Gutschow

ANTH 269 (F)(S) Mindsight: Mindfulness and Medicine (DPE) (WS)
Cross-listings: REL 269 STS 269 ANTH 269 ASST 269
Primary Cross-listing
This course offers a social analysis and historical genealogy of meditation and mindfulness from its roots as a Buddhist practice through its modern applications in a variety of social settings including hospitals and clinics, schools & communities where it has been used to improve health outcomes, education outcomes, and other social outcomes. Throughout, we are interested in the scientific evidence that have tried to show how meditation and mindfulness can alter human experience, behavior, and well-being. We begin by considering how mindfulness and meditation practices were introduced and developed by the Buddha and continue to be taught and practiced today in contemporary settings, before turning to the rapid rise of scientific research on mindfulness in recent decades. How and why has research on mindfulness and meditation exploded since 2000 and how does this relate to better understandings of human emotions, human behavior, and human development? We critically examine the use and misuse of modern technologies and models developed by clinical psychiatry and biomedicine to better understand the relationship between the human brain, behavior, and emotions. We ask how meditation and mindfulness has been used to improve the training of doctors & teachers, as well as patient/provider encounters. Throughout, we are interested in how applied research and interventions of mindfulness training with medical training, schools, and other social domains has been used to generate a 'science of personal transformation' that is trying to harness the adaptability of human minds, brains, & behaviors. Students will be expected to engage in mindfulness practices during the semester.
Class Format: weekly tutorial, context-based learning, experiential learning
Requirements/Evaluation: weekly tutorial papers and discussion
Prerequisites: a course on Buddhism is preferred but not required
Enrollment Limit: 10
Enrollment Preferences: ANTH, SOC, REL, ASST majors; PHLH, STS concentrators; seniors and juniors
Expected Class Size: 10
Grading: no pass/fail option, no fifth course option
Distributions: (D2) (DPE) (WS)
This course is cross-listed and the prefixes carry the following divisional credit:
REL 269 (D2) STS 269 (D2) ANTH 269 (D2) ASST 269 (D2)
Writing Skills Notes: This class will involve weekly tutorial essays of 1200 or 600 words, written feedback on every essay, and a mid-semester 'writing chat' with the instructor to improve patterns in writing.

Difference, Power, and Equity Notes: This class fulfills the Difference, Power, and Equity requirement because it will explore the ways that mindfulness can alleviate pervasive and population wide health issues in the US including rising rates of hypertension, anxiety, and mental health issues that are exacerbated by stress related to social inequality and structural violence. It explores and critiques the ways that mindfulness has been marketed as an elite and non-inclusive practice within the US.

Attributes: GBST South + Southeast Asia Studies Electives  PHLH Social Determinants of Health

Fall 2019
TUT Section: T1  TBA  Kim Gutschow

Spring 2020
TUT Section: T1  Cancelled

ANTH 328  (F)  Emotions and the Self

Everyone everywhere experiences emotions, and everyone everywhere is faced with the task of conceptualizing a self-hood and its place in the social world. This course analyzes a variety of recent attempts in the social sciences to come to grips with topics that have long been avoided: the nature of the interior experience and an epistemological framework for its cross-cultural comparison. Exploring the borderlands between anthropology, sociology, and psychology, we will bring the tools of ethnographic analysis to bear on central pan-human concepts: emotions and the self. By examining these phenomena as they occur in other cultures, we will be better placed to apprehend and challenge the implicit (and often unconsciously held) assumptions about emotions and the self in our own culture, both in daily life and in academic psychological theory. What are emotions? Are they things--neuro-physiological states--or ideas--sociocultural constructions? How are they to be described; compared? What is the self? How are selves constructed and constituted? How do various cultures respond to categories of emotion and self, and how can we develop a sense of the relationship between self and emotion?

Requirements/Evaluation: typical for that of a tutorial
Prerequisites: none; open to first-year students with instructor's consent
Enrollment Limit: 10
Expected Class Size: 10
Grading: no pass/fail option,  no fifth course option
Distributions: (D2)
Attributes: AMST Critical and Cultural Theory Electives

Fall 2019
TUT Section: T1  TBA  Peter Just

ARAB 212  (S)  Distant Encounters: East Meets West in the Art of the European Middle Ages  (WS)

Cross-listings: REL 210  ARAB 212  ARTH 212

Secondary Cross-listing

In this tutorial, students will investigate the rich artistic consequences -- in architecture, manuscript illumination, mosaic, sculpture, panel painting, fresco, metalwork, and other minor arts -- of European contact with the Eastern Mediterranean between approximately 300 and 1450 CE. From the beginnings of Christianity, pilgrims from Europe made the long journey to sacred sites in the Holy Land (extending across parts of present-day Egypt, Israel, Syria, and Turkey). When these sites became less accessible with the spread of Islam in the seventh century, Europeans sought to recreate the sites at home. Later, from 1095 onward, Christian Europeans attempted to reclaim and hold the Holy Land from non-Christians by force, through an ill-fated series of five major and several lesser "crusades." Over the centuries, before, during, and after the Crusades, exposure to the peoples, ideas, and cultures of the Eastern Mediterranean also came through trade and through the travel and settlement of non-Europeans in Europe itself, particularly in Spain, Sicily, and Venice. Together, through open discussion, we will explore artistic production within each of these different cross-cultural contexts of East-West encounter. In the process, we will reflect on how art could function as a conduit for the exchange of ideas in the Middle Ages, and how it could be used both to negotiate and to intensify cultural difference.

Requirements/Evaluation: participation in discussion; five 5-7-page tutorial papers (one of which will be revised as a final writing assignment); five
1-2-page response papers

Prerequisites: none

Enrollment Limit: 10

Enrollment Preferences: First- and second-year students, but open to all

Expected Class Size: 10

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

Distributions: (D1) (WS)

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

REL 210 (D2) ARAB 212 (D1) ARTH 212 (D1)

Writing Skills Notes: In this tutorial, students will develop skills of critical reading and focus on how to craft clear and persuasive arguments of their own. To help them achieve these goals, they will receive timely comments on their written work, especially the five 5-7-page papers they will submit, with suggestions for improvement.

Attributes: ARTH pre-1800 Courses

Spring 2020

TUT Section: T1 TBA Peter D. Low

ARAB 215 (S) The Veil: History and Interpretations (DPE) (WS)

Cross-listings: ARAB 215 WGSS 110 HIST 110

Secondary Cross-listing

This tutorial will consider the history and the changing meanings of the veil (hijab) and its many manifestations (e.g. burqa, chador, niqab), starting with the earliest religious traditions and the status of women in Islamic law. We will then proceed to examine imperialist and orientalist representations of gender in the Middle East, the rise of Islamic feminism and finally consider the emergence and return of the veil in recent years in the Middle East, North America, Asia and Europe.

Requirements/Evaluation: each week each student will either write a 5- to 7-page essay on assigned readings or offer a 2-page critique of their partner's paper; by semester's end each student will have written a minimum of 40 pages

Prerequisites: first-year or sophomore standing; juniors or seniors with permission of instructor

Enrollment Limit: 10

Enrollment Preferences: first-years, and then sophomores who have not previously taken a 100-level seminar and those with demonstrated interest in the Middle East

Expected Class Size: 10

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

Distributions: (D2) (DPE) (WS)

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

ARAB 215 (D2) WGSS 110 (D2) HIST 110 (D2)

Writing Skills Notes: Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

Difference, Power, and Equity Notes: This tutorial considers the veil in many different cultural contexts and time periods and how it has multiple and complex meanings. What does the veil mean and how do people interpret it? Is it empowering or is it subjugation?

Attributes: HIST Group E Electives - Middle East

Spring 2020

TUT Section: T1 TBA Magnús T. Bernhardsson

ARTH 207 (F) "Out of Africa": Cinematic Por(Be)trayals of a Continent (DPE) (WS)

Cross-listings: AFR 207 ARTH 207
This tutorial provides a focused study of the politics / poetics of visualization and identification associated with film and cinema about Africa from past to present. From colonial-era propaganda newsreels about Africa’s ‘fighting men’ to contemporary white-savior narratives that exploit current socio-political ruptures on the continent for epic effect, films about Africa produced by a primarily Western cinematic regime have proven themselves to be highly effective apparatuses for framing “Africa” as a concept to be summoned time and time again to tell different stories for different audiences, and in doing so privilege particular viewpoints and imaginaries. This tutorial will provide a space for robust discussion and debate about the various representative tropes, conceptualizations, and visualizations that have been used to shape the contours of “Africa” as understood by a primarily Western audience from past to present, and how these same tropes in many ways have come to define the nature of the relationship between film / cinema and the continent over the history of their engagement. In doing so, it will also address how strategic displays and narratives deployed by cinematic productions often support specific power dynamics that locate an idea of “Africa” within paradigms of specific cultural and political understanding. In zeroing in on how such films promote targeted realities for people and places within the continent, this tutorial will address how “Africa” in Western film and cinematic traditions is positioned within a particular framework of understanding that is more often than not irrevocably tethered to a Western imaginary.

Requirements/Evaluation: targeted bi-monthly writing assignments (5-7 pages in length) and bi-monthly peer response papers (2 pages in length)
Prerequisites: none
Enrollment Limit: 10
Enrollment Preferences: Art History majors and seniors
Expected Class Size: 10
Grading: no pass/fail option, no fifth course option
Distributions: (D1) (DPE) (WS)

This course is cross-listed and the prefixes carry the following divisional credit:
AFR 207 (D2) ARTH 207 (D1)

Writing Skills Notes: This course fulfills Writing Skills requirements through its focus on the development of writing proficiency in terms of writing mechanics, syntax, and organization. It is also designed to help students craft a general approach to formulating a well-articulated, compelling argument. Students will receive extensive feedback on bi-monthly writing assignments from both the instructor and their peers as well as a comprehensive mid-semester critique from the instructor.

Difference, Power, and Equity Notes: This course fulfills DPE requirements through its exploration of issues of 'authentic' representation as they have been applied to representations of “Africa” displayed within the contexts of Western film and cinema. Through discussions of cultural capital and the politics of representation, students analyze how a general African 'identity' has been dictated by Western film culture and how this hegemony is currently being disrupted by an emergent generation of African artists and filmmakers.

Attributes: FMST Core Courses
**Requirements/Evaluation:** participation in discussion; five 5-7-page tutorial papers (one of which will be revised as a final writing assignment); five 1-2-page response papers

**Prerequisites:** none

**Enrollment Limit:** 10

**Enrollment Preferences:** First- and second-year students, but open to all

**Expected Class Size:** 10

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

**Distributions:** (D1) (WS)

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

REL 210 (D2) ARAB 212 (D1) ARTH 212 (D1)

**Writing Skills Notes:** In this tutorial, students will develop skills of critical reading and focus on how to craft clear and persuasive arguments of their own. To help them achieve these goals, they will receive timely comments on their written work, especially the five 5-7-page papers they will submit, with suggestions for improvement.

**Attributes:** ARTH pre-1800 Courses

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**Spring 2020**

TUT Section: T1 TBA Peter D. Low

**ARTH 231 (S) Art, Life, and Death: Locating Women in Italian Renaissance Art (WS)**

**Cross-listings:** WGSS 231 ARTH 231

**Primary Cross-listing**

Renaissance art is the stuff of blockbuster museum exhibitions, mass tourist pilgrimage, and record auction prices. From our modern vantage point, the cultural accomplishment of the 15th and 16th centuries in Italy clearly has the ability to astound. Calling to mind the inimitable imagination of Botticelli, the scientific genius of Leonardo, or the superhuman creativity of Michelangelo brings into focus an inspiring narrative of individual accomplishment, innovation, and progress (ideals we easily understand and may well share). This is an important story we still tell of human achievement. This tutorial explores a critical question: where are the women in this narrative? Women were not typically artists, so how might we bring their roles, force, and power into focus? To do this, we will turn away from the grand historical narrative we so easily recognize and enter a more foreign world: a realm of everyday experience in which art—never created for its own sake—was powerful, and mattered to people. Art shaped realities and mediated the fundamental questions of life and death, from power, sexuality, love, desire, and self-definition, to mortality and communion with divinity. When we approach Renaissance art on its own terms, our picture expands to include women, their lives, and what they themselves wanted to see. In addition to secondary scholarship, we will pay close attention to primary sources (including images themselves), giving students ample change to forge original arguments: one of the central goals of the tutorial.

**Class Format:** some tutorial meetings will be conducted at local museums

**Requirements/Evaluation:** engaged reading and conversation; five 5-page tutorial papers (with revisions to one of these as final project); five 1- to 2-page responses to partner's tutorial papers

**Prerequisites:** first-year and sophomore students (this class is open to students with no experience in art history)

**Enrollment Limit:** 10

**Enrollment Preferences:** a statement of interest will be requested in the event the course is over-enrolled

**Expected Class Size:** 10

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

**Distributions:** (D1) (WS)

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

WGSS 231 (D2) ARTH 231 (D1)

**Writing Skills Notes:** This course's fundamental goal is to support opportunity and skills to construct compelling and original written arguments. Tutorial partners will share standards and guidelines for strong writing with instructor: common concepts and language for critique, discussion, and applause. We will consider the power of argument inextricable from the quality of writing, and thus address writing issues, strategies, and successes in a deep way, organically and consistently, in every tutorial meeting.
ARTH 239  (F) Social Media in the Nineteenth Century: Prints and Pictorial Persuasion  (WS)
This tutorial surveys the public lives of printed pictures in Europe between 1789 and 1914. Though the history of print extends well beyond these chronological limits, the so-called "long nineteenth century" witnessed the invention of new printmaking technologies. Larger audiences could now stay abreast of the period's revolutions, wars, and breakthroughs both in science and in fashion. Designed for students who have no prior experience studying art history, the course will begin with an overview of printmaking techniques before moving on to focused case studies that include pornographic political engravings made during the French Revolution, etchings created by the Spanish artist Francisco de Goya, and the manipulation of self and space made possible by early photography. We will analyze how these works were produced in multiples, circulated by publishers and dealers, and consumed by viewers across Europe. Readings in cultural theory, intellectual history, the history of technology, and art history will help students develop their own interdisciplinary approach to the print. Together we will ask: what makes this medium social? How is cultural critique made visible? What can print cultures teach us about today's practices of engaging with images digitally?

Requirements/Evaluation: alternating weekly essays (4-5 pages) and responses (2 pages) as well as discussion; three group meetings in WCMA, the Clark, and Chapin Library
Prerequisites: none
Enrollment Limit: 10
Enrollment Preferences: first- and second-year students
Expected Class Size: 6
Grading: no pass/fail option, no fifth course option
Distributions: (D1) (WS)
Writing Skills Notes: In this course, students will write a minimum of 20 pages broken up over several shorter analytical essays. Moreover, they will also write brief responses to their partners' essays in which they consider the craft of writing and composition. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.
Attributes: ARTH post-1800 Courses

ARTH 308  (S) African Art and the Western Museum  (DPE) (WS)
Cross-listings: AFR 369  ARTH 308
Primary Cross-listing
This tutorial provides a focused study of the issues associated with the exhibition of African objects within Western institutions from the formative period of the practice in the early 19th century to the modern era. Covering topics ranging from early collection and display methodologies to exhibition-based practice in the contemporary digital era, this tutorial will provide an opportunity for robust discussion about the interactions that have occurred between the arts of Africa and the Western museum over the lengthy history of their engagement. Students will investigate the nature of the cross-cultural dialogues taking place and the politics of display at work in regional museum spaces that display African art towards fleshing out how exhibitions function through the strategic organization and display of objects. In other words, students will explore how the dialogues created between objects and individuals often speak to the voices and agendas that collide, collaborate, and even compete with each other within the environment of the museum.

Requirements/Evaluation: field trips to area museums, targeted writing assignments 5-7 pages in length, and peer response papers (two of each type per month)
Prerequisites: none
Enrollment Limit: 10
Enrollment Preferences: Art History and African Studies Majors
Expected Class Size: 10
Grading: no pass/fail option, no fifth course option
Distributions: (D1) (DPE) (WS)

This course is cross-listed and the prefixes carry the following divisional credit:
AFR 369 (D2) ARTH 308 (D1)

Writing Skills Notes: Targeted bi-monthly writing assignments (5-7 pages in length) and bi-monthly peer response papers (2 pages in length). Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

Difference, Power, and Equity Notes: Explores issues of ‘authentic’ representation as it applies to African artifacts displayed within the contexts of Western art museums. Through discussions of cultural capital, rights of seeing, and the politics of representation, students analyze how the meaning of African ‘art’ has been dictated by a Western museum culture and how one can disrupt this hegemony through strategic exhibition and display practices.

Spring 2020
TUT Section: T1 TBA Michelle M. Apotsos

ARTH 342 (S) Monuments and Miniatures: Architecture and Painting in India (WS)

Cross-listings: ASST 342 ARTH 342

Primary Cross-listing
This tutorial is designed to provide an in-depth comparative study of two of the most important cultural expressions in the history of the Indian Subcontinent: Architecture and Painting. From sprawling pleasure gardens and palaces to iconic tomb complexes and temples, the built environment has served various cultural, religious and communal functions in India. Intimate in scale, and made primarily for an elite audience, miniature painting has also performed a key role in preserving and transmitting cultural values over time and space. Despite obvious differences in scale and scope, architectural monuments and miniature paintings produced for manuscripts and albums reflect similar creative impulses. They are also often linked through their relationship to text, and can be interpreted through contemporaneous literature. In the tutorial, students will be asked to make careful analyses of the iconography, symbolism and historical frameworks of monumental architecture and miniature painting in India. Original literature in translation and recent scholarly essays will help provide the framework for considering the artworks from the perspective of their patrons, creators and audiences. We will also consider the shifting roles and meanings of these artworks through the ages. For example, what was the original symbolism of the Taj Mahal, and how has it become a highly contested, political space in contemporary India? How did grand picture albums from the seventeenth century, made for some of the most powerful emperors in global history, function as tools for political self-fashioning? And what do their modern reception as part of Western museum collections tell us about the transformation of India during the British colonial period?

Requirements/Evaluation: bi-weekly writing assignments 5-7 pages in length, short peer response papers, field trips to local museums

Prerequisites: none, open to all students

Enrollment Limit: 10

Expected Class Size: 6

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

Distributions: (D1) (WS)

This course is cross-listed and the prefixes carry the following divisional credit:
ASST 342 (D1) ARTH 342 (D1)

Writing Skills Notes: Bi-weekly 5-7 pages long papers. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

Attributes: ARTH pre-1800 Courses

Spring 2020
TUT Section: T1 Cancelled

ARTS 323 (F) Colour Function

This tutorial places colour as a central consideration in our object making. Experiments and discussions will include development of dyes and inks,
foraging for colours, understanding palettes and their relationship to 'the tasteful' and 'the garish', 'beautiful' and 'the unpleasant', colour blocking, monochromes, culture and colour, and the relationship between a variety of pigments, their medium of suspension, and the material they stain or sit directly on top of, unstable. In this way, we will work with a large selection of media and the assignments will be both foundational and highly experimental; you are creating a hundred new colours within a strict grid—you are mixing two new colours through light and projection alone, with no guides. The course is open to anyone who has taken advanced classes in printmaking + drawing, sculpture, and photography.

**Class Format:** the class will meet in tutorial pairs once a week and collectively whenever there is a skill workshop

**Requirements/Evaluation:** weekly assignments and final project; participation, generosity towards studio and studio members; attendance

**Prerequisites:** any 200-level art studio class or submit a portfolio for consideration

**Enrollment Limit:** 10

**Enrollment Preferences:** Art Studio majors

**Expected Class Size:** 6

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

**Distributions:** (D1)

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Fall 2019

TUT Section: T1   R 9:55 am - 12:35 pm   Pallavi Sen

**ASST 246 (F)(S) India’s Identities: Nation, Community, & Individual**

**Cross-listings:** ASST 246 ANTH 246 WGSS 246 REL 246

**Secondary Cross-listing**

This tutorial considers India’s legacy as a booming Asian democracy that is built upon deep and enduring divisions. Why is India’s growing population so often described in terms of multiple identities or fragmenting oppositions—including religion, gender, caste, and class? What are the historic roots and recollections of key moments of structural violence in modern Indian history that produce ongoing social conflict as well as social fluidity? We pay particular attention to key historic moments such as Partition, and key communal riots in Gujarat, Hyderabad, and Delhi as well as regions of India such as Jammu & Kashmir in order to understand the struggle for individual subjectivity and identity within a landscape of stark social hierarchies. We will cover climate emergencies, resource scarcities, and ongoing struggles for power and status across very different parts of India. Our readings include ethnographic, sociological, historical analyses as well as fiction, oral history, and popular media sources that attempt to portray India’s diverse and fragmented society.

**Class Format:** meetings weekly, weekly writing, and discussion

**Requirements/Evaluation:** weekly writing assignments and tutorial attendance every week

**Prerequisites:** none

**Enrollment Limit:** 10

**Enrollment Preferences:** majors in Anthropology and Sociology, Religion, Asian Studies, or Women’s, Gender & Sexuality Studies

**Expected Class Size:** 10

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

**Distributions:** (D2)

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

ASST 246 (D2) ANTH 246 (D2) WGSS 246 (D2) REL 246 (D2)

**Writing Skills Notes:** Weekly writing, writing chats, intensive feedback on writing grammar, style, argument every week.

**Difference, Power, and Equity Notes:** This course fulfills the Difference, Power, and Equity by theorizing the ways that social power and equity have been and continue to be a source of struggle and division within Indian society. It analyzes the ways that communities have used religion, gender, ethnicity, and caste to struggle for power and status within Indian society.

**Attributes:** GBST South + Southeast Asia Studies Electives PHLH Bioethics + Interpretations of Health WGSS Racial Sexual + Cultural Diversity Courses

Fall 2019
ASST 269  (F)(S)  Mindsight: Mindfulness and Medicine  (DPE) (WS)

Cross-listings: REL 269  STS 269  ANTH 269  ASST 269

Secondary Cross-listing
This course offers a social analysis and historical genealogy of meditation and mindfulness from its roots as a Buddhist practice through its modern applications in a variety of social settings including hospitals and clinics, schools & communities where it has been used to improve health outcomes, education outcomes, and other social outcomes. Throughout, we are interested in the scientific evidence that have tried to show how meditation and mindfulness can alter human experience, behavior, and well-being. We begin by considering how mindfulness and meditation practices were introduced and developed by the Buddha and continue to be taught and practiced today in contemporary settings, before turning to the rapid rise of scientific research on mindfulness in recent decades. How and why has research on mindfulness and meditation exploded since 2000 and how does this relate to better understandings of human emotions, human behavior, and human development? We critically examine the use and misuse of modern technologies and models developed by clinical psychiatry and biomedicine to better understand the relationship between the human brain, behavior, and emotions. We ask how meditation and mindfulness has been used to improve the training of doctors & teachers, as well as patient/provider encounters. Throughout, we are interested in how applied research and interventions of mindfulness training with medical training, schools, and other social domains has been used to generate a 'science of personal transformation' that is trying to harness the adaptability of human minds, brains, & behaviors. Students will be expected to engage in mindfulness practices during the semester.

Class Format: weekly tutorial, context-based learning, experiential learning

Requirements/Evaluation: weekly tutorial papers and discussion

Prerequisites: a course on Buddhism is preferred but not required

Enrollment Limit: 10

Enrollment Preferences: ANTH, SOC, REL, ASST majors; PHLH, STS concentrators; seniors and juniors

Expected Class Size: 10

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

Distributions:  (D2)  (DPE) (WS)

This course is cross-listed and the prefixes carry the following divisional credit:
REL 269 (D2)  STS 269 (D2)  ANTH 269 (D2)  ASST 269 (D2)

Writing Skills Notes: This class will involve weekly tutorial essays of 1200 or 600 words, written feedback on every essay, and a mid-semester 'writing chat' with the instructor to improve patterns in writing.

Difference, Power, and Equity Notes: This class fulfills the Difference, Power, and Equity requirement because it will explore the ways that mindfulness can alleviate pervasive and population wide health issues in the US including rising rates of hypertension, anxiety, and mental health issues that are exacerbated by stress related to social inequality and structural violence. It explores and critiques the ways that mindfulness has been marketed as an elite and non-inclusive practice within the US.

Attributes: GBST South + Southeast Asia Studies Electives  PHLH Social Determinants of Health

Fall 2019
TUT Section: T1  TBA  Kim Gutschow

Spring 2020
TUT Section: T1  Cancelled

ASST 342  (S)  Monuments and Miniatures: Architecture and Painting in India  (WS)

Cross-listings: ASST 342  ARTH 342

Secondary Cross-listing
This tutorial is designed to provide an in-depth comparative study of two of the most important cultural expressions in the history of the Indian Subcontinent: Architecture and Painting. From sprawling pleasure gardens and palaces to iconic tomb complexes and temples, the built environment
has served various cultural, religious and communal functions in India. Intimate in scale, and made primarily for an elite audience, miniature painting has also performed a key role in preserving and transmitting cultural values over time and space. Despite obvious differences in scale and scope, architectural monuments and miniature paintings produced for manuscripts and albums reflect similar creative impulses. They are also often linked through their relationship to text, and can be interpreted through contemporaneous literature. In the tutorial, students will be asked to make careful analyses of the iconography, symbolism and historical frameworks of monumental architecture and miniature painting in India. Original literature in translation and recent scholarly essays will help provide the framework for considering the artworks from the perspective of their patrons, creators and audiences. We will also consider the shifting roles and meanings of these artworks through the ages. For example, what was the original symbolism of the Taj Mahal, and how has it become a highly contested, political space in contemporary India? How did grand picture albums from the seventeenth century, made for some of the most powerful emperors in global history, function as tools for political self-fashioning? And what do their modern reception as part of Western museum collections tell us about the transformation of India during the British colonial period?

Requirements/Evaluation: bi-weekly writing assignments 5-7 pages in length, short peer response papers, field trips to local museums

Prerequisites: none, open to all students

Enrollment Limit: 10

Expected Class Size: 6

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

Distributions: (D1) (WS)

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

ASTR 342 (D1) ARTH 342 (D1)

Writing Skills Notes: Bi-weekly 5-7 pages long papers. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

Attributes: ARTH pre-1800 Courses

Spring 2020

TUT Section: T1 Cancelled

ASTR 404 (S) Unsolved Problems in Galaxy Evolution

Cross-listings: ASTR 404

Primary Cross-listing

In this tutorial, we will learn about galaxies and their evolution by focusing on some of the key mysteries astronomers are trying to solve. Questions may include: How do galaxies turn their gas supply into stars? Is there a universal initial mass function for star formation? What is the origin of multiple stellar populations in globular clusters? Why do some galaxies cease star formation? Which galaxies reionized the universe? We will discuss the nature of each unsolved problem, debate the theories proposed to answer it, and consider how future progress might be made.

Requirements/Evaluation: student's papers, responses to the partner's papers, and problem sets

Prerequisites: ASTR 111 and PHYS 142 or 151 or permission of instructor

Enrollment Limit: 10

Expected Class Size: 6

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

Distributions: (D3)

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

ASTR 404 (D3)

Spring 2020

TUT Section: T1 TBA Anne Jaskot

ASTR 412 (F) Heliophysics

Cross-listings: ASTR 412 PHYS 412
We study all aspects of the Sun, our nearest star. This semester follows the total solar eclipses of August 21, 2017, whose totality crossed the U.S. from coast to coast, and the July 2, 2019, total solar eclipse that crossed Chile and Argentina. In addition to discussing our observations of these eclipses and what has been learned about the solar atmosphere from eclipse research, we discuss the solar interior (including the Nobel-prize-winning solar neutrino experiment and helioseismology), the photosphere, the chromosphere, the corona, and the solar wind. We discuss the Sun as an example of stars in general. We discuss both theoretical aspects and observational techniques, including work at recent total solar eclipses. We discuss results from current spacecraft, including the Solar and Heliospheric Observatory (SOHO), the Solar Dynamics Observatory, the Sun Watcher (SWAP), and Hinode (Sunrise), and the new GOES/UVSI (Solar Ultraviolet Imager) run by an alumnus as well as additional Total Solar Irradiance measurements from ACRIMSAT and SORCE. We will discuss the role of solar observations in confirming Einstein’s General Theory of Relativity with the bending of light at the 1919, 1922, and 2017 total solar eclipses as well as gravitational redshift measurements in solar spectral lines, extending our discussion to the recent “chirp” of gravitational radiation reported from several colliding black holes and neutron stars observed with the Laser Interferometer Gravitational-wave Observatory (LIGO). We hope to observe the transit of Mercury across the face of the Sun on November 11, 2019, during the semester; we also discuss our data analysis of recent transits of Mercury we observed from the ground and from space (most recently in May 2016). We will highlight the 2004 and 2012 transits of Venus across the face of the Sun as observed from Earth, the first such transits of Venus since 1882, as well as our work in observing transits of Venus from Jupiter with the Hubble.

Requirements/Evaluation: biweekly tutorial presentations; biweekly response to colleagues’ presentations
Prerequisites: ASTR 111 or a 200-level Physics course; or permission of the instructor
Enrollment Limit: 10
Expected Class Size: 10
Grading: no pass/fail option, no fifth course option
Distributions: (D3)
This course is cross-listed and the prefixes carry the following divisional credit:
ASTR 412 (D3) PHYS 412 (D3)

BIOL 421  (F)  Thermoregulation: From Molecules to Organisms
Thermal physiology involves the study of molecular events, organ systems, and organism-environmental interactions that are involved with heat production and temperature maintenance. The area of thermal physiology has been around for over 100 years. However, only in the last 5-7 years has the science progressed to understanding basic fundamental mechanisms for generating and regulating heat production. This tutorial will focus on four questions: 1) how do organisms generate heat? 2) how do organisms sense the temperature in the environment? 3) how do organisms integrate information about the environment (temperature, humidity, time of day, etc.) with internal information (deep body temperature, energy stores, etc.) to regulate their metabolic production of heat? 4) how do animals make “the decision” to enter a state of torpor?
Requirements/Evaluation: five 4- to 5-page papers; five 1- to 2-page response papers; tutorial presentations; contribution to the intellectual enterprise
Prerequisites: BIOL 205 or permission of instructor
Enrollment Limit: 10
Enrollment Preferences: senior Biology majors that have not had a 400-level course, followed by senior Biology majors, followed by junior Biology majors
Expected Class Size: 10
Grading: no pass/fail option, no fifth course option
Unit Notes: does not satisfy the distribution requirement for the Biology major
Distributions: (D3)
Attributes: NSCI Group C Electives
BIOL 430  (S) Genome Sciences: At the Cutting Edge  (WS)

Research in genomics has integrated and revolutionized the field of biology, including areas of medicine, plant biology, microbiology, and evolutionary biology. Moreover, recent developments in "metagenomics" (genomic studies of entire communities of microorganisms in natural environments, such as the mammalian gut and the deep sea) and "metatranscriptomics" (studies of genome wide changes in expression and mRNA levels in natural communities of organisms) have generated unprecedented knowledge about the genomic potential of a community and the in situ biological activity of different ecological niches. In this course we will explore how research in these and related areas, including proteomics, have advanced our fundamental understanding of (1) organisms in the three domains of life, and their interactions and evolutionary relationships; (2) biological systems and environments, such as the human body, extreme environments, and the oceans; (3) strategies for solving global challenges in medicine, agriculture, energy resources, and environmental sciences. During the course, students will meet each week for one hour with a tutorial partner and the instructor. Every other week, students will present a written and oral critical analysis of the assigned research articles. On alternate weeks, students will question/critique the work of their colleague.

Requirements/Evaluation:  five (4-5 page) papers, tutorial presentations, and the student's effectiveness as a critic

Prerequisites:  BIOL 202

Enrollment Limit:  10

Enrollment Preferences:  open to juniors and seniors; senior Biology majors who have not taken a 400-level course

Expected Class Size:  10

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

Unit Notes:  BIMO, BIGP; does not satisfy the distribution requirement for the Biology major

Distributions:  (D3)  (WS)

Writing Skills Notes:  Weekly written assignments consisting of four-page critique papers (five total during a semester) and two-page response papers (five total during a semester). Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

Attributes:  BIGP Recommended Courses  BIMO Interdepartmental Electives

Spring 2020

TUT Section: T1  TR 9:55 am - 11:10 am  Claire S. Ting

CHIN 134  (S) Leaving the World Behind: The Literature of Reclusion  (DPE)  (WS)

Cross-listings:  CHIN 134  REL 134  COMP 134  ANTH 134

Primary Cross-listing

Living in a time of political and social turmoil, Confucius told his followers: "When the realm has the Way, show yourself; when it lacks the way, hide." Reclusion here is a moral choice, justified by the ethical decline of the state. But it could also be a mortal necessity in a period in which government service was a distinctly hazardous pursuit. In other contexts becoming a hermit could instead be figured as aesthetic stance meant to preserve one's artistic integrity against the dominant claims of society. This course looks at the literature of reclusion-living a life of seclusion from society-in a range of different cultures and periods, from ancient China to contemporary America. With sources that include poems, essays, novels, and films, we will investigate a set of issues surrounding radical seclusion. What different forms does reclusion take? Can one be a hermit without being completely separated from society? What is the relationship between hermits and the state-to what extent does one depend on the other? What are the philosophical and moral implications of eremitism? Is separating oneself from human society an inherently immoral act? What is the relationship between reclusion and technology in the contemporary world? What is the nature of solitude and can it be experienced in a group (for example, in contemporary "intentional communities")? While most of our work will focus on textual analysis, there will be an experiential component to the course as well. Each student will design and implement their own experiment in (short-term) eremitism.

Class Format: experiential component

Requirements/Evaluation:  tutorial papers, responses, and an individual project

Prerequisites:  none

Enrollment Limit:  10

Enrollment Preferences:  first-year students, Chinese majors, Religion majors, Anthropology majors
**Expected Class Size:** 10  
**Grading:** no pass/fail option, no fifth course option  
**Distributions:** (D1)  (DPE) (WS)

This course is cross-listed and the prefixes carry the following divisional credit:
CHIN 134 (D1) REL 134 (D2) COMP 134 (D1) ANTH 134 (D2)

**Writing Skills Notes:** Students will write a 5- to 7-page paper every other week for a total of five papers. On weeks in which they are not writing, they will critique their partner's paper. Papers will receive substantial writing-based feedback from both the instructor and partner.

**Difference, Power, and Equity Notes:** This course provides students with the opportunity to analyze the shaping of social differences and dynamics of unequal power. Acts of reclusion are often ways that individuals can challenge the dominance of the state and other structures of authority indirectly. Modes of reclusion can differ substantially depending on the social standing of the recluse. These are issues that we will examine in the course.

Spring 2020  
TUT Section: T1    TBA    Christopher M. B. Nugent  
TUT Section: T1    TBA    Christopher M. B. Nugent

**COMP 215 (F) Cults of Personality  (WS)**  
**Cross-listings:** RUSS 219  COMP 215

**Secondary Cross-listing**
First uttered by Soviet leader Nikita Khrushchev in 1956, the phrase “cult of personality” was formulated to discredit the hero-worship that accompanied Joseph Stalin's iron-fisted rule of the Soviet Union. Since then, the phrase has gained currency as a condemnation of a variety of seemingly all-powerful leaders in oppressive political regimes, including China's Mao Zedong, Iran's Ayatollah Khomeini, and the ruling Kim family in North Korea. In this course, we will examine the phenomenon of the cult of personality from a variety of perspectives, beginning with the cult surrounding Stalin and ending with that of Vladimir Putin. Our course material will encompass scholarship from multiple disciplines, including history, sociology, political science, cultural and media studies, as well as artistic expression typically labeled propaganda in literature, the visual arts, and film. Although our course will begin in the Soviet Union and end in contemporary Russia, we will explore how the cult of personality has been adapted and updated for different cultural and political purposes in fascist Germany, Italy, and Spain, China, Iran, North Korea, and Cuba. All readings will be in English, and all films will have English subtitles.

**Requirements/Evaluation:** completion of weekly reading and writing assignments, as well as active engagement during tutorial sessions  
**Prerequisites:** none  
**Enrollment Limit:** 10  
**Enrollment Preferences:** first-year students  
**Expected Class Size:** 10  
**Grading:** no pass/fail option, no fifth course option  
**Distributions:** (D1)  (WS)

This course is cross-listed and the prefixes carry the following divisional credit:
RUSS 219 (D1) COMP 215 (D1)

**Writing Skills Notes:** Students will be writing papers (5-6 pages) every other week and receiving detailed feedback on their writing with the expectation that they will identify areas in need of improvement and work on these throughout the semester. The course will also require that students write one paper together with their tutorial partner and that they rewrite two different papers, one at midterm and the other at the end of the term.

Fall 2019  
TUT Section: T1    TBA    Julie A. Cassiday

**COMP 231 (F) Postmodernism  (WS)**  
**Cross-listings:** COMP 231  ENGL 266
Primary Cross-listing

In one definition, postmodernism in art and literature is what you get when you combine modernism's radical experimentation with pop culture's easy appeal. This term has been used to describe works from Andy Warhol's paintings of Campbell's soup cans and Jean Baudrillard's critical essays on Disneyland to Murakami Haruki's euphoric conspiracy novels. Theorists of the postmodern have argued that it represents not only a radical change in aesthetic sensibilities, but a fundamentally new relationship between art, language, and society. In this tutorial, we will read some of the most important theoretical essays defining the postmodern (essays which themselves often embrace this playful and sometimes ironic style), and we will pair them with artistic texts that are said to illustrate the features of postmodernism. The latter will be mainly novels and short stories from around the world, but one feature of this theory is a flattening of the distinction between high and low culture as well as between the written and the visual, so we will also examine examples from architecture, visual art, and/or broader pop culture. Texts will include essays by Jean Baudrillard, Fredric Jameson, Jean-François Lyotard, and others; novels and short stories by writers like Don DeLillo, Italo Calvino, and Murakami Haruki; painting and sculpture associated with Pop Art and Superflat; the architecture of Williamstown-area museums; etc. Writing assignments will focus on reading the theoretical texts closely and applying their ideas to the artistic texts in creative and interesting ways. Open to sophomores as well as advanced students.

Class Format: after an introductory lecture meeting, students will meet with the instructor in pairs for approximately an hour each week

Requirements/Evaluation: participation plus 4 papers (4-5 pages), 2 short papers (1-2 pages), and 4 peer critiques (1 page)

Prerequisites: a previous literature or critical theory course at Williams plus sophomore standing or higher, or permission of instructor

Enrollment Limit: 10

Enrollment Preferences: Comparative Literature majors, students with a demonstrated interest

Expected Class Size: 10

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

Distributions: (D1) (WS)

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

COMP 231 (D1) ENGL 266 (D1)

Writing Skills Notes: Students will write several regularly spaced papers that build on one another by revisiting, extending, and/or rewriting earlier material. Students will receive detailed written feedback from the instructor on each paper, addressing argument, organization, and style, as well as written peer feedback on the longer papers. (See requirements for details about the number and type of assignments.)

Attributes: ENGL Criticism Courses

Fall 2019

TUT Section: T1 TBA Christopher A. Bolton

COMP 275 (F) American Drama: Hidden Knowledge

Cross-listings: AMST 275 COMP 275 ENGL 224 THEA 275

Secondary Cross-listing

The Buddha is said to have identified three things that cannot stay hidden: the sun, the moon, and the truth. What's the secret? Who is lying? Who is breaking the rules? American drama abounds with hidden knowledge and false representations. (This is not surprising: theatre is always on some level a deceptive practice, a place where one person pretends to be another, and where what is spoken is always open to skeptical scrutiny. We might say theatre is always lying as much as lying is always theatre.) This tutorial course will examine what lies hidden in American plays from the late nineteenth century to the early twenty-first. Beginning with excerpted critical and historical writings on secrecy and lying (The Adventures of Pinocchio, Machiavelli's The Prince, Thomas Carlson's Lying and Deception: Theory and Practice, among others), we will proceed to a set of American plays from across a wide spectrum of playwrights, including Eugene O'Neill, Edward Albee, Sarah Ruhl, Arthur Miller, Amy Herzog, Susan Glaspell, Sophie Treadwell, Annie Baker, and others. Student papers will explore how hidden knowledge structures dramatic action, how different characters create and respond to untruths, and what we can learn in particular from American drama about a national relationship to honesty and its opposites.

Requirements/Evaluation: weekly papers/response papers; weekly meeting with instructor and tutorial partner

Prerequisites: none

Enrollment Limit: 10

Enrollment Preferences: Theatre and English majors

Expected Class Size: 10
This course is cross-listed and the prefixes carry the following divisional credit:

AMST 275 (D2) COMP 275 (D1) ENGL 224 (D1) THEA 275 (D1)

Attributes: AMST Arts in Context Electives

Fall 2019
TUT Section: T1 TBA Robert E. Baker-White

COMP 276 (S) Black Europeans

Cross-listings: COMP 276 GERM 276 AFR 276

Primary Cross-listing

This course explores the invisibility of Black Europeans from the Enlightenment to the present with a particular focus on French, German, Austrian, Dutch, British, and Russian history. With the European Enlightenment as point of departure, the tutorial investigates the large presence of Blacks as objectified subjects in paintings and decorative artifacts of the 18th and 19th centuries while interrogating their century-long absence from European historiography until fairly recently. In this tutorial, we will start discussing the significance of the Code Noir (1685) as well as the major economic impact of the Atlantic Slave Trade on European countries such as Great Britain, France, and the Netherlands. We will read historical biographies about a handful of outstanding Black Europeans in France (composer Monsieur de Saint George), Germany (Prussian officer Gustav Sabac el Cher, philosopher Wilhelm Anton Amo), Austria (royal tutor Angelo Soliman), Holland (Prince Kwasi Boachi), and Russia (military leader Abram Petrovitch Gannibal) during the 18th and 19th centuries, study paintings and decorative artifacts of the 18th and 19th centuries depicting black servants—such as Hyacinthe Rigaud's Portrait of Marquise de Louville (1708), Nicolas Lancret's The Escaped Bird (1730), and Manet's Olympia (1863) to name a few—and watch the biopic Belle by Amma Asante (2013), narrating the life of black heiress Dido Elizabeth Belle in 18th-century England. We will also do a quick survey of 20th-century European cinema, that has until now cast very few black actors in supporting and leading roles, and we will ponder the representation of black people in recent films that were commercially successful at the box office (such as Les Intouchables by Nakache/Toledano, France 2011). Finally, we will reflect on the deep roots of European colonialism that takes the form of national debates surrounding the naming of chocolate-coated treats and licorice sweets (Têtes de nègre, Mohrenkopf, and Negerkuss) or of a controversy around cultural identity resulting from the grotesque depiction of black men in folkloric tradition (like Zwarte Piet in the Netherlands).

Requirements/Evaluation: six 5- to 7-page argumentative papers; six 2- to 3-page response papers; final paper optional

Prerequisites: none

Enrollment Limit: 10

Enrollment Preferences: first-years, sophomores, and juniors

Expected Class Size: 8

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

Distributions: (D1)

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

COMP 276 (D1) GERM 276 (D1) AFR 276 (D2)

Spring 2020
TUT Section: T1 TBA Christophe A. Kone

COMP 352 (S) Mysticism: Vision, Writing, History (WS)

Cross-listings: ENGL 374 REL 374 COMP 352

Secondary Cross-listing

The promise of God's real presence in the world lies at the heart of Christianity as a messianic and scriptural faith. But mystics, who seek out and bear witness to their own experiences of the divine, have often been viewed with suspicion by church and state authorities. At stake in these confrontations between orthodoxy and the individual witness are questions of knowledge and power. To whom does God speak, who speaks for God, and how can anyone, whether mystic or priest, be certain? We will learn how these questions have inflected certain passages in the history of Christian belief and
practice: the flourishing culture of mystical writing by medieval women, the efforts of some Protestant sects to distribute authority more horizontally, and early modern philosophers' criticisms of prophecy and fanaticism. But our deepest concerns will be literary and aesthetic. What modes of writing did mystics use to express what was, in fact, inexpressible? What role did visual art play in visionary experience? And how has mysticism influenced the work two of the twentieth century's most significant theorists of language, Ludwig Wittgenstein and Jacques Derrida?

Requirements/Evaluation: biweekly 5-page papers, biweekly 2-page response papers, thoughtful participation in class discussions

Prerequisites: a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam

Enrollment Limit: 10

Enrollment Preferences: English majors and those intending to major in English

Expected Class Size: 10

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

Distributions: (D1) (WS)

This course is cross-listed and the prefixes carry the following divisional credit:
ENGL 374 (D1) REL 374 (D2) COMP 352 (D1)

Writing Skills Notes: This course will develop students' writing skills through biweekly 5-page analytical papers and biweekly 2-page response papers. Written feedback will be provided by the instructor and by the tutorial partner. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

Attributes: ENGL Literary Histories A

Spring 2020
TUT Section: T1 TBA Emily Vasiliauskas

CSCI 356  (F) Advanced Algorithms (QFR)
This course explores advanced concepts in algorithm design, algorithm analysis and data structures. Areas of focus will include algorithmic complexity, randomized and approximation algorithms, geometric algorithms, and advanced data structures. Topics will include combinatorial algorithms for packing, and covering problems, algorithms for proximity and visibility problems, linear programming algorithms, approximation schemes, hardness of approximation, search, and hashing.

Class Format: this class will follow the meeting structure of a tutorial, with groups of three or four

Requirements/Evaluation: weekly problem sets, several small programming projects, weekly paper summaries, and a small, final project

Prerequisites: CSCI 256; CSCI 361 is recommended but not required

Enrollment Limit: 10

Enrollment Preferences: current or expected Computer Science majors

Expected Class Size: 10

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

Distributions: (D3) (QFR)

Fall 2019
TUT Section: T1 TBA William J. Lenhart

CSCI 374  (S) Machine Learning  (QFR)
This tutorial examines the design, implementation, and analysis of machine learning algorithms. Machine Learning is a branch of Artificial Intelligence that aims to develop algorithms that will improve a system's performance. Improvement might involve acquiring new factual knowledge from data, learning to perform a new task, or learning to perform an old task more efficiently or effectively. This tutorial will cover examples of supervised learning algorithms (including decision tree learning, support vector machines, and neural networks), unsupervised learning algorithms (including k-means and expectation maximization), and possibly reinforcement learning algorithms (such as Q learning and temporal difference learning). It will also introduce methods for the evaluation of learning algorithms, as well as topics in computational learning theory.

Requirements/Evaluation: presentations, problem sets, programming exercises, empirical analyses of algorithms, critical analysis of current
Prerequisites: CSCI 136 and CSCI 256 or permission of instructor
Enrollment Limit: 10
Enrollment Preferences: Computer Science majors
Expected Class Size: 10
Grading: no pass/fail option, no fifth course option
Distributions: (D3) (QFR)
Attributes: COGS Interdepartmental Electives

Spring 2020
TUT Section: T1 TBA Andrea Danyluk

ECON 214 (S) The Economics and Ethics of CO2 Offsets (WS)
Cross-listings: POEC 214 ECON 214 ENVI 212
Primary Cross-listing

Some electric utilities and other CO2 emission polluters are allowed to purchase carbon offsets to achieve a portion of their mandated emissions cuts, in effect, to pay others to reduce carbon emissions in their stead. Some individuals, college and universities, and for-profit and non-profit institutions have chosen voluntarily to purchase carbon offsets as a way of reducing their carbon footprint. But do offsets actually succeed in reducing carbon emissions? What separates a legitimate offset from one that is not? How should we measure the true impact of an offset? How do carbon offsets compare to other policies for reducing carbon emissions in terms of efficiency, equity, and justice? Is there something inherently wrong about "commodifying" the atmosphere? Is there something inherently wrong about selling or buying the right to pollute? Should colleges and universities be using the purchase of offsets to achieve "carbon neutrality?"

Class Format: meetings with the instructor in pairs for one hour each week
Requirements/Evaluation: a 5- to 7-page paper every other week; a 3-page written critique every other week; one re-write paper
Prerequisites: ECON 110 or the equivalent, permission of instructor
Enrollment Limit: 10
Enrollment Preferences: first-year students and sophomores intending to major in Economics and/or to major or concentrate in Environmental Studies
Expected Class Size: 10
Grading: no pass/fail option, no fifth course option
Distributions: (D2) (WS)

This course is cross-listed and the prefixes carry the following divisional credit:
POEC 214 (D2) ECON 214 (D2) ENVI 212 (D2)

Writing Skills Notes: Each student will write five 5-7 page papers on which I will provide written feedback regarding grammar, style, and argument. Each student will write five 3-page critiques of their partner's papers. As the final assignment, each student will revise one of their five papers.
Attributes: ENVI Environmental Policy POEC Comparative POEC/Public Policy Courses

Spring 2020
TUT Section: T1 TBA Ralph M. Bradburd

ECON 532 (S) Inclusive Growth: The Role of Social Safety Nets

Designing and implementing effective national strategies to promote inclusive economic growth can require difficult policy reforms, sometimes with adverse short-term impacts for vulnerable groups within society. Social safety nets provide a pro-poor policy instrument that can balance trade and labor market reform, fiscal adjustments (such as reduced general subsidies) and other economic policies aimed at enabling better market performance. In addition, social safety nets help the poor to cope with shocks to their livelihoods, promoting resilience, human capital development and sometimes high-return risk-taking. This tutorial will offer students the opportunity to explore the role of social safety nets in promoting inclusive
economic growth, drawing on case studies from Africa, Asia, Latin America and Eastern Europe. The first part of the tutorial will define social safety nets within the broader context of social protection, examining the diversity of instruments and their linkages to economic growth. The second part will delve more deeply into the design and implementation of effective interventions, assessing program choice, affordability, targeting, incentives and other issues. The third part will analyze the role of social safety nets in supporting economic growth strategies, drawing on international lessons of experience.

Requirements/Evaluation: students will write five papers during the term, and will prepare and deliver formal comments on five papers written by other students

Prerequisites: none

Enrollment Limit: 10

Expected Class Size: 10

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

Distributions: (D2)

Attributes: POEC Comparative POEC/Public Policy Courses

Spring 2020

TUT Section: T1 TBA Michael Samson

ECON 534 (S) Long Term Fiscal Challenges

This tutorial will address the conceptual and theoretical issues that confront policy makers when they face policy challenges that are likely to emerge only over the medium- to long-term and that have important budgetary implications. It will explore the strategies and approaches that a number of countries have attempted to develop to bring the long-term into their current policy and budgetary planning processes. Students will be exposed to different long-term challenges that have important budgetary implications, including aging populations, health care, climate change, energy and infrastructure, artificial intelligence, and water. The course will consider the specific policy challenges that arise for each and the ways in which different countries are addressing them.

Requirements/Evaluation: students will write five papers during the term, and will prepare and deliver formal comments on five papers written by other students

Prerequisites: permission of instructor for undergraduates

Enrollment Limit: 10

Enrollment Preferences: CDE students and undergraduates with permission of the instructor

Expected Class Size: 10

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

Distributions: (D2)

Attributes: POEC Comparative POEC/Public Policy Courses

Spring 2020

TUT Section: T1 TBA Peter S. Heller

ECON 538 (S) Resilience and Macroeconomic Policy

Despite tremendous improvements in combating global hunger and child mortality, an increasing number of the world's population continue to live in fragile conditions, buffeted by conflict, forced migration, weak governance, and state inability to deliver basic services to its citizens. Setting macroeconomic policy is difficult in such countries. Not only are decisions affected by policymakers' distorted incentives and governments' internal conflicts, fragility also deteriorates policy transmission mechanisms and constrains policy spaces. This course aims at identifying the causes and consequences of fragility and at discussing how policies should be changed to enhance resilience in such countries. The course will, first, look into the definition and characteristics of fragility, its numerical representation, and its causes and main consequences. The course will also highlight how policy is made in states of fragility, in particular, fiscal policy, monetary policy, exchange rate policy, export promotion policy, etc.), as well as consider policy interactions. Finally, the course will focus on efforts to mitigate fragility and enhance resilience in such countries, including the role of structural policies and that of international financial institutions.
ENGL 131 (F) All About Sonnets (WS)

Fourteen lines in a fixed pattern. When Sir Thomas Wyatt introduced the sonnet to England in the 1500s with his translations of Petrarch, the form quickly became entrenched in English, and has been in regular use ever since. Originally penned as expressions of idealized love, sonnets soon expanded to address other kinds of emotionally intense relationships—to God, Nature, art, a particular place, the State, oppressors—while still, obsessively, returning to love in all its myriad forms. This makes the sonnet, deeply personal though it is, also a kind of pocket-sized literary tradition, as each new generation of poets extends, disrupts, and comments upon the whole history of sonnets. “A sonnet is a moment’s monument,” wrote D.G. Rossetti (in, of course, a sonnet)—speaking of the sonnet’s tendency to offer just a snapshot of the poet’s mental and emotional state—but the tradition of producing numbered sequences of sonnets can also string those moments into a kind of narrative. Similarly, while the sonnet is founded in strong feeling, it is also obsessed with logic, delighting in logical argumentation, contradictions and paradoxes. This course will focus on a broad range of sonnets, historically, geographically and thematically, as well as criticism and theory relating to sonnets. Studying sonnets that are variously inspiring, devastating, and lol funny, we will become Sonnet Experts, while developing broadly useful skills in careful reading, concise writing and sound argumentation. Poets will include Shakespeare, Wordsworth, Keats, Elizabeth Barret Browning, DG and Christina Rossetti, Claude McKay, Edna St. Vincent Millay, John Berryman, Seamus Heaney, Vikram Seth, and many, many more. No prior experience with poetry is presumed.

Class Format: first week in regular class meetings, followed by weekly tutorial meetings in pairs

Requirements/Evaluation: five tutorial essays 3-5 pages; five responses to partners tutorial essays; 10 sonnet paraphrases and/or “prose sonnets;” thoughtful participation in tutorial meetings

Prerequisites: none

Enrollment Limit: 10

Enrollment Preferences: first-year students

Expected Class Size: 10

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

Distributions: (D1) (WS)

Writing Skills Notes: Bi-weekly short analytic papers (1000 words) which will be critiqued in tutorial meetings and revised as needed. Bi-weekly critique of partner's paper. Regular sonnet paraphrases and or “prose sonnets” that will be critiqued for linguistic precision and succinctness.
say theatre is always lying as much as lying is always theatre.) This tutorial course will examine what lies hidden in American plays from the late
nineteenth century to the early twenty-first. Beginning with excerpted critical and historical writings on secrecy and lying (The Adventures of Pinocchio,
Machiavelli’s The Prince, Thomas Carlson's Lying and Deception: Theory and Practice, among others), we will proceed to a set of American plays
from across a wide spectrum of playwrights, including Eugene O'Neill, Edward Albee, Sarah Ruhl, Arthur Miller, Amy Herzog, Susan Glaspell, Sophie
Treadwell, Annie Baker, and others. Student papers will explore how hidden knowledge structures dramatic action, how different characters create
and respond to untruths, and what can we learn in particular from American drama about a national relationship to honesty and its opposites.

Requirements/Evaluation: weekly papers/response papers; weekly meeting with instructor and tutorial partner

Prerequisites: none

Enrollment Limit: 10

Enrollment Preferences: Theatre and English majors

Expected Class Size: 10

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

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:
AMST 275 (D2) COMP 275 (D1) ENGL 224 (D1) THEA 275 (D1)

Attributes: AMST Arts in Context Electives

Fall 2019

TUT Section: T1 TBA Robert E. Baker-White

ENGL 234 (S) The Video Essay

While students today are subject to an unprecedented flood of moving images, few have had the chance to think critically about film and video. Fewer
still have had the opportunity to think with the medium, exploiting the resources of film and video in their efforts to understand how they work on
viewers. The Video Essay offers the chance to do that. After being introduced to the fundamentals of film analysis and trained in the use of Adobe
Premiere Pro, students will spend the semester alternately making short video essays and commenting on the essays produced by their partners.
Please note that this is primarily a course in film analysis: students will not shoot original material. No prior experience is required.

Class Format: we will meet as a group for three weeks, then break into groups of two with whom I will meet weekly; students will alternate between
creating video essays on film topics, and writing commentaries on the essays of their partner

Requirements/Evaluation: four written exercises (1-2 pages); four video essays, increasing from two to six minutes; and four written commentaries
on one’s partner’s video essays

Prerequisites: permission of the instructor

Enrollment Limit: 10

Enrollment Preferences: sophomores; first-year students; English majors

Expected Class Size: 10

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

Materials/Lab Fee: course books

Distributions: (D1)

Attributes: ENGL post-1900 Courses FMST Core Courses

Spring 2020

TUT Section: T1 TBA Shawn J. Rosenheim

ENGL 244 (F) Interpreting Film (WS)

From the earliest days of narrative film, it was clear that the new medium enjoyed an unparalleled capacity to absorb spectators in the sheer passive
enjoyment of the cinematic spectacle, so for many viewers cinema has seemed naturally to be a form of entertainment rather than an art form or a
medium for exploring ideas. But not only have entertaining "movies" and artistic "films" always co-existed amicably, but in many cases have coincided:
some of the greatest works of cinematic art first billed themselves unassumingly as enjoyable diversions. In order to appreciate the aesthetic and intellectual richness of such films, one must learn to "read" their crucial scenes closely, analyzing their visual and auditory language as well as their dramatic content, and must learn to interpret their surprisingly complex larger patterns of thought. This tutorial offers concrete training in both of these skills. During the first four weeks, students will write and discuss short weekly papers analyzing key sequences of a film, learning to identify diverse cinematic effects in order to illuminate dramatic patterns. During the last six weeks of the semester each student in a tutorial pairing will write a longer interpretive paper in alternate weeks, learning to construct fuller arguments addressing the whole of a film. Most films will be drawn from classical Hollywood cinema of the 1930s and 1940s, but we will also study European, Indian, and Japanese films. Readings during the first part of the semester will concern technical features of cinema; later readings will address larger interpretive issues (e.g., patterns in film genres, such as the nature of the gangster as a tragic hero; or social issues reflected in films, such as the newly empowered roles of women during the early 1940s and their influence in shaping the dangerous heroines of film noir).

Requirements/Evaluation: six short (2- to 6-page) papers and three short responses to one's partner's paper, totalling 25 pages of writing; active, sustained participation in tutorial discussions

Prerequisites: a 100-level English course, or a score of 5 on the Advanced Placement examination in English Literature or a 6 or 7 on the International Baccalaureate

Enrollment Limit: 10

Enrollment Preferences: sophomores and first-year students who have satisfied or placed out of the English Department's 100-level prerequisite

Expected Class Size: 10

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

Distributions: (D1) (WS)

Writing Skills Notes: Tutorial--constant writing and critique. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

Attributes: ENGL Literary Histories C

Enrollment Preferences: sophomores and first-year students who have satisfied or placed out of the English Department's 100-level prerequisite

Expected Class Size: 10

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

Distributions: (D1) (DPE)

This course explores the work of the internationally renowned author Jamaica Kincaid. We will wrestle with her commentary on concepts and conditions such as death; the afterlife of slavery and colonialism; family relations; love, romance, their absence and their entanglement with hatred; and illness. We will pay particular attention to character and author navigation of negative affects and the blurred boundaries between fiction and autobiography. Course texts include Annie John (1985), Lucy (1990), The Autobiography of My Mother (1996), My Brother (1997), Mr. Potter (2002), and See Now Then (2013). They will be examined through the lenses of race, gender, sexuality, class and citizenship and aided by supplemental readings. This course will explore the power that structures and determines or constrains labor and citizenship status; abortion, reproduction and mothering; memory, literacy and archival production; and more.

Class Format: meeting as a full group two to three times; meeting in tutorial pairs for most of the semester

Requirements/Evaluation: five 4- to 5-page essays and five 2-page critical responses, completed in tutorial pairs, keyword assignment, final roundtable

Prerequisites: a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam

Enrollment Limit: 10

Expected Class Size: 10

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

Distributions: (D1) (DPE)

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

ENGL 254 (D1) WGSS 274 (D2)

Difference, Power, and Equity Notes: Students will center afro-caribbean women's subject formation on the terrain of the literary imagination and
develop interpretive and analytical skills to examine the affective dimensions of the racialization and gendering of power, of intimacy, and of national belonging.

Attributes: ENGL post-1900 Courses  ENGL 200-level Gateway Courses

Fall 2019
TUT Section: T1  TBA  Ianna Hawkins Owen

ENGL 266 (F)  Postmodernism  (WS)
Cross-listings:  COMP 231  ENGL 266

Secondary Cross-listing
In one definition, postmodernism in art and literature is what you get when you combine modernism's radical experimentation with pop culture's easy appeal. This term has been used to describe works from Andy Warhol's paintings of Campbell's soup cans and Jean Baudrillard's critical essays on Disneyland to Murakami Haruki's euphoric conspiracy novels. Theorists of the postmodern have argued that it represents not only a radical change in aesthetic sensibilities, but a fundamentally new relationship between art, language, and society. In this tutorial, we will read some of the most important theoretical essays defining the postmodern (essays which themselves often embrace this playful and sometimes ironic style), and we will pair them with artistic texts that are said to illustrate the features of postmodernism. The latter will be mainly novels and short stories from around the world, but one feature of this theory is a flattening of the distinction between high and low culture as well as between the written and the visual, so we will also examine examples from architecture, visual art, and/or broader pop culture. Texts will include essays by Jean Baudrillard, Fredric Jameson, Jean-François Lyotard, and others; novels and short stories by writers like Don DeLillo, Italo Calvino, and Murakami Haruki; painting and sculpture associated with Pop Art and Superflat; the architecture of Williamstown-area museums; etc. Writing assignments will focus on reading the theoretical texts closely and applying their ideas to the artistic texts in creative and interesting ways. Open to sophomores as well as advanced students.

Class Format: after an introductory lecture meeting, students will meet with the instructor in pairs for approximately an hour each week
Requirements/Evaluation: participation plus 4 papers (4-5 pages), 2 short papers (1-2 pages), and 4 peer critiques (1 page)
Prerequisites: a previous literature or critical theory course at Williams plus sophomore standing or higher, or permission of instructor
Enrollment Limit: 10
Enrollment Preferences: Comparative Literature majors, students with a demonstrated interest
Expected Class Size: 10
Grading: no pass/fail option, no fifth course option
Distributions:  (D1)  (WS)

This course is cross-listed and the prefixes carry the following divisional credit:
COMP 231 (D1)  ENGL 266 (D1)

Writing Skills Notes: Students will write several regularly spaced papers that build on one another by revisiting, extending, and/or rewriting earlier material. Students will receive detailed written feedback from the instructor on each paper, addressing argument, organization, and style, as well as written peer feedback on the longer papers. (See requirements for details about the number and type of assignments.)

Attributes: ENGL Criticism Courses

Fall 2019
TUT Section: T1  TBA  Christopher A. Bolton

ENGL 374  (S)  Mysticism: Vision, Writing, History  (WS)
Cross-listings:  ENGL 374  REL 374  COMP 352

Primary Cross-listing
The promise of God's real presence in the world lies at the heart of Christianity as a messianic and scriptural faith. But mystics, who seek out and bear witness to their own experiences of the divine, have often been viewed with suspicion by church and state authorities. At stake in these confrontations between orthodoxy and the individual witness are questions of knowledge and power. To whom does God speak, who speaks for God, and how can anyone, whether mystic or priest, be certain? We will learn how these questions have inflected certain passages in the history of Christian belief and practice: the flourishing culture of mystical writing by medieval women, the efforts of some Protestant sects to distribute authority more horizontally,
and early modern philosophers' criticisms of prophecy and fanaticism. But our deepest concerns will be literary and aesthetic. What modes of writing did mystics use to express what was, in fact, inexpressible? What role did visual art play in visionary experience? And how has mysticism influenced the work two of the twentieth century's most significant theorists of language, Ludwig Wittgenstein and Jacques Derrida?

**Requirements/Evaluation:** biweekly 5-page papers, biweekly 2-page response papers, thoughtful participation in class discussions

**Prerequisites:** a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam

**Enrollment Limit:** 10

**Enrollment Preferences:** English majors and those intending to major in English

**Expected Class Size:** 10

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

**Distributions:** (D1) (WS)

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

- ENGL 374 (D1)
- REL 374 (D2)
- COMP 352 (D1)

**Writing Skills Notes:** This course will develop students' writing skills through biweekly 5-page analytical papers and biweekly 2-page response papers. Written feedback will be provided by the instructor and by the tutorial partner. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

**Attributes:** ENGL Literary Histories A

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ENVI 212 (S) The Economics and Ethics of CO2 Offsets (WS)

**Cross-listings:** POEC 214  ECON 214  ENVI 212

**Secondary Cross-listing**

Some electric utilities and other CO2 emission polluters are allowed to purchase carbon offsets to achieve a portion of their mandated emissions cuts, in effect, to pay others to reduce carbon emissions in their stead. Some individuals, college and universities, and for-profit and non-profit institutions have chosen voluntarily to purchase carbon offsets as a way of reducing their carbon footprint. But do offsets actually succeed in reducing carbon emissions? What separates a legitimate offset from one that is not? How should we measure the true impact of an offset? How do carbon offsets compare to other policies for reducing carbon emissions in terms of efficiency, equity, and justice? Is there something inherently wrong about "commodifying" the atmosphere? Is there something inherently wrong about selling or buying the right to pollute? Should colleges and universities be using the purchase of offsets to achieve "carbon neutrality?"

**Class Format:** meetings with the instructor in pairs for one hour each week

**Requirements/Evaluation:** a 5- to 7-page paper every other week; a 3-page written critique every other week; one re-write paper

**Prerequisites:** ECON 110 or the equivalent, permission of instructor

**Enrollment Limit:** 10

**Enrollment Preferences:** first-year students and sophomores intending to major in Economics and/or to major or concentrate in Environmental Studies

**Expected Class Size:** 10

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

**Distributions:** (D2) (WS)

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

- POEC 214 (D2)
- ECON 214 (D2)
- ENVI 212 (D2)

**Writing Skills Notes:** Each student will write five 5-7 page papers on which I will provide written feedback regarding grammar, style, and argument. Each student will write five 3-page critiques of their partner's papers. As the final assignment, each student will revise one of their five papers.

**Attributes:** ENVI Environmental Policy  POEC Comparative POEC/Public Policy Courses

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Spring 2020

TUT Section: T1  TBA  Emily Vasiliauskas
ENVI 240  (F) Conservation and Climate Change  (WS)
What does climate change mean for the future of Earth's 8.7 million-or-so species? This tutorial introduces students to an emerging literature on how climate change alters the distributions, behaviors, and interactions of plant and animal species. In it we will pay close attention to how to read a scientific paper and how to write about science from the discipline of environmental studies. Some of the questions we will consider include: How is scientific knowledge produced? What might the biotic world look like in 10, 100, and 1000 years? How are conservation and restoration practitioners responding to climate change? To what extent can local environmental management alter global trends?

Requirements/Evaluation:  one 5- to 7-page essay every other week and carefully prepared oral responses to partners' essays in alternate weeks
Prerequisites:  ENVI101 or permission of the instructor
Enrollment Limit:  10
Enrollment Preferences:  Environmental Studies majors and concentrators
Expected Class Size:  10
Grading:  no pass/fail option,  no fifth course option
Distributions:  No divisional credit  (WS)
Writing Skills Notes:  Weekly tutorial paper or response paper for which the instructor will provide feedback on writing skills as well as content. Opportunities to revise.
Attributes:  ENVI Humanities, Arts + Social Science Electives  ENVI Natural World Electives

Fall 2019
TUT Section: T1   TBA   Laura J. Martin

ENVI 244  (S) Environmental Ethics  (WS)
Cross-listings:  ENVI 244  PHIL 244
Primary Cross-listing
What ethical standards should guide our individual and societal choices when those choices affect current and future environmental conditions? This course will introduce students to fundamental concepts, methods, and issues in environmental ethics. Initial tutorial meetings will focus on theoretical materials that will background later discussions and will include classic readings from the environmental ethics literature (e.g., Leopold, Taylor, Rolston). Subsequent sessions will pair readings about key concepts with specific cases that raise complex ethical issues, including the concept of moral standing and, e.g., people who do not yet exist, non-human individuals, species, and complex living systems; the concept of moral responsibility and complicity in environmentally damaging practices; the legitimacy of cost-benefit analysis as an environmental policy tool; and the valuation of human lives.

Requirements/Evaluation: six essays (5-7 pages each) and six carefully prepared oral responses to partners' essays; evaluation will be based on essays, oral responses, and quality of discussion
Prerequisites:  ENVI 101 or one course in PHIL
Enrollment Limit:  10
Enrollment Preferences:  declared and prospective Environmental Studies majors and concentrators
Expected Class Size:  10
Grading:  no pass/fail option,  no fifth course option
Unit Notes:  meets Value Theory requirement only if registration is under PHIL
Distributions:  (D2)  (WS)
This course is cross-listed and the prefixes carry the following divisional credit:
ENVI 244 (D2) PHIL 244 (D2)
Writing Skills Notes:  Students will write six tutorial papers of 5-7 pages in length, one of which they will revise and submit at the end of the term. In each of the tutorial papers students will describe and evaluate arguments that appear in the assigned readings, and will develop arguments in support of their own ethical positions. Students will receive written and oral feedback, concentrated particularly in the first half of the semester, to improve their ability to present clear and effective written arguments.
ENVI 248  (F)  "Our Response Will Define Our Future": Climate Change Policy Analysis  (WS)

In 2014, UN Secretary General Ban Ki-moon declared: climate change is "the defining issue of our age. It is defining our present. Our response will define our future." In this tutorial, we will examine a broad range of proposed, and currently implemented, policy responses to this grand challenge. We will employ policy analysis to evaluate these strategies' effectiveness and viability. This tutorial will consider approaches at varied scales (ranging from university campuses to coordinated global action) and addressing different sectors (including transportation, energy generation, and food production).

Requirements/Evaluation:  students alternate in preparing 5- to 7-page papers and 2-page responses (five papers and five responses in total), final paper building on one of the 5- to 7-page papers

Prerequisites:  none

Enrollment Limit:  10

Enrollment Preferences:  1. second-year students 2. Environmental studies concentrators and majors 3. first-year students

Expected Class Size:  10

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

Distributions:  (D2)  (WS)

Writing Skills Notes:  Bi-weekly 5-7 pages long papers. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

Attributes:  ENVI Environmental Policy
GEOS 401 (F) Global Tectonics and the Rise of Mountains (WS)

Fifty years after the sea-floor spreading hypothesis was first verified using magnetic anomalies, we have spectacular data sets from paleomagnetism, seismology, volcanism, the Global Positioning System, and digital elevation models that provide rich details into the kinematics and mechanisms of present and past plate motions. After an introduction to the theory of plate tectonics, local field trips, supplemented by reading assignments, will illustrate how field observations can be used to reconstruct tectonic environments in ancient mountain belts. We will also use journal articles to explore ways in which plate tectonics help explain the evolution of mountain belts with special emphasis on the Appalachians.

Class Format: weekly one-hour meetings, in addition, there will be five field trips early in the semester on Thursday from 11:20 to 3:50 pm

Requirements/Evaluation: six papers, three based on field trips and three based on journal articles, and critiques of partner's papers

Prerequisites: GEOS 301 or 303 or permission of instructor

Enrollment Limit: 10

Enrollment Preferences: senior Geosciences majors

Expected Class Size: 10

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

Materials/Lab Fee: $15 for field supplies

Distributions: (D3) (WS)

Writing Skills Notes: Six 5- to 10-page papers throughout the semester based on data collected during field trips (3) and journal articles (3). Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.
Enrollment Limit: 10
Expected Class Size: 8
Grading: no pass/fail option, no fifth course option
This course is cross-listed and the prefixes carry the following divisional credit:
COMP 276 (D1) GERM 276 (D1) AFR 276 (D2)

Spring 2020
TUT Section: T1 TBA Christophe A. Kone

HIST 103 (F) Growing up in Africa/Growing up African (DPE) (WS)

Most African nations today are youthful: while the median age in the United States is 38 years, the median age on the African continent is just 19. Young Africans are portrayed both outside and inside the continent in strikingly contradictory ways: as victims of oppression, dangerous threats to social order, or the saviors of their society. But beyond these stereotypes, what is it like to be young in Africa? This tutorial introduces students to the extremely diverse experiences of childhood and adolescence across the continent, from the 1800s to the present. We will draw on scholarly research as well as novels and biographies. In particular, the course focuses on how young Africans have boldly responded to dominant expectations about their gender formation, sexuality, and their relationship to authority--responses which have often provoked broader social conflicts. The first half of the class examines examples of the lives of children and adolescents born during the eras of slavery, colonial rule and apartheid, and how those institutions changed previous relationships between African youth and their elders. The second half of the course considers attempts by post-colonial African state leaders to mobilize "the youth" as nation builders and manage their behaviors since the 1950s-and how young Africans have reacted. In the class, we will also consider how migration and emigration have impacted Africans' experiences of growing up outside their home communities. Throughout the semester, students will track how the definition of childhood, adulthood, and intermediary statuses (e.g. youth), has differed across time and place, while also reflecting on how they perceive their own process of "growing up."

Requirements/Evaluation: five tutorial papers (5 pages each) and five short response papers (2 pages each), alternating each week; one paper will be revised and resubmitted

Prerequisites: first-years and sophomores
Enrollment Limit: 10
Expected Class Size: 10
Grading: no pass/fail option, no fifth course option

Fall 2019
TUT Section: T1 TBA Matthew Swagler

HIST 110 (S) The Veil: History and Interpretations (DPE) (WS)

Cross-listings: ARAB 215 WGSS 110 HIST 110
This tutorial will consider the history and the changing meanings of the veil (hijab) and its many manifestations (e.g. burqa, chador, niqab), starting with the earliest religious traditions and the status of women in Islamic law. We will then proceed to examine imperialist and orientalist representations of gender in the Middle East, the rise of Islamic feminism and finally consider the emergence and return of the veil in recent years in the Middle East, North America, Asia and Europe.

Requirements/Evaluation: each week each student will either write a 5- to 7-page essay on assigned readings or offer a 2-page critique of their partner’s paper; by semester’s end each student will have written a minimum of 40 pages

Prerequisites: first-year or sophomore standing; juniors or seniors with permission of instructor

Enrollment Limit: 10

Enrollment Preferences: first-years, and then sophomores who have not previously taken a 100-level seminar and those with demonstrated interest in the Middle East

Expected Class Size: 10

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

Distributions: (D2) (DPE) (WS)

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

ARAB 215 (D2) WGSS 110 (D2) HIST 110 (D2)

Writing Skills Notes: Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

Difference, Power, and Equity Notes: This tutorial considers the veil in many different cultural contexts and time periods and how it has multiple and complex meanings. What does the veil mean and how do people interpret it? Is it empowering or is it subjugation?

Attributes: HIST Group E Electives - Middle East
HIST 140  (S) Crime and Punishment in Russian History  (WS)

Cross-listings:  HIST 140  RUSS 140

Primary Cross-listing

For centuries, people have used crime in Russia and the Russian state's response to crime as lenses through which to examine Russian history and the Russian experience. This tutorial will follow in this tradition, but will adopt a more critical approach to question how or if crime and deviance can speak to the nature of the Russian state and its relationship to Russian society writ large. To answer this question, we will read a combination of original historical sources and recent scholarship that cover the entirety of Russian history: from the creation of the first legal code in Medieval Muscovy to the publication of Alexander Solzhenitsyn's Gulag Archipelago in 1962 and beyond. By semester's end, students will have developed an understanding of both the major historical actors and events in Russian criminal and legal history, and the intellectual debates that they sparked among contemporaries and present day scholars alike.

Requirements/Evaluation:  a student either will write and present orally a 3- to 5-page essay on the assigned readings or will be responsible for offering an oral critique of their partner's work

Prerequisites:  first-year or sophomore standing; juniors or seniors with permission of instructor

Enrollment Limit:  10

Enrollment Preferences:  first-year students, and then sophomores who have not previously taken a 100-level seminar

Expected Class Size:  10

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

Distributions:  (D2)  (WS)

This course is cross-listed and the prefixes carry the following divisional credit:
HIST 140 (D2) RUSS 140 (D1)

Writing Skills Notes: Each student will write five 5-to-7-page papers on which the instructor will provide written feedback regarding grammar, style, and argument. Each student will write five 3-page critiques of their partners' papers. As the final assignment, each student will revise one of their five papers. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

Attributes:  HIST Group C Electives - Europe and Russia

Spring 2020
TUT Section: T1   TBA   Yana Skorobogatov

HIST 155  (F) School Wars  (WS)

Throughout the 20th century, parents, students, teachers, and policymakers have fought bitterly about the purpose of and practices in public schools. Public schools have been the site of a series of intense conflicts over the meanings of democracy and equality; the relationship between the individual, the family, and the state; and about completing claims to recognize the rights of teachers, children, and parents. Organized both chronologically and thematically, this course examines a series of "school wars" in the 20th century, focusing especially on battles over religion, race, and sex. Topics will include evolution/creationism, segregation and desegregation, bilingual education, sex education, free speech, and school prayer. This course asks how, why, and with what consequences schools have been an arena of cultural conflict in the United States? How do these debates help us understand the contested relationship between the rights of children and students, the rights of parents and families, the rights of communities and states, and the obligations of the federal government? How can historical analysis shed light on our present-day "school wars"? Many of these conflicts wind up in court, and we will be looking at some key Supreme Court decisions, but we will also draw upon memoirs, social histories, oral histories, popular culture, and other archival and documentary sources that focus on the experience of teachers and students. Tutorials meet in pairs. Every week, each student will either write an essay (1000-1250 words) that responds to and analyzes the readings OR a short essay (no more than 500 words) that responds to their partner's paper and raises further questions for discussion.

Requirements/Evaluation:  four to five tutorial papers (approximately 5 pages) and four to five short response papers (approximately 2 pages)

Prerequisites:  first-years or sophomores

Enrollment Limit:  10

Enrollment Preferences:  first-year students, and then sophomores who have not previously taken a 100-level seminar

Expected Class Size:  10

Grading:  no pass/fail option,  no fifth course option
Distributions: (D2)  (WS)

Writing Skills Notes: Students will write bi-weekly 5-page papers about the readings, and bi-weekly 2-page responses to their tutorial partner's paper. For the final paper, each student will revise and expand one of the papers they wrote in the semester. Students will receive regular written and oral feedback on their work from the professor and their tutorial partner. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

Attributes: HIST Group F Electives - U.S. + Canada

Fall 2019
TUT Section: T1    TBA     Sara Dubow
TUT Section: T2    TBA     Sara Dubow

HIST 484  (F)  The Second World War: Origins, Course, Outcomes, and Meaning  (WS)
1991 marked the 50th anniversaries of the Nazi invasion of Russia and the Japanese attack on Pearl Harbor. Though war had come to Europe as early as 1939, when Germany invaded Poland, after 1941 the war became a truly global conflict of unprecedented extent, ferocity, and destructiveness. As late as 1943 it still appeared that the Axis powers might win the war. But, by the end of 1945, the bombed-out ruins of Germany and Japan were occupied by the Allies, who were preparing to put the surviving Axis leaders and generals on trial for war crimes. This tutorial will concentrate on important questions and issues that arise from a study of WWII. What were the origins of this central event of the 20th century? How and why did the war begin? Why did the war take the course it did? What were the most crucial or decisive episodes or events? How did the Allies win? Why did the Axis lose? Could the outcome have been different? Many of the topics examined will also have to deal with important questions of human responsibility and the moral or ethical dimensions of the war. Why did France, Britain, and the Soviet Union not stop Hitler earlier? Who was to blame for the fall of France and the Pearl Harbor fiasco? Why did the Allies adopt a policy of extensive firebombing of civilian targets? How could the Holocaust have happened? Could it have been stopped? Did the Atomic bomb have to be dropped? Were the war crime trials justified? By the end of this tutorial, students will have become thoroughly familiar with the general course the war followed as well as acquiring in-depth knowledge of the most decisive and important aspects of the conflict. Students will also have grappled with the task of systematically assessing what combinations of material and human factors can best explain the outcomes of the major turning points of the war, and also have dealt with the problem of assessing the moral and ethical responsibility of those persons, organizations, and institutions involved.

Requirements/Evaluation: will write and present orally an essay of approximately seven double-spaced pages every other week on a topic assigned by the instructor; students not presenting an essay have the responsibility of critiquing the work of their colleague

Prerequisites: none

Enrollment Limit: 10

Enrollment Preferences: junior and senior History majors

Expected Class Size: 10

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

Distributions: (D2)  (WS)

Writing Skills Notes: Students will present 7 double-spaced pages every other week and a 7-10 page final written exercise. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

Attributes: HIST Group C Electives - Europe and Russia

Fall 2019
TUT Section: T1    TBA     James B. Wood

HIST 485  (F)  Freud: A Tutorial  (WS)
Cross-listings: HIST 485  PSYC 158

Primary Cross-listing

This tutorial is devoted to the systematic reading of the principal works of Sigmund Freud, one of the deepest, subtlest, and most influential thinkers of the last one-hundred years. Students will read Freud's work more or less chronologically, beginning with his writings on hysteria and concluding with his deeply pessimistic essay, "Analysis Terminable and Interminable." In tutorial, we will consider the development of Freud's thought over the course of his professional life: his general psychological writings on the nature and functioning of the human psyche, his clinical writings on psychoanalysis as
a form of treatment, and his cultural writings on art and artists, on the origin of human society, on religion, and on the relation of the individual to society and civilization. We will not be considering the relevance of Freud's ideas for purposes that transcend his own psychological agenda in the tutorial. Nor will we be much concerned with assessing whether Freud was "right" or "wrong" or whether his thought has clinical relevance today. Instead, we will seek to understand Freud as much as possible on his terms and not on ours, as a historical figure of originality, complexity and contradiction, whose thought deserves close reading and deep understanding within the context of Freud's thought itself.

Class Format: students will write and present orally six essays of 6-7 pages on assigned reading every other week; students not presenting an essay in a given week will be responsible for critiquing the presented essay

Requirements/Evaluation: student grades will be assigned only at the end of the semester based on their papers, their critiques, and their performance in tutorial discussion

Prerequisites: none

Enrollment Limit: 10

Enrollment Preferences: juniors and seniors and History majors needing a 400-level seminar or tutorial to fulfill the requirements for a degree in History

Expected Class Size: 10

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

Unit Notes: fulfills History's 400-level graduation requirement

Distributions: (D2) (WS)

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

HIST 485 (D2) PSYC 158 (D2)

Writing Skills Notes: As a tutorial, this course is by definition writing skills, both in terms of the number of papers that students will produce (six) and in terms of the focus on writing during every tutorial session. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

Attributes: HIST Group C Electives - Europe and Russia PHIL Related Courses

Fall 2019

TUT Section: T1 TBA Thomas A. Kohut

HIST 486 (S) Islam in European Culture from Muhammad to Modernity (DPE)

From the Crusades to modern colonialism, the relationship between Muslims and Western Christians has often been recounted as the clash of two opposing civilizations, a history of warfare and of incompatible values. This tutorial takes a different point of departure, namely the recent scholarly recognition that relationships between Muslims and Western Christians were often rooted in the intimacy of frequent interaction. We will delve into the many ways in which Muslim peoples shaped European culture from the Middle Ages to the present. We will explore different domains, from one of the first translations of the Qur'an into any language, the Latin version done in Toledo in 1143, to the many goods made by Muslim craftsmen that filled the homes of Renaissance Europe, and the roles of early modern Muslims as captives, slaves, diplomats, travelers, and converts. In the modern period, Muslims continued to inflect European culture both as colonial subjects and as domestic minorities, producing and inspiring art, imaginative literature, and critiques of European power. Our investigation will encompass music, visual art and film in addition to written works. How do we make sense of this intricately interwoven history? And what are its legacies for the present? Sources both primary and secondary will include Leo Africanus, Lady Montagu, Montesquieu, Mozart, al-Tahtawi, Flaubert, Sayyid Qutb and Fatima Mernissi.

Requirements/Evaluation: five tutorial papers (5-7 pages.) and five shorter responses; occasional presentations

Prerequisites: History majors; juniors and seniors

Enrollment Limit: 10

Enrollment Preferences: if the course is overenrolled, a statement of interest will be requested

Expected Class Size: 10

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

Distributions: (D2) (DPE)

Difference, Power, and Equity Notes: This tutorial takes the approach of cultural history; discussions will heed the politics of translation across religious, cultural, and linguistic boundaries. We will historicize the way "difference" has been understood, and see that the alterity that was once
viewed as theological was in other eras seen as the product of culture or politics. In addition, the tutorial recovers the rich artistic and literary production that intercultural interactions inspired—a legacy worthy of study.

**Attributes:** HIST Group C Electives - Europe and Russia  HIST Group G Electives - Global History  HIST Group P Electives - Premodern

Spring 2020

TUT Section: T1  TBA  Alexander Bevilacqua

**HIST 487 (S) Archive Stories (WS)**

What is an archive? What stories are to be found in the archives and what stories do we tell ourselves about the meaning and function of the archive? For many years now, and certainly since the publication of the French theorist Jacques Derrida's essay, *Archive Fever*, historians, archivists, and cultural theorists have been asking questions about the archive as much as they have been engaged in the actual practice of archiving, or making use of material found in archives. This tutorial considers some of those questions. It is not a hands-on course about how to use an archive, nor a celebration of material found in archives. Rather it consists of a series of broad enquiries into the history of the archive, the politics of collecting, and the political and social function of the archive in various societies. Each week a specific topic will be addressed, collectively illustrative of the breadth of recent enquiries into the logic of the archive. Topics will include, amongst others: the urge to archive in the Renaissance; the nature of the historian's encounter with "the past" in the archive; the function of the archive in the creation of the modern nation state; the power relations embodied in the colonial archive; the construction of contemporary group identities through the practices of archiving; the recent desire to archive everything, not merely the written document; and the new archives of cyberspace.

**Requirements/Evaluation:** each student will write five 6- to 7-page essays, prepare five critiques of their tutorial partner’s work, and write a final paper about their work on the Williams archives

**Prerequisites:** open to all junior and senior History majors and others with permission of instructor

**Enrollment Limit:** 10

**Enrollment Preferences:** History majors

**Expected Class Size:** 10

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

**Distributions:** (D2) (WS)

**Writing Skills Notes:** Each student will write five 6- to 7-page essays (one every other week) that will be critiqued, both in writing and orally, by the instructor and the student's tutorial partner. The student will also write a final 6- to 7-page essay reflecting on the nature of Williams archival practices in the context of the readings undertaken during the course of the tutorial. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

**Attributes:** HIST Group G Electives - Global History

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Spring 2020

TUT Section: T1  TBA  Chris Waters

**HIST 492 (S) Revolutionary Thought in Latin America**

For much of Latin America's postcolonial history, political and business elites in the United States have viewed the region as a source of revolutionary threats. Too often histories of actual revolutionary movements and the ideas they promulgated have followed either the self-serving narratives that the revolutionaries have laid out or the similarly limited stories composed by their opponents. This tutorial, by contrast, will delve into the complex, contingent, and at times counterintuitive history of revolutionary thought in modern Latin America. Our readings and discussions will carry us from the nineteenth century to the rise of the "New Left" in the last few years. Throughout the course our principle goal will be to examine the internal logic of the most influential programs of revolutionary thought as well as their relationship to circumstances external to them, both in their home regions and globally. At the same time, we will consider the human or moral promise and price of revolutionary options: did the proposed or alleged aims of revolutionary ideals justify the costs they would impose?

**Class Format:** students will meet with the instructor in pairs for an hour each week

**Requirements/Evaluation:** each student will write and present a 5- to 7-page essay on the readings or offer an oral critique of the work of their partner each week; evaluation will be based on written work and analysis of their partner's work

**Prerequisites:** none; open to all
Enrollment Limit: 10
Enrollment Preferences: History majors
Expected Class Size: 10
Grading: no pass/fail option, no fifth course option
Distributions: (D2)
Attributes: HIST Group D Electives - Latin America + Caribbean LATS Countries of Origin + Transnationalism Elect

Spring 2020
TUT Section: T1 TBA Roger A. Kittleson

HIST 495 (F) Memoirs, Memory and the Modern Jewish Experience (DPE) (WS)
Cross-listings: HIST 495 JWST 495

Primary Cross-listing
Memoirs have proven to be an increasingly important source for Jewish historians, and particularly for those interested in the impact of modern society on Jewish identity. This tutorial will consider modern Jewish history by focusing on such individual voices. By comparing memoirs from the early modern period through contemporary times and from widely divergent geographical settings such as Europe, the United States, Latin America, and the Middle East, we will consider how Jews in different historical settings have understood their "Jewishness" and their relationship to their past, as well as the historian's role in this relationship. In each case, we will ask such questions as: How does the role/importance of religion and ritual shift over time and place? How does the surrounding society shape the author's sense of self and his/her place in society? Similarly, we will consider the impact of economic, occupational, and political factors on understandings of Jewish identity as well as the impact of gender and generational splits on such understandings. In broad terms we will question what (if anything) links the different individuals under study. In other words, is there something about Jewish identity that transcends the historical specificity of the author's setting? Throughout the course, we will also consider how a memoir can be used as an historical source. Can we generalize from individual experience, and if so how do we reconcile contradictions among the multiple voices?

Requirements/Evaluation: each student will write and present orally a 3- to 5-page response paper on the assigned readings of the week (alternating weeks); there will be one final 10-page paper
Prerequisites: none

Enrollment Limit: 6
Enrollment Preferences: upperclass students, History majors and Jewish Studies concentrators, or those with documented academic interests in the subject matter
Expected Class Size: 6
Grading: no pass/fail option, no fifth course option
Distributions: (D2) (DPE) (WS)
This course is cross-listed and the prefixes carry the following divisional credit:
HIST 495 (D2) JWST 495 (D2)

Writing Skills Notes: Each student will write and present orally a 3- to 5-page response paper on the assigned readings of the week (alternating weeks). There will be one final 10-page paper. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

Difference, Power, and Equity Notes: As a course that focuses on the Jewish experience, this course will consider (among other things) issues of race, ethnicity, "passing", and pressures to adapt to majority cultures.
Attributes: HIST Group G Electives - Global History JWST Core Electives

Fall 2019
TUT Section: T1 TBA Maud Mandel

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.

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

Expected Class Size: 10

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 Canceled

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: 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

Spring 2020

TUT Section: T1 Canceled

JLST 272 (F) Free Will and Responsibility (WS)

Cross-listings: PHIL 272 JLST 272

Secondary Cross-listing

Our practice of holding people responsible seems justified as long as their choices are free. But when does a choice qualify as free? Must it be unaffected by any outside influences? If so, freedom may seem impossible since we're all deeply influenced by factors ranging from the general laws of nature to specific features of our genetic endowment and social environment (including religion, political ideology, and advertising). These affect not
only our particular choices but also, more fundamentally, who we are and what we value. The real question, then, seems to be whether, and how, free choice is possible amidst all of these influences. We'll attempt to answer this question by examining recent philosophical work on the nature of free will and responsibility.

Class Format: students meet with the instructor in pairs for roughly an hour each week

Requirements/Evaluation: five 5-page papers and five 2-page papers

Prerequisites: one PHIL course

Enrollment Limit: 10

Enrollment Preferences: current and prospective Philosophy majors

Expected Class Size: 10

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

Distributions: (D2) (WS)

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

PHIL 272 (D2) JLST 272 (D2)

Writing Skills Notes: Five 5-page papers and five 2-page papers, evenly spaced throughout the semester. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

Attributes: PHIL Contemporary Value Theory Courses

Fall 2019

TUT Section: T1 TBA Melissa J. Barry

JWST 339 (F) Politics in Dark Times: Hannah Arendt (WS)

Cross-listings: JWST 339 PSCI 339

Secondary Cross-listing

Hannah Arendt (1906-75) bore witness to some of the darkest moments in the history of politics. Born a Jew in Germany, Arendt lived through—and reflected deeply on--two world wars, the rise of totalitarianism, and the detonation of the first atomic bomb. She narrowly escaped imprisonment by the Gestapo and internment in a refugee camp in Vichy France before fleeing to New York. Yet, in the face of these horrors, Arendt never lost her faith in political action as a way to express and renew what she called "love of the world." She wrote luminously about the darkness that comes when terror extinguishes politics and the shining, almost miraculous events of freedom through which politics is sometimes renewed. In this tutorial, we will investigate what Arendt’s vision of politics stands to offer to those struggling to comprehend and transform the darkest aspects of the contemporary political world. Our time and Arendt’s are similarly darkened by the shadows of racism, xenophobia, inequality, terror, the mass displacement of refugees, and the mass dissemination of lies. It may be tempting to conclude from these similarities--as some recent commentators have--that we are witnessing the return of "totalitarianism" as Arendt understood it. She would be the first to refuse to use inherited concepts as if they were keys to unlock the present. Her words and her example should impel us to reject shortcuts to authentic understanding, the "unending activity by which...we come to terms with and reconcile ourselves to reality." We will turn to Arendt as an interlocutor, not a guide, as we seek to reconcile ourselves to the contingency and specificity of past and present political realities. And we will search her works and our world for embers of hope that even seemingly inexorable political tragedies may yet be interrupted by assertions of freedom in political action.

Requirements/Evaluation: five 5-page papers; five 2-page responses; a final revision of a prior paper; participation

Prerequisites: a prior course in political theory, philosophy, or critical theory, or permission of the instructor

Enrollment Limit: 10

Enrollment Preferences: Political Theory concentrators, Political Science majors

Expected Class Size: 10

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

Distributions: (D2) (WS)

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

JWST 339 (D2) PSCI 339 (D2)

Writing Skills Notes: You will receive feedback from me and your tutorial partner on your five papers (each 5 pages long and spaced evenly through the semester). This feedback will inform the revision you submit at the end of the semester of a paper of your choosing. Students will receive from the
JWST 495  (F) Memoirs, Memory and the Modern Jewish Experience  (DPE) (WS)

Cross-listings:  HIST 495  JWST 495

Secondary Cross-listing

Memoirs have proven to be an increasingly important source for Jewish historians, and particularly for those interested in the impact of modern society on Jewish identity. This tutorial will consider modern Jewish history by focusing on such individual voices. By comparing memoirs from the early modern period through contemporary times and from widely divergent geographical settings such as Europe, the United States, Latin America, and the Middle East, we will consider how Jews in different historical settings have understood their "Jewishness" and their relationship to their past, as well as the historian's role in this relationship. In each case, we will ask such questions as: How does the role/importance of religion and ritual shift over time and place? How does the surrounding society shape the author's sense of self and his/her place in society? Similarly, we will consider the impact of economic, occupational, and political factors on understandings of Jewish identity as well as the impact of gender and generational splits on such understandings. In broad terms we will question what (if anything) links the different individuals under study. In other words, is there something about Jewish identity that transcends the historical specificity of the author's setting? Throughout the course, we will also consider how a memoir can be used as an historical source. Can we generalize from individual experience, and if so how do we reconcile contradictions among the multiple voices?

Requirements/Evaluation:  each student will write and present orally a 3- to 5-page response paper on the assigned readings of the week (alternating weeks); there will be one final 10-page paper

Prerequisites:  none

Enrollment Limit:  6

Enrollment Preferences:  upperclass students, History majors and Jewish Studies concentrators, or those with documented academic interests in the subject matter

Expected Class Size:  6

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

Distributions:  (D2)  (DPE)  (WS)

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

HIST 495 (D2) JWST 495 (D2)

Writing Skills Notes:  Each student will write and present orally a 3- to 5-page response paper on the assigned readings of the week (alternating weeks). There will be one final 10-page paper. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

Difference, Power, and Equity Notes:  As a course that focuses on the Jewish experience, this course will consider (among other things) issues of race, ethnicity, "passing", and pressures to adapt to majority cultures.

Attributes:  HIST Group G Electives - Global History  JWST Core Electives
**Enrollment Preferences:** students who need most help with the quantitative reasoning

**Expected Class Size:** 10

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

**Distributions:** (D3)

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**Fall 2019**

**TUT Section:** T1   TBA   Mihai  Stoiciu

**MATH 426  (F) Differential Topology  (QFR)**

Differential topology marries the rubber-like deformations of topology with the computational exactness of calculus. This sub field of mathematics asks and answers questions like "Can you take an integral on the surface of doughnut?" and includes far-reaching applications in relativity and robotics. This tutorial will provide an elementary and intuitive introduction to differential topology. We will begin with the definition of a manifold and end with a generalized understanding of Stokes Theorem.

**Requirements/Evaluation:** weekly homework, weekly presentations, and final paper

**Prerequisites:** MATH 350 (students who have not taken MATH 250 may enroll only with permission of the instructor)

**Enrollment Limit:** 10

**Enrollment Preferences:** seniors, majors

**Expected Class Size:** 10

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

**Distributions:** (D3)  (QFR)

**Quantative/Formal Reasoning Notes:** There will be weekly math problem sets.

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**Fall 2019**

**TUT Section:** T1   TBA   Haydee M. A. Lindo

**MUS 272  (S) Music and Meaning  (WS)**

Nearly everyone finds music meaningful, but what exactly does it mean? Without the help of words, this largely non-referential art presents special challenges to interpretation. While most would agree that musical sounds can do such things as mimic the rumbling of thunder, evoke the countryside, suggest the act of chasing, or express rage, the capacity of music to convey meaning remains controversial among scholars, performers, and listeners. Some, following music critic Eduard Hanslick, assert that musical works are essentially "tonally moving forms"—patterns of sound with no reference to the world outside themselves; a work's meaning derives solely from the interplay of musical elements. Others counter that music can signify aspects of human experience, its sounds and structures not merely referring to the outside world but even relating complex narratives. Certain writers have argued that, without the assistance of language, what music signifies remains vague, while others insist that the meaning of music is actually more precise than that of words. In this tutorial course, we will explore a range of questions regarding musical meaning. How can combinations of pitches, rhythms, and instrumental timbres signify something beyond themselves? Is the subject of musical meaning more relevant to some historical styles or genres than others? How can we glean the meaning(s) of a work? Should we concentrate on formal processes within the music? Consider socially constructed meanings? Seek the composer's intentions? What makes some interpretations more convincing than others? In grappling with these questions, students will engage with writings by Agawu, Cone, Hanslick, Kramer, Langer, Lewin, Newcomb, and Schopenhauer, among others. Music to be studied includes works by Beethoven, Schubert, Chopin, Brahms, Mahler, Tchaikovsky, Ravel, Stravinsky, Glass, and Adams.

**Class Format:** during the first and last weeks of the semester, students will attend two group classes; in the other weeks, students will meet with the instructor in pairs for a one-hour session at a mutually convenient time

**Requirements/Evaluation:** students will write and present a 5- to 6-page paper every other week and a 1-2 page response to their partner's paper in the alternate weeks; evaluation will be based on five papers/presentations, and five responses

**Prerequisites:** ability to read music, or permission of instructor

**Enrollment Limit:** 10

**Enrollment Preferences:** sophomores and juniors
Expected Class Size: 10

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

Distributions: (D1) (WS)

Writing Skills Notes: In this tutorial course, students will write and present a 5- to 6-page paper every other week (five papers total) and a 1- to 2-page response to their partner's paper in the alternate weeks (five responses total). Through discussion in the tutorial sessions, comments on the papers, and opportunities for revision, the course will place strong emphasis on developing students' critical thinking and writing skills.

Spring 2020
TUT Section: T1 TBA Marjorie W. Hirsch

MUS 279 (S) American Pop Orientalism (DPE) (WS)

This tutorial will investigate the representation of Asians and Asian Americans in American popular culture since the late nineteenth century. Our focus will be on music's role in Orientalist representation in a wide variety of media and genres, including Hollywood film, television, popular song, music videos, Broadway musicals, hip hop, and novels. We will begin with major texts in cultural theory (Said, Bhabha) and will attempt throughout the semester to revise and refine their tenets. Can American Orientalism be distinguished in any fundamental way from nineteenth-century European imperialist thought? How does Orientalist representation calibrate when the "exotic others" being represented are themselves Americans? Our own critical thought will be sharpened through analysis and interpretation of specific works, such as Madame Butterfly, "Chinatown, My Chinatown," Sayonara, Flower Drum Song, Miss Saigon, Rising Sun, M. Butterfly, Aladdin, and Weezer's Pinkerton. We will end the semester by considering the current state of Orientalism in American popular culture.

Requirements/Evaluation: five 5- to 6-page essays and five critical oral responses

Prerequisites: previous related coursework and/or musical experience is desirable, but is not required

Enrollment Limit: 10

Enrollment Preferences: students with prior related course experience

Expected Class Size: 10

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

Distributions: (D1) (DPE) (WS)

Writing Skills Notes: Students will receive detailed comments on each paper, allowing them to build upon those comments in subsequent writing assignments. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

Difference, Power, and Equity Notes: Students will develop analytical and interpretive skills applicable to their future engagements with a wide range of art forms as we investigate the musical, literary, and visual techniques employed in works of exotic representation. We will focus on how popular culture has shaped and reflected perceptions of race and gender in American history since the late 19th century.

Attributes: AMST Arts in Context Electives ASAM Core Courses

Spring 2020
TUT Section: T1 TBA W. Anthony Sheppard

NSCI 319 (F)(S) Neuroethics (WS)

Cross-listings: STS 319 NSCI 319 PSYC 319

Secondary Cross-listing

Neuroscience studies the brain and mind, and thereby some of the most profound aspects of human existence. In the last decade, advances in our understanding of brain function and in our ability to manipulate brain function have raised significant ethical challenges. This tutorial will explore a variety of important neuroethical questions. Potential topics will include pharmacological manipulation of "abnormal" personality; the use of "cosmetic pharmacology" to enhance cognition; the use of brain imaging to detect deception or to understand the ability, personality or vulnerability of an individual; the relationship between brain activity and consciousness; manipulation of memories; the neuroscience of morality and decision making. In addition to exploring these and other ethical issues, we will explore the basic science underlying them.

Requirements/Evaluation: six 5-page position papers and five 2-page response papers as well as participation in discussions

Prerequisites: PSYC 212 (same as BIOL 212 or NSCI 201); or permission of instructor
Enrollment Limit: 10

Enrollment Preferences: Psychology majors and Neuroscience concentrators

Expected Class Size: 10

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

Distributions: (D3) (WS)

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

STS 319 (D2) NSCI 319 (D3) PSYC 319 (D2)

Writing Skills Notes: In alternating weeks, each student in a tutorial pair will write a 5-page essay based on the assigned readings. Essays will be discussed during tutorial meetings and written feedback from the professor will be provided for each essay. At the end of the semester, students will choose one of their prior essays to revise their final submission. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

Attributes: NSCI Group B Electives PSYC Area 1 - Behavioral Neuroscience

Fall 2019
TUT Section: T1 TBA Noah J. Sandstrom

Spring 2020
TUT Section: T1 Cancelled

PHIL 104 (S) Philosophy and Tragedy

Tragedy and philosophy were two of the finest achievements of classical Athenian civilization, and each attempts to reveal to the reader something fundamental about our shared human condition. The worldview that underlies classical tragedy, however, seems markedly different from the one that we find in classical philosophy. While Plato and Aristotle differ on many points, they share the belief that the cosmos and the human place within it can be understood by rational means. Furthermore, they share the conviction that the most important components of a successful life are within the control of the individual human being. The picture that we find in the works of the tragedians, Aeschylus, Sophocles and Euripides is markedly different. The tragedians emphasize the ways in which the cosmos and our role in it resists any attempt to be understood, and emphasize the ways in which the success or failure of our lives often turns on things completely beyond our control. The view of the tragedians can lead to a thoroughgoing nihilism according to which --the best thing of all [for a human being] is never to have been--but the next best thing is to die soon (Aristotle's Eudemus as quoted in Nietzsche's Birth of Tragedy; see also Sophocles' Oedipus at Colonus)." Despite these rather grim pronouncements, tragic drama has continued to fascinate and educate generations. Furthermore, philosophers have continued to revisit the existential questions vividly raised by Greek tragedy. In this course, we will examine a number of Greek tragedies and philosophical writing on tragedy and the tragic. We will read the Oresteia and Prometheus Bound by Aeschylus, Sophocles' Theban Cycle, and the Hippolytus, Bacchae and Philoctetes by Euripides. As we read through these plays, we will also examine a number of philosophical works about tragedy. We will begin with Aristotle's Poetics and will continue with Hume's Of Tragedy, Hegel's various writings on tragedy, and Nietzsche's The Birth of Tragedy. If possible, we will arrange to see a live performance of a Greek tragedy.

Requirements/Evaluation: five papers, five responses and a final paper in multiple drafts; each week one student will write a paper responding to the week's readings and the other student will write a response to that paper

Prerequisites: none; this tutorial is an appropriate first course in PHIL

Enrollment Limit: 10

Enrollment Preferences: first-year students

Expected Class Size: 10

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

Distributions: (D2)

Spring 2020
TUT Section: T1 TBA Keith E. McPartland

PHIL 122 (F) Philosophical Approaches to Contemporary Moral Issues (WS)
In this tutorial we will examine a number of prominent and controversial social issues, using our study of them both as an opportunity to better understand the moral dimensions of those issues in and of themselves, and to consider the ways in which selected classical and contemporary moral theories characterize and address those moral dimensions. Topics will depend to some extent on student interest, but are likely to include concerns that fall under such headings as euthanasia, conscientious eating, abortion, capital punishment, and the ethics of protest. The course will use a case-based approach to examine these issues, and so in most weeks we will (1) read philosophical articles focused on a key concept or set of arguments central to the issue, and (2) consider in detail one morally complex case in which the concept or arguments have special application or relevance. In addition, we will devote several class meetings interspersed throughout the semester to reading foundational sources in ethical theory.

Requirements/Evaluation: bi-weekly tutorial papers, oral commentaries, and tutorial discussion

Prerequisites: none; this course is suitable for first-year students

Enrollment Limit: 10

Enrollment Preferences: first-year students, then sophomores, then Philosophy majors

Expected Class Size: 10

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

Distributions: (D2) (WS)

Writing Skills Notes: Students will write five tutorial papers of 5-7 pages in length, one of which they will revise and submit at the end of the term. In each of the tutorial papers students will describe and evaluate arguments that appear in the assigned readings, and will develop arguments in support of their own ethical positions. Students will receive written and oral feedback, concentrated particularly in the first half of the semester, to improve their ability to present clear and effective written arguments.

Fall 2019

TUT Section: T1 TBA Julie A. Pedroni

PHIL 125  (F) Introduction to the Philosophy of Law  (WS)

This tutorial, designed especially for first year students, is a philosophy course, not a prelaw course. We will examine basic questions in the philosophy of law: What is the relationship between law and morality? Why should one obey the law (if one should)? When, if ever, is paternalistic interference by the state into the lives of its citizens justified? We will look at civil disobedience and theories of legal interpretation. We will pay special attention to the first amendment and questions concerning free speech and hate speech. We will read classic works (such as John Stuart Mill, On Liberty and H. L. A. Hart, The Concept of Law), contemporary articles, and United States Supreme Court cases.

Class Format: meeting with the instructor in pairs for an hour each week

Requirements/Evaluation: a 5- to 7-page paper every other week (6 in all), prepare and present a written critique of their partners’ papers in alternate weeks, and revise and re-write

Prerequisites: none

Enrollment Limit: 10

Enrollment Preferences: first-year students

Expected Class Size: 10

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

Distributions: (D2) (WS)

Writing Skills Notes: A 5- to 7-page paper every other week (6 in all), prepare and present a written critique of their partners’ papers in alternate weeks, and revise and re-write one of their papers. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

Fall 2019

TUT Section: T1 TBA Steven B. Gerrard

PHIL 213  (S) Biomedical Ethics  (WS)

Much like the construction of medical knowledge itself, it is from specific cases that general principles of biomedical ethics arise and are systematized into a theoretical framework, and it is to cases they must return, if they are to be both useful and comprehensible to those making decisions within the
biomedical context. In this tutorial we will exploit this characteristic of biomedical ethics by using a case-based approach to examining core concepts of the field. The first portion of the course will be devoted to developing and understanding four moral principles which have come to be accepted as canonical: respect for autonomy, beneficence, nonmaleficence, and justice. The remainder of the course will consider key concepts at the core of medical ethics and central issues for the field, such as privacy and confidentiality, the distinction between killing and "letting die," and therapy vs. research. To this end, each week we will (1) read philosophical material focused on one principle or concept, and (2) consider in detail one bioethics case in which the principle or concept has special application or relevance. In some weeks, students will be asked to choose from a small set which case they would like to address; in others the case will be assigned.

**Class Format:** students will meet with the professor in pairs for approximately 75 minutes per week, writing and presenting 5- to 7-page essays every other week, and commenting orally on partners' essays in alternate weeks

**Requirements/Evaluation:** bi-weekly papers, oral commentaries, and tutorial discussions

**Prerequisites:** none

**Enrollment Limit:** 10

**Enrollment Preferences:** PHIL, PHLH or STS majors or concentrators, especially those who need the course to complete their majors/concentrations; and students committed to taking the tutorial

**Expected Class Size:** 10

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

**Distributions:** (D2) (WS)

**Writing Skills Notes:** Students will write six tutorial papers of 5-7 pages in length, one of which they will revise and submit at the end of the term. In each of the tutorial papers students will describe and evaluate arguments that appear in the assigned readings, and will develop arguments in support of their own ethical positions. Students will receive written and oral feedback, concentrated particularly in the first half of the semester, to improve their ability to present clear and effective written arguments.

**Attributes:** PHIL Contemporary Value Theory Courses  PHLH Bioethics + Interpretations of Health

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**PHIL 224 (S) Marx, Nietzsche and Freud** (WS)

The writings of Marx, Nietzsche and Freud continue to influence important debates in the humanities and social sciences. Marx's historical materialism, Nietzsche's post-metaphysical and naturalistic turn in ethics, and Freud's emphasis on the unconscious determinants of human behavior all represent what has been referred to as the decentering of human consciousness in explanations of human history and existence. All three thinkers have had a profound influence on critical theories of the 20th century. In this tutorial, we will focus on questions concerning their methods of critique, and their respective diagnoses of modern culture and societies. All three attempt to explain particular sources of human suffering such as loss of meaning, the sense of alienation from self and others, constraints on free expression, and nihilistic world-weariness. The course texts may include several short selections from important historical influences such as Kant and Hegel as well as 20th century figures who have reacted to, revised, or responded to them in creative ways. Among the latter one could include Louis Althusser, Michel Foucault, Gilles Deleuze, Jacques Lacan, Luce Irigaray, Judith Butler, Wendy Brown, Elizabeth Grosz and Peter Sloterdijk, to name only a few.

**Requirements/Evaluation:** bi-weekly papers, oral commentaries, and tutorial discussions

**Prerequisites:** 100-level Philosophy course, PHIL 202, or permission of instructor

**Enrollment Limit:** 10

**Enrollment Preferences:** Philosophy majors or prospective majors and students with background and interest in critical theories

**Expected Class Size:** 10

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

**Distributions:** (D2) (WS)

**Writing Skills Notes:** Students will write six tutorial papers on assigned topics or questions of 5- to 6-pages in length, one of which they will revise and submit at the end of the term. Students will receive written and oral feedback, concentrated particularly in the first half of the semester, to improve their ability to present clear and effective written arguments and interpretations.

**Attributes:** PHIL History Courses
PHIL 244 (S) Environmental Ethics  (WS)

Cross-listings: ENVI 244  PHIL 244

Secondary Cross-listing

What ethical standards should guide our individual and societal choices when those choices affect current and future environmental conditions? This course will introduce students to fundamental concepts, methods, and issues in environmental ethics. Initial tutorial meetings will focus on theoretical materials that will background later discussions and will include classic readings from the environmental ethics literature (e.g., Leopold, Taylor, Rolston). Subsequent sessions will pair readings about key concepts with specific cases that raise complex ethical issues, including the concept of moral standing and, e.g., people who do not yet exist, non-human individuals, species, and complex living systems; the concept of moral responsibility and complicity in environmentally damaging practices; the legitimacy of cost-benefit analysis as an environmental policy tool; and the valuation of human lives.

Requirements/Evaluation: six essays (5-7 pages each) and six carefully prepared oral responses to partners' essays; evaluation will be based on essays, oral responses, and quality of discussion

Prerequisites: ENVI 101 or one course in PHIL

Enrollment Limit: 10

Enrollment Preferences: declared and prospective Environmental Studies majors and concentrators

Expected Class Size: 10

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

Unit Notes: meets Value Theory requirement only if registration is under PHIL

Distributions: (D2)  (WS)

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

ENVI 244 (D2) PHIL 244 (D2)

Writing Skills Notes: Students will write six tutorial papers of 5-7 pages in length, one of which they will revise and submit at the end of the term. In each of the tutorial papers students will describe and evaluate arguments that appear in the assigned readings, and will develop arguments in support of their own ethical positions. Students will receive written and oral feedback, concentrated particularly in the first half of the semester, to improve their ability to present clear and effective written arguments.

Attributes: ENVI Environmental Policy  EVST Culture/Humanities  PHIL Contemporary Value Theory Courses
Our practice of holding people responsible seems justified as long as their choices are free. But when does a choice qualify as free? Must it be unaffected by any outside influences? If so, freedom may seem impossible since we’re all deeply influenced by factors ranging from the general laws of nature to specific features of our genetic endowment and social environment (including religion, political ideology, and advertising). These affect not only our particular choices but also, more fundamentally, who we are and what we value. The real question, then, seems to be whether, and how, free choice is possible amidst all of these influences. We’ll attempt to answer this question by examining recent philosophical work on the nature of free will and responsibility.

Class Format: students meet with the instructor in pairs for roughly an hour each week

Requirements/Evaluation: five 5-page papers and five 2-page papers

Prerequisites: one PHIL course

Enrollment Limit: 10

Enrollment Preferences: current and prospective Philosophy majors

Expected Class Size: 10

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

Distributions: (D2) (WS)

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

PHIL 272 (D2) JLST 272 (D2)

Writing Skills Notes: Five 5-page papers and five 2-page papers, evenly spaced throughout the semester. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

Attributes: PHIL Contemporary Value Theory Courses
oral argument as well as critical reasoning and writing

Requirements/Evaluation: five 5-page papers and five 2-page papers

Prerequisites: one PHIL course

Enrollment Limit: 10

Enrollment Preferences: current and prospective Philosophy majors

Expected Class Size: 10

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

Distributions: (D2) (WS)

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

PHIL 281 (D2) REL 302 (D2)

Writing Skills Notes: Five 5-page papers and five 2-page papers, evenly spaced throughout the semester. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

Attributes: PHIL History Courses

Spring 2020

TUT Section: T1 TBA Melissa J. Barry

PHIL 310 (F) Wittgenstein's Later Philosophy (WS)

Ludwig Wittgenstein (1889-1951) is probably the greatest philosopher of the 20th century. His later work, best known through posthumously published Philosophical Investigations, continues to influence contemporary thinking about language, mind, action, knowledge, ethics, religion, aesthetics, culture, and of course, philosophy itself. Understanding later Wittgenstein is thus vital for engaging in contemporary philosophy, but neither the interpretation nor the evaluation of his thought is straightforward or easy. Later Wittgenstein is a controversial, polarizing figure; but serious reading of his work is invariably intellectually enriching and fertile. This tutorial aims to provide students with the skills necessary for careful, serious and thorough reading of Wittgenstein's later philosophy. In the first part of the course, we will read Wittgenstein's Philosophical Investigations, one of the greatest books ever written. In the second part of the course, we will read On Certainty, and selections from other of Wittgenstein's posthumously published works: Zettel, Philosophical Grammar, Remarks on the Philosophy of Psychology, Culture and Value, Lectures and Conversations on Aesthetics, Psychology and Religious Belief, and The Big Typescript. Throughout the course, we will consult and discuss the important secondary literature on Wittgenstein, and analyze different philosophical presuppositions and goals that motivate particular readings. The central topics of the course will be: meaning, rule following, human languages; private experiences and other minds; intention and action; knowledge and skepticism; and especially, the methods and nature of philosophy.

Requirements/Evaluation: tutorial attendance and participation; bi-weekly tutorial papers, each about 5 pages long (totaling 6 per student); bi-weekly oral responses to the paper of the tutorial partner

Prerequisites: two Philosophy courses

Enrollment Limit: 10

Enrollment Preferences: preference will be given to students who already took a course on Wittgenstein, for example, PHIL 309

Expected Class Size: 10

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

Distributions: (D2) (WS)

Writing Skills Notes: Students will write two short (about 800 words) seminar papers; five 5-7 pages long papers; five 2-3 pages long comments on their tutorial partner's papers; and a final paper (also 5-7 pages long) which will be a revision of one of the previously written papers. Students will get regular feedback from their tutorial partner and from the instructor on the substance of their work as well as on their oral and writing skills, with suggestions for improvement.

Attributes: Linguistics PHIL History Courses

Fall 2019

TUT Section: T1 TF 1:10 pm - 2:25 pm Bojana Mladenovic
"Dare to know! Have courage to use your own reason—that is the motto of Enlightenment." Thus the 18th century German philosopher Immanuel Kant exhorts his contemporaries to muster the courage to cultivate their capacity for reason. Modern faith in the prospects of universal human dignity, rational autonomy, the rights of man, individual liberty, democracy, open scientific inquiry and social and political progress depend upon it. Yet from its inception and continuing into the 19th and 20th centuries we find the promise of Enlightenment challenged by colonialist expansion, the rise of nationalism and the persistence of racism, sexism, genocide, terrorism, and religious extremism as well as the emergence of wars of mass destruction, environmental degradation, and the potential for manipulation of populations by consumerist mass media. Can the promise of Enlightenment be redeemed? Should it be? Among the possible topics addressed will be: criticizing capitalism, alienation and objectification, progress and freedom, the entanglements of power and reason, radical liberalism, the future of democracy as well as post-structuralist, post-colonial, feminist and anti-racist critiques of the Frankfurt School. Readings may include historical as well as contemporary figures such as: Kant, Freud, Horkheimer, Adorno, Marcuse, Habermas, McCarthy, Honneth, Fraser, Amy Allen, Foucault, Ranciere, Achilles Mbembe, Judith Butler, Wendy Brown, Spivak, and Charles Mills, among others.

Class Format: students will work in pairs and meet for 75 minutes each week with the professor

Requirements/Evaluation: each student will write and present five 5- to 6-page paper every other week and a commentary on their partner's essay on alternate weeks; evaluations are based on written work as well as level of preparation and intellectual engagement in tutorial meetings

Prerequisites: PHIL 202, Kant course, or permission of instructor

Enrollment Limit: 10

Enrollment Preferences: Philosophy majors and students with background in political theory, feminist theory, or post-colonial theory

Expected Class Size: 10

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

Distributions: (D2) (DPE) (WS)

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

WGSS 322 (D2) PHIL 321 (D2)

Writing Skills Notes: Tutorial format requires significant writing (six 5-page papers), weekly commentary on writing, and instructor comments on papers.

Difference, Power, and Equity Notes: In this course power, differences, and overcoming injustice, inequality, and domination are central topics.

Attributes: PHIL History Courses, WGSS Theory Courses

Fall 2019

TUT Section: T1 TBA Jana Sawicki

PHYS 314 (S) Controlling Quanta (QFR)

This course will explore modern developments in the control of individual quantum systems. Topics covered will include basic physical theories of atoms coupled to photons, underlying mathematical tools (including Lie algebras and groups), and computational methods to simulate and analyze quantum systems. Applications to quantum computing, teleportation, and experimental metaphysics (Bell's inequality) will also be discussed.

Requirements/Evaluation: tutorial preparation and participation, weekly problem sets/papers, and a final project

Prerequisites: PHYS/MATH 210 or MATH 209 or MATH 250

Enrollment Limit: 10

Enrollment Preferences: sophomores and junior Physics majors

Expected Class Size: 10

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

Distributions: (D3) (QFR)

Spring 2020
PHYS 405 (F) Electromagnetic Theory (QFR)
This course builds on the material of Physics 201, and explores the application of Maxwell's Equations to understand a range of topics including electric fields and matter, magnetic materials, light, and radiation. As we explore diverse phenomena, we will learn useful approximation techniques and beautiful mathematical tools. In addition to weekly tutorial meetings, the class will meet once a week as a whole to introduce new material.

Requirements/Evaluation: weekly problem sets, tutorial participation, presentations, and a final exam or final project, all of which have a substantial quantitative component

Prerequisites: PHYS 202 and PHYS/MATH 210 or MATH 209 or MATH 309
Enrollment Limit: 10/section
Expected Class Size: 16
Grading: no pass/fail option, no fifth course option
Distributions: (D3) (QFR)

PHYS 412 (F) Heliophysics

Cross-listings: ASTR 412 PHYS 412

Secondary Cross-listing
We study all aspects of the Sun, our nearest star. This semester follows the total solar eclipses of August 21, 2017, whose totality crossed the U.S. from coast to coast, and the July 2, 2019, total solar eclipse that crossed Chile and Argentina. In addition to discussing our observations of these eclipses and what has been learned about the solar atmosphere from eclipse research, we discuss the solar interior (including the Nobel-prize-winning solar neutrino experiment and helioseismology), the photosphere, the chromosphere, the corona, and the solar wind. We discuss the Sun as an example of stars in general. We discuss both theoretical aspects and observational techniques, including work at recent total solar eclipses. We discuss results from current spacecraft, including the Solar and Heliospheric Observatory (SOHO), the Solar Dynamics Observatory, the Sun Watcher (SWAP), and Hinode (Sunrise), and the new GOES/UVSI (Solar Ultraviolet Imager) run by an alumnus as well as additional Total Solar Irradiance measurements from ACRIMSAT and SORCE. We will discuss the role of solar observations in confirming Einstein's General Theory of Relativity with the bending of light at the 1919, 1922, and 2017 total solar eclipses as well as gravitational redshift measurements in solar spectral lines, extending our discussion to the recent "chirp" of gravitational radiation reported from several colliding black holes and neutron stars observed with the Laser Interferometer Gravitational-wave Observatory (LIGO). We hope to observe the transit of Mercury across the face of the Sun on November 11, 2019, during the semester; we also discuss our data analysis of recent transits of Mercury we observed from the ground and from space (most recently in May 2016). We will highlight the 2004 and 2012 transits of Venus across the face of the Sun as observed from Earth, the first such transits of Venus since 1882, as well as our work in observing transits of Venus from Jupiter with the Hubble.

Requirements/Evaluation: biweekly tutorial presentations; biweekly response to colleagues' presentations

Prerequisites: ASTR 111 or a 200-level Physics course; or permission of the instructor
Enrollment Limit: 10
Expected Class Size: 10
Grading: no pass/fail option, no fifth course option
Distributions: (D3)

This course is cross-listed and the prefixes carry the following divisional credit:
ASTR 412 (D3) PHYS 412 (D3)
Some electric utilities and other CO2 emission polluters are allowed to purchase carbon offsets to achieve a portion of their mandated emissions cuts, in effect, to pay others to reduce carbon emissions in their stead. Some individuals, college and universities, and for-profit and non-profit institutions have chosen voluntarily to purchase carbon offsets as a way of reducing their carbon footprint. But do offsets actually succeed in reducing carbon emissions? What separates a legitimate offset from one that is not? How should we measure the true impact of an offset? How do carbon offsets compare to other policies for reducing carbon emissions in terms of efficiency, equity, and justice? Is there something inherently wrong about "commodifying" the atmosphere? Is there something inherently wrong about selling or buying the right to pollute? Should colleges and universities be using the purchase of offsets to achieve "carbon neutrality?"

**Class Format:** meetings with the instructor in pairs for one hour each week

**Requirements/Evaluation:** a 5- to 7-page paper every other week; a 3-page written critique every other week; one re-write paper

**Prerequisites:** ECON 110 or the equivalent, permission of instructor

**Enrollment Limit:** 10

**Enrollment Preferences:** first-year students and sophomores intending to major in Economics and/or to major or concentrate in Environmental Studies

**Expected Class Size:** 10

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

**Distributions:** (D2) (WS)

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

POEC 214 (D2) ECON 214 (D2) ENVI 212 (D2)

**Writing Skills Notes:** Each student will write five 5-7 page papers on which I will provide written feedback regarding grammar, style, and argument. Each student will write five 3-page critiques of their partner's papers. As the final assignment, each student will revise one of their five papers.

**Attributes:** ENVI Environmental Policy POEC Comparative POEC/Public Policy Courses

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

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

**Secondary 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.

**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

**Expected Class Size:** 10

**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)
PSCI 248  (F)  The USA in Comparative Perspective  (WS)
Politics in the USA is often considered unique and incomparable, and US political science separates the study of American politics from comparative politics. This course overcomes this divide, considering politics and society in the United States comparatively, from a variety of viewpoints and by authors foreign and American, historical and contemporary. Important topics include: the colonial experience and independence; race relations and the African diaspora; nationalism and national identity; war and state-building; American exceptionalism, religion, and foreign policy; the role of political and economic institutions; and the origins and shape of the welfare state. (As the list suggests, the most common comparisons are with Latin America and Western Europe, but several of our authors look beyond these regions.)

Class Format: a lecture in the first week; then ten weeks of tutorial; then a discussion class in the final week
Requirements/Evaluation: five 5- to 6-page papers, five 1- to 2-page responses, and one 1-page essay for the final class
Prerequisites: none
Enrollment Limit: 10
Enrollment Preferences: sophomores and students who have been denied enrollment in the course previously
Expected Class Size: 10
Grading: no pass/fail option, no fifth course option
Distributions: (D2)  (WS)
Writing Skills Notes: Assignments are graded and returned weekly. After each student has written one long paper and one response, professor meets with them individually to discuss the composition and presentation of each genre.
Attributes: AMST Comp Studies in Race, Ethnicity, Diaspora  POEC Comparative POEC/Public Policy Courses  PSCI American Politics Courses  PSCI Comparative Politics Courses

Fall 2019
TUT Section: T1    TF 2:35 pm - 3:50 pm     James E. Mahon

PSCI 339  (F)  Politics in Dark Times: Hannah Arendt  (WS)
Cross-listings: JWST 339  PSCI 339
Primary Cross-listing
Hannah Arendt (1906-75) bore witness to some of the darkest moments in the history of politics. Born a Jew in Germany, Arendt lived through—and reflected deeply on--two world wars, the rise of totalitarianism, and the detonation of the first atomic bomb. She narrowly escaped imprisonment by the Gestapo and internment in a refugee camp in Vichy France before fleeing to New York. Yet, in the face of these horrors, Arendt never lost her faith in political action as a way to express and renew what she called "love of the world." She wrote luminously about the darkness that comes when terror extinguishes politics and the shining, almost miraculous events of freedom through which politics is sometimes renewed. In this tutorial, we will investigate what Arendt's vision of politics stands to offer to those struggling to comprehend and transform the darkest aspects of the contemporary political world. Our time and Arendt's are similarly darkened by the shadows of racism, xenophobia, inequality, terror, the mass displacement of refugees, and the mass dissemination of lies. It may be tempting to conclude from these similarities--as some recent commentators have--that we are witnessing the return of "totalitarianism" as Arendt understood it. She would be the first to refuse to use inherited concepts as if they were keys to unlock the present. Her words and her example should impel us to reject shortcuts to authentic understanding, the "unending activity by which...we come to terms with and reconcile ourselves to reality." We will turn to Arendt as an interlocutor, not a guide, as we seek to reconcile ourselves to the contingency and specificity of past and present political realities. And we will search her works and our world for embers of hope that even seemingly inexorable political tragedies may yet be interrupted by assertions of freedom in political action.
Requirements/Evaluation: five 5-page papers; five 2-page responses; a final revision of a prior paper; participation
Prerequisites: a prior course in political theory, philosophy, or critical theory, or permission of the instructor
Enrollment Limit: 10
Enrollment Preferences: Political Theory concentrators, Political Science majors
Expected Class Size: 10
Grading: no pass/fail option, no fifth course option
Distributions: (D2) (WS)

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

JWST 339 (D2) PSCI 339 (D2)

Writing Skills Notes: You will receive feedback from me and your tutorial partner on your five papers (each 5 pages long and spaced evenly through the semester). This feedback will inform the revision you submit at the end of the semester of a paper of your choosing. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

Attributes: JWST Elective Courses PHIL Related Courses PSCI Political Theory Courses

Fall 2019

TUT Section: T1 TBA Laura D. Ephraim

PSCI 349 (S) Cuba and the United States (WS)

With the passing of the Castro brothers' regime on the horizon, we examine the long and deeply felt history of dependence and conflict between Cuba and its colossal neighbor to the north. It begins with the political economy of the colony, then covers the Cuba-US relationship from José Martí and 1898 through the Cold War to the present, emphasizing the revolutionary period. Tutorial topics include: sovereignty and the Platt Amendment; culture and politics; race and national identity; policies on gender and sexual orientation; social programs; political institutions; the post-Soviet "Special Period"; the evolution of the Cuban exile community in the US; and the fraught agenda of reform and generational transition. Materials include journalism, official publications, biographies, travel accounts, polemics, policy statements of the US government, and a wide range of academic works.

Class Format: a lecture in the first week; then ten weeks of tutorial; then a discussion class in the final week

Requirements/Evaluation: five 5- to 6-page papers, five 1- to 2-page responses, and one 1-page essay for the final class

Prerequisites: any course on Latin America or permission of instructor

Enrollment Limit: 10

Enrollment Preferences: Political Science majors

Expected Class Size: 10

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

Distributions: (D2) (WS)

Writing Skills Notes: Assignments are graded and returned weekly. After each student has written one long paper and one response, professor meets with them individually to discuss the composition and presentation of each genre.

Attributes: AMST Comp Studies in Race, Ethnicity, Diaspora AMST Space and Place Electives GBST Latin American Studies Electives LATS Countries of Origin + Transnationalism Elect PSCI Comparative Politics Courses

Spring 2020

TUT Section: T1 TF 2:35 pm - 3:50 pm James E. Mahon

PSYC 158 (F) Freud: A Tutorial (WS)

Cross-listings: HIST 485 PSYC 158

Secondary Cross-listing

This tutorial is devoted to the systematic reading of the principal works of Sigmund Freud, one of the deepest, subtlest, and most influential thinkers of the last one-hundred years. Students will read Freud's work more or less chronologically, beginning with his writings on hysteria and concluding with his deeply pessimistic essay, "Analysis Terminable and Interminable." In tutorial, we will consider the development of Freud's thought over the course of his professional life: his general psychological writings on the nature and functioning of the human psyche, his clinical writings on psychoanalysis as a form of treatment, and his cultural writings on art and artists, on the origin of human society, on religion, and on the relation of the individual to society and civilization. We will not be considering the relevance of Freud's ideas for purposes that transcend his own psychological agenda in the tutorial. Nor will we be much concerned with assessing whether Freud was "right" or "wrong" or whether his thought has clinical relevance today. Instead, we will seek to understand Freud as much as possible on his terms and not on ours, as a historical figure of originality, complexity and contradiction, whose thought deserves close reading and deep understanding within the context of Freud's thought itself.
Class Format: students will write and present orally six essays of 6-7 pages on assigned reading every other week; students not presenting an essay in a given week will be responsible for critiquing the presented essay

Requirements/Evaluation: student grades will be assigned only at the end of the semester based on their papers, their critiques, and their performance in tutorial discussion

Prerequisites: none

Enrollment Limit: 10

Enrollment Preferences: juniors and seniors and History majors needing a 400-level seminar or tutorial to fulfill the requirements for a degree in History

Expected Class Size: 10

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

Unit Notes: fulfills History's 400-level graduation requirement

Distributions: (D2) (WS)

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

HIST 485 (D2) PSYC 158 (D2)

Writing Skills Notes: As a tutorial, this course is by definition writing skills, both in terms of the number of papers that students will produce (six) and in terms of the focus on writing during every tutorial session. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

Attributes: HIST Group C Electives - Europe and Russia PHIL Related Courses

Fall 2019

TUT Section: T1 TBA Thomas A. Kohut

PSYC 319 (F)(S) Neuroethics (WS)

Cross-listings: STS 319 NSCI 319 PSYC 319

Primary Cross-listing

Neuroscience studies the brain and mind, and thereby some of the most profound aspects of human existence. In the last decade, advances in our understanding of brain function and in our ability to manipulate brain function have raised significant ethical challenges. This tutorial will explore a variety of important neuroethical questions. Potential topics will include pharmacological manipulation of "abnormal" personality; the use of "cosmetic pharmacology" to enhance cognition; the use of brain imaging to detect deception or to understand the ability, personality or vulnerability of an individual; the relationship between brain activity and consciousness; manipulation of memories; the neuroscience of morality and decision making. In addition to exploring these and other ethical issues, we will explore the basic science underlying them.

Requirements/Evaluation: six 5-page position papers and five 2-page response papers as well as participation in discussions

Prerequisites: PSYC 212 (same as BIOL 212 or NSCI 201); or permission of instructor

Enrollment Limit: 10

Enrollment Preferences: Psychology majors and Neuroscience concentrators

Expected Class Size: 10

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

Distributions: (D2) (WS)

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

STS 319 (D2) NSCI 319 (D3) PSYC 319 (D2)

Writing Skills Notes: In alternating weeks, each student in a tutorial pair will write a 5-page essay based on the assigned readings. Essays will be discussed during tutorial meetings and written feedback from the professor will be provided for each essay. At the end of the semester, students will choose one of their prior essays to revise a their final submission. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

Attributes: NSCI Group B Electives PSYC Area 1 - Behavioral Neuroscience
PSYC 358 (S) Developmental Psychopathology: Trajectories of Risk and Resilience

Why do some youth develop psychopathology in the face of adversity whereas others do not? How do we define psychological disorders in youth? Is resilience a static trait, or can it be promoted? How do we prevent youth from developing psychopathology? In this course, students will address these and other questions using a risk and resilience framework that examines the interactions among multiple risk and protective factors in the pathway to psychopathology. Specifically, students will examine the interactions between individual characteristics (e.g., neurobiological, interpersonal, cognitive, and emotional factors) and environmental contexts (e.g., family, school, peer, early adversity) in the development of risk and resiliency. Application of etiological models and empirical findings to prevention and intervention approaches will be explored. Throughout the course, students will evaluate current research based upon theory, methodological rigor, and clinical impact.

Requirements/Evaluation: five 5-page papers, five short response papers, and participation in discussions
Prerequisites: PSYC 252; PSYC 201 recommended
Enrollment Limit: 10
Enrollment Preferences: Psychology majors and Public Health concentrators
Expected Class Size: 10
Grading: no pass/fail option, no fifth course option
Distributions: (D2)
Attributes: PHLH Reproductive, Maternal and Child Health PSYC Area 5 - Clinical Psychology

Spring 2020
TUT Section: T1 TBA Catherine B. Stroud

REL 134 (S) Leaving the World Behind: The Literature of Reclusion (DPE) (WS)

Cross-listings: CHIN 134 REL 134 COMP 134 ANTH 134
Secondary Cross-listing

Living in a time of political and social turmoil, Confucius told his followers: "When the realm has the Way, show yourself; when it lacks the way, hide." Reclusion here is a moral choice, justified by the ethical decline of the state. But it could also be a mortal necessity in a period in which government service was a distinctly hazardous pursuit. In other contexts becoming a hermit could instead be figured as aesthetic stance meant to preserve one's artistic integrity against the dominant claims of society. This course looks at the literature of reclusion-living a life of seclusion from society-in a range of different cultures and periods, from ancient China to contemporary America. With sources that include poems, essays, novels, and films, we will investigate a set of issues surrounding radical seclusion. What different forms does reclusion take? Can one be a hermit without being completely separated from society? What is the relationship between hermits and the state-to what extent does one depend on the other? What are the philosophical and moral implications of eremitism? Is separating oneself from human society an inherently immoral act? What is the relationship between reclusion and technology in the contemporary world? What is the nature of solitude and can it be experienced in a group (for example, in contemporary "intentional communities")? While most of our work will focus on textual analysis, there will be an experiential component to the course as well. Each student will design and implement their own experiment in (short-term) eremitism.

Class Format: experiential component
Requirements/Evaluation: tutorial papers, responses, and an individual project
Prerequisites: none
Enrollment Limit: 10
Enrollment Preferences: first-year students, Chinese majors, Religion majors, Anthropology majors
Expected Class Size: 10
Grading: no pass/fail option, no fifth course option
Distributions: (D2) (DPE) (WS)
This course is cross-listed and the prefixes carry the following divisional credit:
CHIN 134 (D1) REL 134 (D2) COMP 134 (D1) ANTH 134 (D2)

Writing Skills Notes: Students will write a 5- to 7-page paper every other week for a total of five papers. On weeks in which they are not writing, they will critique their partner's paper. Papers will receive substantial writing-based feedback from both the instructor and partner.

Difference, Power, and Equity Notes: This course provides students with the opportunity to analyze the shaping of social differences and dynamics of unequal power. Acts of reclusion are often ways that individuals can challenge the dominance of the state and other structures of authority indirectly. Modes of reclusion can differ substantially depending on the social standing of the recluse. These are issues that we will examine in the course.

Spring 2020
TUT Section: T1 TBA Christopher M. B. Nugent

REL 210  (S)  Distant Encounters: East Meets West in the Art of the European Middle Ages  (WS)
Cross-listings: REL 210 ARAB 212 ARTH 212

Secondary Cross-listing
In this tutorial, students will investigate the rich artistic consequences -- in architecture, manuscript illumination, mosaic, sculpture, panel painting, fresco, metalwork, and other minor arts -- of European contact with the Eastern Mediterranean between approximately 300 and 1450 CE. From the beginnings of Christianity, pilgrims from Europe made the long journey to sacred sites in the Holy Land (extending across parts of present-day Egypt, Israel, Syria, and Turkey). When these sites became less accessible with the spread of Islam in the seventh century, Europeans sought to recreate the sites at home. Later, from 1095 onward, Christian Europeans attempted to reclaim and hold the Holy Land from non-Christians by force, through an ill-fated series of five major and several lesser "crusades." Over the centuries, before, during, and after the Crusades, exposure to the peoples, ideas, and cultures of the Eastern Mediterranean also came through trade and through the travel and settlement of non-Europeans in Europe itself, particularly in Spain, Sicily, and Venice. Together, through open discussion, we will explore artistic production within each of these different cross-cultural contexts of East-West encounter. In the process, we will reflect on how art could function as a conduit for the exchange of ideas in the Middle Ages, and how it could be used both to negotiate and to intensify cultural difference.

Requirements/Evaluation: participation in discussion; five 5-7-page tutorial papers (one of which will be revised as a final writing assignment); five 1-2-page response papers
Prerequisites: none
Enrollment Limit: 10
Enrollment Preferences: First- and second-year students, but open to all
Expected Class Size: 10
Grading: no pass/fail option, no fifth course option
Distributions: (D2) (WS)

This course is cross-listed and the prefixes carry the following divisional credit:
REL 210 (D2) ARAB 212 (D1) ARTH 212 (D1)

Writing Skills Notes: In this tutorial, students will develop skills of critical reading and focus on how to craft clear and persuasive arguments of their own. To help them achieve these goals, they will receive timely comments on their written work, especially the five 5-7-page papers they will submit, with suggestions for improvement.
Attributes: ARTH pre-1800 Courses

Spring 2020
TUT Section: T1 TBA Peter D. Low

REL 246  (F)(S)  India's Identities: Nation, Community, & Individual
Cross-listings: ASST 246 ANTH 246 WGSS 246 REL 246

Primary Cross-listing
This tutorial considers India's legacy as a booming Asian democracy that is built upon deep and enduring divisions. Why is India's growing population so often described in terms of multiple identities or fragmenting oppositions—including religion, gender, caste, and class? What are the historic roots and recollections of key moments of structural violence in modern Indian history that produce ongoing social conflict as well as social fluidity? We pay particular attention to key historic moments such as Partition, and key communal riots in Gujarat, Hyderabad, and Delhi as well as regions of India such as Jammu & Kashmir in order to understand the struggle for individual subjectivity and identity within a landscape of stark social hierarchies. We will cover climate emergencies, resource scarcities, and ongoing struggles for power and status across very different parts of India. Our readings include ethnographic, sociological, historical analyses as well as fiction, oral history, and popular media sources that attempt to portray India's diverse and fragmented society.

Class Format: meetings weekly, weekly writing, and discussion

Requirements/Evaluation: weekly writing assignments and tutorial attendance every week

Prerequisites: none

Enrollment Limit: 10

Enrollment Preferences: majors in Anthropology and Sociology, Religion, Asian Studies, or Women's, Gender & Sexuality Studies

Expected Class Size: 10

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

Distributions: (D2)

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

ASST 246 (D2) ANTH 246 (D2) WGSS 246 (D2) REL 246 (D2)

Writing Skills Notes: Weekly writing, writing chats, intensive feedback on writing grammar, style, argument every week.

Difference, Power, and Equity Notes: This course fulfills the Difference, Power, and Equity by theorizing the ways that social power and equity have been and continue to be a source of struggle and division within Indian society. It analyzes the ways that communities have used religion, gender, ethnicity, and caste to struggle for power and status within Indian society.

Attributes: GBST South + Southeast Asia Studies Electives PHLH Bioethics + Interpretations of Health WGSS Racial Sexual + Cultural Diversity Courses

Fall 2019

TUT Section: T1  Cancelled

Spring 2020

TUT Section: T1  TBA  Kim Gutschow

REL 269 (F)(S) Mindsight: Mindfulness and Medicine (DPE) (WS)

Cross-listings: REL 269 STS 269 ANTH 269 ASST 269

Secondary Cross-listing

This course offers a social analysis and historical genealogy of meditation and mindfulness from its roots as a Buddhist practice through its modern applications in a variety of social settings including hospitals and clinics, schools & communities where it has been used to improve health outcomes, education outcomes, and other social outcomes. Throughout, we are interested in the scientific evidence that have tried to show how meditation and mindfulness can alter human experience, behavior, and well-being. We begin by considering how mindfulness and meditation practices were introduced and developed by the Buddha and continue to be taught and practiced today in contemporary settings, before turning to the rapid rise of scientific research on mindfulness in recent decades. How and why has research on mindfulness and meditation exploded since 2000 and how does this relate to better understandings of human emotions, human behavior, and human development? We critically examine the use and misuse of modern technologies and models developed by clinical psychiatry and biomedicine to better understand the relationship between the human brain, behavior, and emotions. We ask how meditation and mindfulness has been used to improve the training of doctors & teachers, as well as patient/provider encounters. Throughout, we are interested in how applied research and interventions of mindfulness training with medical training, schools, and other social domains has been used to generate a 'science of personal transformation' that is trying to harness the adaptability of human minds, brains, & behaviors. Students will be expected to engage in mindfulness practices during the semester.

Class Format: weekly tutorial, context-based learning, experiential learning

Requirements/Evaluation: weekly tutorial papers and discussion

Prerequisites: a course on Buddhism is preferred but not required
Enrollment Limit: 10

Enrollment Preferences: ANTH, SOC, REL, ASST majors; PHLH, STS concentrators; seniors and juniors

Expected Class Size: 10

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

Distributions: (D2) (DPE) (WS)

This course is cross-listed and the prefixes carry the following divisional credit:
REL 269 (D2) STS 269 (D2) ANTH 269 (D2) ASST 269 (D2)

Writing Skills Notes: This class will involve weekly tutorial essays of 1200 or 600 words, written feedback on every essay, and a mid-semester 'writing chat' with the instructor to improve patterns in writing.

Difference, Power, and Equity Notes: This class fulfills the Difference, Power, and Equity requirement because it will explore the ways that mindfulness can alleviate pervasive and population wide health issues in the US including rising rates of hypertension, anxiety, and mental health issues that are exacerbated by stress related to social inequality and structural violence. It explores and critiques the ways that mindfulness has been marketed as an elite and non-inclusive practice within the US.

Attributes: GBST South + Southeast Asia Studies Electives PHLH Social Determinants of Health

Fall 2019
TUT Section: T1 TBA Kim Gutschow

Spring 2020
TUT Section: T1 Cancelled

REL 302 (S) Philosophy of Religion (WS)

Cross-listings: PHIL 281 REL 302

Secondary Cross-listing

Our goal will be to determine how far reason can justify belief in God. We will examine well-known philosophical arguments for and against the existence of God (including the ontological argument, the cosmological argument, the teleological argument, the argument from religious experience, and the argument from evil). For each argument, we will first look at historically important formulations and then turn to contemporary reformulations. Our aim will be to identify and evaluate the strongest version of each argument. After working through these arguments, we will reflect more generally on the proper roles of reason and faith in justifying religious belief. Near the end of the semester, we'll also examine some evolutionary explanations of religious belief. Our tools in this course will be logic and reason, even when we are trying to determine what the limits of reason might be. Authors will include Plato, Anselm, Aquinas, Paley, Hume, Kant, Kierkegaard, and several contemporary philosophers.

Class Format: students meet with instructor in pairs for an hour each week; emphasis will be placed on developing skills in reading, interpretation and oral argument as well as critical reasoning and writing

Requirements/Evaluation: five 5-page papers and five 2-page papers

Prerequisites: one PHIL course

Enrollment Limit: 10

Enrollment Preferences: current and prospective Philosophy majors

Expected Class Size: 10

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

Distributions: (D2) (WS)

This course is cross-listed and the prefixes carry the following divisional credit:
PHIL 281 (D2) REL 302 (D2)

Writing Skills Notes: Five 5-page papers and five 2-page papers, evenly spaced throughout the semester. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

Attributes: PHIL History Courses

Spring 2020
REL 374 (S) Mysticism: Vision, Writing, History (WS)

Cross-listings: ENGL 374  REL 374  COMP 352

Secondary Cross-listing

The promise of God's real presence in the world lies at the heart of Christianity as a messianic and scriptural faith. But mystics, who seek out and bear witness to their own experiences of the divine, have often been viewed with suspicion by church and state authorities. At stake in these confrontations between orthodoxy and the individual witness are questions of knowledge and power. To whom does God speak, who speaks for God, and how can anyone, whether mystic or priest, be certain? We will learn how these questions have inflected certain passages in the history of Christian belief and practice: the flourishing culture of mystical writing by medieval women, the efforts of some Protestant sects to distribute authority more horizontally, and early modern philosophers' criticisms of prophecy and fanaticism. But our deepest concerns will be literary and aesthetic. What modes of writing did mystics use to express what was, in fact, inexpressible? What role did visual art play in visionary experience? And how has mysticism influenced the work two of the twentieth century's most significant theorists of language, Ludwig Wittgenstein and Jacques Derrida?

Requirements/Evaluation: biweekly 5-page papers, biweekly 2-page response papers, thoughtful participation in class discussions

Prerequisites: a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam

Enrollment Limit: 10

Enrollment Preferences: English majors and those intending to major in English

Expected Class Size: 10

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

Distributions: (D2) (WS)

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

ENGL 374 (D1) REL 374 (D2) COMP 352 (D1)

Writing Skills Notes: This course will develop students' writing skills through biweekly 5-page analytical papers and biweekly 2-page response papers. Written feedback will be provided by the instructor and by the tutorial partner. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

Attributes: ENGL Literary Histories A

Spring 2020

TUT Section: T1  TBA  Emily Vasiliauskas

RUSS 140 (S) Crime and Punishment in Russian History (WS)

Cross-listings: HIST 140  RUSS 140

Secondary Cross-listing

For centuries, people have used crime in Russia and the Russian state's response to crime as lenses through which to examine Russian history and the Russian experience. This tutorial will follow in this tradition, but will adopt a more critical approach to question how or if crime and deviance can speak to the nature of the Russian state and its relationship to Russian society writ large. To answer this question, we will read a combination of original historical sources and recent scholarship that cover the entirety of Russian history: from the creation of the first legal code in Medieval Muscovy to the publication of Alexander Solzhenitsyn's Gulag Archipelago in 1962 and beyond. By semester's end, students will have developed an understanding of both the major historical actors and events in Russian criminal and legal history, and the intellectual debates that they sparked among contemporaries and present day scholars alike.

Requirements/Evaluation: a student either will write and present orally a 3- to 5-page essay on the assigned readings or will be responsible for offering an oral critique of their partner's work

Prerequisites: first-year or sophomore standing; juniors or seniors with permission of instructor

Enrollment Limit: 10

Enrollment Preferences: first-year students, and then sophomores who have not previously taken a 100-level seminar

Expected Class Size: 10

Grading: no pass/fail option, no fifth course option
RUSS 219  (F)  Cults of Personality  (WS)

Cross-listings: RUSS 219  COMP 215

Primary Cross-listing

First uttered by Soviet leader Nikita Khrushchev in 1956, the phrase "cult of personality" was formulated to discredit the hero-worship that accompanied Joseph Stalin's iron-fisted rule of the Soviet Union. Since then, the phrase has gained currency as a condemnation of a variety of seemingly all-powerful leaders in oppressive political regimes, including China's Mao Zedong, Iran's Ayatollah Khomeini, and the ruling Kim family in North Korea. In this course, we will examine the phenomenon of the cult of personality from a variety of perspectives, beginning with the cult surrounding Stalin and ending with that of Vladimir Putin. Our course material will encompass scholarship from multiple disciplines, including history, sociology, political science, cultural and media studies, as well as artistic expression typically labeled propaganda in literature, the visual arts, and film. Although our course will begin in the Soviet Union and end in contemporary Russia, we will explore how the cult of personality has been adapted and updated for different cultural and political purposes in fascist Germany, Italy, and Spain, China, Iran, North Korea, and Cuba. All readings will be in English, and all films will have English subtitles.

Requirements/Evaluation: completion of weekly reading and writing assignments, as well as active engagement during tutorial sessions

Prerequisites: none

Enrollment Limit: 10

Enrollment Preferences: first-year students

Expected Class Size: 10

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

Distributions: (D1)  (WS)

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

RUSS 219 (D1) COMP 215 (D1)

Writing Skills Notes: Students will be writing papers (5-6 pages) every other week and receiving detailed feedback on their writing with the expectation that they will identify areas in need of improvement and work on these throughout the semester. The course will also require that students write one paper together with their tutorial partner and that they rewrite two different papers, one at midterm and the other at the end of the term.

Fall 2019

TUT Section: T1  TBA  Julie A. Cassiday

STS 142  (F)  AlterNatives: Indigenous Futurism and Science Fiction  (DPE)

Cross-listings: AMST 142  STS 142

Secondary Cross-listing

Indigenous people occupy a paradoxical position in time. On one hand, as survivors of genocide and occupation, they are already post-apocalyptic, occupying what many Indigenous thinkers argue is "our ancestor's dystopia." On the other hand, Indigenous people are relegated to the past in settler and colonial discourses, which, in relying heavily on notions of contact, authenticity, and vanishing, preclude Indigenous peoples from not only futurity, but from modernity and associated visions of science and technology too. This tutorial explores how Native science fiction imagines and enacts futurity
from this paradoxical Indigenous temporality. Looking across numerous national and transnational Indigenous contexts, in addition to different kinds of media, including short stories, novels, visual art, video games, films, and online platforms like second life, this tutorial foregrounds the ways in which science fiction functions as a mode of Indigenous theory, knowledge production, and claiming of not only the future but of the past and present, as well. Pairing media readings with works in science fiction and Indigenous studies, we will explore the role of indigeneity in the founding and tropes of European and settler science fiction, Native "slipstream" and eco SF, post-post-apocalyptic thinking, space travel and frontiers, Native pessimism, and Indigenous technologies and epistemologies cast into the future. We will pay careful attention to the political stakes of these narratives and expression for Indigenous sovereignty and self-determination.

Requirements/Evaluation: attendance and participation, weekly 2- to 4-page written responses to class readings, short fiction prompts, and your partner’s writing

Prerequisites: permission of instructor

Enrollment Limit: 10

Enrollment Preferences: American Studies majors and Science and Technology Studies concentrators

Expected Class Size: 10

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

Distributions: (D2) (DPE)

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

AMST 142 (D2) STS 142 (D2)

Difference, Power, and Equity Notes: This course will underscore the ways in which structures like race, gender, sexuality, and colonialism are deeply imbedded in every form of cultural production, and will highlight how imagining the future otherwise has real impact and import in the lives and political existence colonized people.

Attributes: AMST Arts in Context Electives AMST Comp Studies in Race, Ethnicity, Diaspora

Fall 2019

TUT Section: T1 TBA Eli Nelson

STS 269 (F)(S) Mindsight: Mindfulness and Medicine (DPE) (WS)

Cross-listings: REL 269 STS 269 ANTH 269 ASST 269

Secondary Cross-listing

This course offers a social analysis and historical genealogy of meditation and mindfulness from its roots as a Buddhist practice through its modern applications in a variety of social settings including hospitals and clinics, schools & communities where it has been used to improve health outcomes, education outcomes, and other social outcomes. Throughout, we are interested in the scientific evidence that have tried to show how meditation and mindfulness can alter human experience, behavior, and well-being. We begin by considering how mindfulness and meditation practices were introduced and developed by the Buddha and continue to be taught and practiced today in contemporary settings, before turning to the rapid rise of scientific research on mindfulness in recent decades. How and why has research on mindfulness and meditation exploded since 2000 and how does this relate to better understandings of human emotions, human behavior, and human development? We critically examine the use and misuse of modern technologies and models developed by clinical psychiatry and biomedicine to better understand the relationship between the human brain, behavior, and emotions. We ask how meditation and mindfulness has been used to improve the training of doctors & teachers, as well as patient/provider encounters. Throughout, we are interested in how applied research and interventions of mindfulness training with medical training, schools, and other social domains has been used to generate a ‘science of personal transformation’ that is trying to harness the adaptability of human minds, brains, & behaviors. Students will be expected to engage in mindfulness practices during the semester.

Class Format: weekly tutorial, context-based learning, experiential learning

Requirements/Evaluation: weekly tutorial papers and discussion

Prerequisites: a course on Buddhism is preferred but not required

Enrollment Limit: 10

Enrollment Preferences: ANTH, SOC, REL, ASST majors; PHLH, STS concentrators; seniors and juniors

Expected Class Size: 10

Grading: no pass/fail option, no fifth course option
Distributions:  (D2)  (DPE) (WS)

This course is cross-listed and the prefixes carry the following divisional credit:
REL 269 (D2) STS 269 (D2) ANTH 269 (D2) ASST 269 (D2)

Writing Skills Notes: This class will involve weekly tutorial essays of 1200 or 600 words, written feedback on every essay, and a mid-semester 'writing chat' with the instructor to improve patterns in writing.

Difference, Power, and Equity Notes: This class fulfills the Difference, Power, and Equity requirement because it will explore the ways that mindfulness can alleviate pervasive and population wide health issues in the US including rising rates of hypertension, anxiety, and mental health issues that are exacerbated by stress related to social inequality and structural violence. It explores and critiques the ways that mindfulness has been marketed as an elite and non-inclusive practice within the US.

Attributes: GBST South + Southeast Asia Studies Electives  PHLH Social Determinants of Health

Fall 2019
TUT Section: T1   TBA   Kim Gutschow

Spring 2020
TUT Section: T1 Cancelled

STS 319  (F)(S)  Neuroethics  (WS)

Cross-listings:  STS 319  NSCI 319  PSYC 319

Secondary Cross-listing
Neuroscience studies the brain and mind, and thereby some of the most profound aspects of human existence. In the last decade, advances in our understanding of brain function and in our ability to manipulate brain function have raised significant ethical challenges. This tutorial will explore a variety of important neuroethical questions. Potential topics will include pharmacological manipulation of "abnormal" personality; the use of "cosmetic pharmacology" to enhance cognition; the use of brain imaging to detect deception or to understand the ability, personality or vulnerability of an individual; the relationship between brain activity and consciousness; manipulation of memories; the neuroscience of morality and decision making. In addition to exploring these and other ethical issues, we will explore the basic science underlying them.

Requirements/Evaluation: six 5-page position papers and five 2-page response papers as well as participation in discussions

Prerequisites: PSYC 212 (same as BIOL 212 or NSCI 201); or permission of instructor

Enrollment Limit: 10

Enrollment Preferences: Psychology majors and Neuroscience concentrators

Expected Class Size: 10

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

Distributions:  (D2)  (WS)

This course is cross-listed and the prefixes carry the following divisional credit:
STS 319 (D2) NSCI 319 (D3) PSYC 319 (D2)

Writing Skills Notes: In alternating weeks, each student in a tutorial pair will write a 5-page essay based on the assigned readings. Essays will be discussed during tutorial meetings and written feedback from the professor will be provided for each essay. At the end of the semester, students will choose one of their prior essays to revise a their final submission. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

Attributes: NSCI Group B Electives  PSYC Area 1 - Behavioral Neuroscience

Fall 2019
TUT Section: T1   TBA   Noah J. Sandstrom

Spring 2020
TUT Section: T1 Cancelled

THEA 222  (S)  Solo Performance
In this tutorial, students will study the process of the creation of one-person performance pieces and will work individually or in collaboration to create original solo works. Each student will perform their own piece at the end of the semester in a final public performance. Students will learn about developing a general production concept and scenic vision, choosing or writing a script, building a character, designing (set, lighting, costume, and sound), publicity, and combining all aspects of theatrical craft to create a successful solo piece. Course time will be divided between class discussion and individual rehearsals with the instructor. Students interested in acting, directing, writing, producing, dramaturgy, design, stage management, and criticism are all welcome.

**Requirements/Evaluation:** creating a script, building a character, developing various aspects of design, performing a solo piece, and writing a self-evaluation at the end of the semester

**Prerequisites:** permission of instructor

**Enrollment Limit:** 10

**Enrollment Preferences:** to be determined by instructor

**Expected Class Size:** 4

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

**Distributions:** (D1)

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**THEA 255 (S) Performing Shakespeare**

This tutorial course will challenge students to interpret and perform characters and scenes from a considerable variety of Shakespeare's work for the stage. Working in pairs, students will function as both directors and actors, bringing scene-work-in-progress first to the instructor for critique/revision, and subsequently to other members of the class for more general discussion. Written assignments, explicating and contextualizing artistic choices, will accompany presentations. Over the course of the semester, assignments will ask students to grapple with particular challenges of Shakespeare's drama (including, for instance, the technical aspects of speaking the verse, and the accompanying challenge of performing in the Elizabethan tradition of "open space"). Other assignments will ask students to consider specific interpretive traditions (feminist, phenomenological, queer studies, postmodern) in preparing their work for presentation. Plays studied will include tragedies (*Macbeth*, *Anthony and Cleopatra*, *Othello*), comedies (*The Merchant of Venice*, *A Midsummer Night's Dream*, *Twelfth Night*), and histories (*Richard II*, *Richard III*); theorists assigned for additional readings may include Shirley Nelson Garner, Alan Sinfield, Harry Berger Jr., Arthur Little, Jr., Janet Adelman, William Worthen, Laurence Senelick, Bert States, and Stephen Greenblatt.

**Class Format:** in addition to weekly tutorial meetings, several group "lab" sessions will bring all course members together for larger collaborative work

**Requirements/Evaluation:** weekly performance presentations, weekly 3-page analytical papers, active participation in oral critique

**Prerequisites:** one college level acting class or significant comparable experience (permission of instructor)

**Enrollment Limit:** 10

**Enrollment Preferences:** Theatre majors, or those expressing possible interest in Theatre major

**Expected Class Size:** 10

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

**Distributions:** (D1)

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**THEA 275 (F) American Drama: Hidden Knowledge**

**Cross-listings:** AMST 275  COMP 275  ENGL 224  THEA 275

**Primary Cross-listing**

The Buddha is said to have identified three things that cannot stay hidden: the sun, the moon, and the truth. What's the secret? Who is lying? Who is breaking the rules? American drama abounds with hidden knowledge and false representations. (This is not surprising: theatre is always on some level a deceptive practice, a place where one person pretends to be another, and where what is spoken is always open to skeptical scrutiny. We might
say theatre is always lying as much as lying is always theatre.) This tutorial course will examine what lies hidden in American plays from the late nineteenth century to the early twenty-first. Beginning with excerpted critical and historical writings on secrecy and lying (The Adventures of Pinocchio, Machiavelli’s The Prince, Thomas Carlson's Lying and Deception: Theory and Practice, among others), we will proceed to a set of American plays from across a wide spectrum of playwrights, including Eugene O'Neill, Edward Albee, Sarah Ruhl, Arthur Miller, Amy Herzog, Susan Glaspell, Sophie Treadwell, Annie Baker, and others. Student papers will explore how hidden knowledge structures dramatic action, how different characters create and respond to untruths, and what can we learn in particular from American drama about a national relationship to honesty and its opposites.

Requirements/Evaluation: weekly papers/response papers; weekly meeting with instructor and tutorial partner

Prerequisites: none

Enrollment Limit: 10

Enrollment Preferences: Theatre and English majors

Expected Class Size: 10

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

Distributions: (D1)

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

AMST 275 (D2) COMP 275 (D1) ENGL 224 (D1) THEA 275 (D1)

Attributes: AMST Arts in Context Electives

Fall 2019

TUT Section: T1 TBA Robert E. Baker-White

WGSS 110 (S) The Veil: History and Interpretations (DPE) (WS)

Cross-listings: ARAB 215 WGSS 110 HIST 110

Secondary Cross-listing

This tutorial will consider the history and the changing meanings of the veil (hijab) and its many manifestations (e.g. burqa, chador, niqab), starting with the earliest religious traditions and the status of women in Islamic law. We will then proceed to examine imperialist and orientalist representations of gender in the Middle East, the rise of Islamic feminism and finally consider the emergence and return of the veil in recent years in the Middle East, North America, Asia and Europe.

Requirements/Evaluation: each week each student will either write a 5- to 7-page essay on assigned readings or offer a 2-page critique of their partner's paper; by semester's end each student will have written a minimum of 40 pages

Prerequisites: first-year or sophomore standing; juniors or seniors with permission of instructor

Enrollment Limit: 10

Enrollment Preferences: first-years, and then sophomores who have not previously taken a 100-level seminar and those with demonstrated interest in the Middle East

Expected Class Size: 10

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

Distributions: (D2) (DPE) (WS)

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

ARAB 215 (D2) WGSS 110 (D2) HIST 110 (D2)

Writing Skills Notes: Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

Difference, Power, and Equity Notes: This tutorial considers the veil in many different cultural contexts and time periods and how it has multiple and complex meanings. What does the veil mean and how do people interpret it? Is it empowering or is it subjugation?

Attributes: HIST Group E Electives - Middle East

Spring 2020

TUT Section: T1 TBA Magnús T. Bernhardsson
WGSS 219 (S) Women in National Politics

Cross-listings: INTR 219 WGSS 219 PSCI 219

Secondary 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.

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

Expected Class Size: 10

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

WGSS 231 (S) Art, Life, and Death: Locating Women in Italian Renaissance Art (WS)

Cross-listings: WGSS 231 ARTH 231

Secondary Cross-listing

Renaissance art is the stuff of blockbuster museum exhibitions, mass tourist pilgrimage, and record auction prices. From our modern vantage point, the cultural accomplishment of the 15th and 16th centuries in Italy clearly has the ability to astound. Calling to mind the inimitable imagination of Botticelli, the scientific genius of Leonardo, or the superhuman creativity of Michelangelo brings into focus an inspiring narrative of individual accomplishment, innovation, and progress (ideals we easily understand and may well share). This is an important story we still tell of human achievement. This tutorial explores a critical question: where are the women in this narrative? Women were not typically artists, so how might we bring their roles, force, and power into focus? To do this, we will turn away from the grand historical narrative we so easily recognize and enter a more foreign world: a realm of everyday experience in which art—never created for its own sake—was powerful, and mattered to people. Art shaped realities and mediated the fundamental questions of life and death, from power, sexuality, love, desire, and self-definition, to mortality and communion with divinity. When we approach Renaissance art on its own terms, our picture expands to include women, their lives, and what they themselves wanted to see. In addition to secondary scholarship, we will pay close attention to primary sources (including images themselves), giving students ample change to forge original arguments: one of the central goals of the tutorial.

Class Format: some tutorial meetings will be conducted at local museums

Requirements/Evaluation: engaged reading and conversation; five 5-page tutorial papers (with revisions to one of these as final project); five 1- to 2-page responses to partner’s tutorial papers

Prerequisites: first-year and sophomore students (this class is open to students with no experience in art history)

Enrollment Limit: 10

Enrollment Preferences: a statement of interest will be requested in the event the course is over-enrolled

Expected Class Size: 10

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

Distributions: (D2) (WS)

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

WGSS 231 (D2) ARTH 231 (D1)

Writing Skills Notes: This course’s fundamental goal is to support opportunity and skills to construct compelling and original written arguments. Tutorial partners will share standards and guidelines for strong writing with instructor: common concepts and language for critique, discussion, and applause. We will consider the power of argument inextricable from the quality of writing, and thus address writing issues, strategies, and successes in a deep way, organically and consistently, in every tutorial meeting.
**WGSS 246 (F)(S) India’s Identities: Nation, Community, & Individual**

This tutorial considers India’s legacy as a booming Asian democracy that is built upon deep and enduring divisions. Why is India’s growing population so often described in terms of multiple identities or fragmenting oppositions—including religion, gender, caste, and class? What are the historic roots and recollections of key moments of structural violence in modern Indian history that produce ongoing social conflict as well as social fluidity? We pay particular attention to key historic moments such as Partition, and key communal riots in Gujarat, Hyderabad, and Delhi as well as regions of India such as Jammu & Kashmir in order to understand the struggle for individual subjectivity and identity within a landscape of stark social hierarchies. We will cover climate emergencies, resource scarcities, and ongoing struggles for power and status across very different parts of India. Our readings include ethnographic, sociological, historical analyses as well as fiction, oral history, and popular media sources that attempt to portray India’s diverse and fragmented society.

**Class Format:** meetings weekly, weekly writing, and discussion

**Requirements/Evaluation:** weekly writing assignments and tutorial attendance every week

**Prerequisites:** none

**Enrollment Limit:** 10

**Enrollment Preferences:** majors in Anthropology and Sociology, Religion, Asian Studies, or Women’s, Gender & Sexuality Studies

**Expected Class Size:** 10

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

**Distributions:** (D2)

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

ASST 246 (D2) ANTH 246 (D2) WGSS 246 (D2) REL 246 (D2)

**Writing Skills Notes:** Weekly writing, writing chats, intensive feedback on writing grammar, style, argument every week.

**Difference, Power, and Equity Notes:** This course fulfills the Difference, Power, and Equity by theorizing the ways that social power and equity have been and continue to be a source of struggle and division within Indian society. It analyzes the ways that communities have used religion, gender, ethnicity, and caste to struggle for power and status within Indian society.

**Attributes:** GBST South + Southeast Asia Studies Electives PHLH Bioethics + Interpretations of Health WGSS Racial Sexual + Cultural Diversity Courses

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**WPSS 274 (F) ‘As If Her Mouth Were a Weapon’: Jamaica Kincaid** (DPE)

This course explores the work of the internationally renowned author Jamaica Kincaid. We will wrestle with her commentary on concepts and conditions such as death; the afterlife of slavery and colonialism; family relations; love, romance, their absence and their entanglement with hatred; and illness. We will pay particular attention to character and author navigation of negative affects and the blurred boundaries between fiction and autobiography. Course texts include *Annie John* (1985), *Lucy* (1990), *The Autobiography of My Mother* (1996), *My Brother* (1997), *Mr. Potter* (2002), and *See Now Then* (2013). They will be examined through the lenses of race, gender, sexuality, class and citizenship and aided by supplemental
readings. This course will explore the power that structures and determines or constrains labor and citizenship status; abortion, reproduction and mothering; memory, literacy and archival production; and more.

Class Format: meeting as a full group two to three times; meeting in tutorial pairs for most of the semester

Requirements/Evaluation: five 4- to 5-page essays and five 2-page critical responses, completed in tutorial pairs, keyword assignment, final roundtable

Prerequisites: a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam

Enrollment Limit: 10

Expected Class Size: 10

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

Distributions: (D2) (DPE)

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

ENGL 254 (D1) WGSS 274 (D2)

Difference, Power, and Equity Notes: Students will center afro-caribbean women's subject formation on the terrain of the literary imagination and develop interpretive and analytical skills to examine the affective dimensions of the racialization and gendering of power, of intimacy, and of national belonging.

Attributes: ENGL post-1900 Courses ENGL 200-level Gateway Courses

Fall 2019

TUT Section: T1 TBA Ianna Hawkins Owen

WGSS 322 (F) Introduction to Critical Theory (DPE) (WS)

Cross-listings: WGSS 322 PHIL 321

Secondary Cross-listing

"Dare to know! Have courage to use your own reason—that is the motto of Enlightenment." Thus the 18th century German philosopher Immanuel Kant exhorts his contemporaries to muster the courage to cultivate their capacity for reason. Modern faith in the prospects of universal human dignity, rational autonomy, the rights of man, individual liberty, democracy, open scientific inquiry and social and political progress depend upon it. Yet from its inception and continuing into the 19th and 20th centuries we find the promise of Enlightenment challenged by colonialist expansion, the rise of nationalism and the persistence of racism, sexism, genocide, terrorism, and religious extremism as well as the emergence of wars of mass destruction, environmental degradation, and the potential for manipulation of populations by consumerist mass media. Can the promise of Enlightenment be redeemed? Should it be? Among the possible topics addressed will be: criticizing capitalism, alienation and objectification, progress and freedom, the entanglements of power and reason, radical liberalism, the future of democracy as well as post-structuralist, post-colonial, feminist and anti-racist critiques of the Frankfurt School. Readings may include historical as well as contemporary figures such as: Kant, Freud, Horkheimer, Adorno, Habermas, McCarthy, Honneth, Fraser, Amy Allen, Foucault, Ranciere, Achilles Mbembe, Judith Butler, Wendy Brown, Spivak, and Charles Mills, among others.

Class Format: students will work in pairs and meet for 75 minutes each week with the professor

Requirements/Evaluation: each student will write and present five 5- to 6-page paper every other week and a commentary on their partner’s essay on alternate weeks; evaluations are based on written work as well as level of preparation and intellectual engagement in tutorial meetings

Prerequisites: PHIL 202, Kant course, or permission of instructor

Enrollment Limit: 10

Enrollment Preferences: Philosophy majors and students with background in political theory, feminist theory, or post-colonial theory

Expected Class Size: 10

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

Distributions: (D2) (DPE) (WS)

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

WGSS 322 (D2) PHIL 321 (D2)

Writing Skills Notes: Tutorial format requires significant writing (six 5-page papers), weekly commentary on writing, and instructor comments on papers.
Difference, Power, and Equity Notes: In this course power, differences, and overcoming injustice, inequality, and domination are central topics.

Attributes: PHIL History Courses  WGSS Theory Courses

Fall 2019
TUT Section: T1   TBA   Jana  Sawicki

WGSS 343  (S) Representations of Racial-Sexual Violence from Enslavement to Emancipation
Cross-listings: AFR 343  INTR 343  WGSS 343  AMST 343

Secondary 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: 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

Spring 2020
TUT Section: T1   Cancelled