

## WRITING-INTENSIVE (WI)

The Writing-Intensive (WI) requirement is intended to improve student writing proficiency across disciplines. Students in these courses will receive guidance on style, argumentation, and other significant aspects of writing, as well as evaluation and criticism of their writing throughout the semester. This may be achieved through a variety of approaches: brief assignments spaced over the semester, sequenced assignments leading to a longer final paper, etc. WI courses may also include multiple drafts, conferences, peer review, or class discussions designed to improve writing skills. A course with a single long paper due at the end of the semester, but with no required or structured means of addressing writing issues, would not be considered writing-intensive. WI courses require a minimum of 20 pages of writing and have a maximum enrollment of 19-this allows the instructor to devote appropriate attention to writing over the course of the semester.

All students are required to take TWO WI courses: one by the end of sophomore year and one by the end of the junior year. Students will benefit most from WI courses by taking them early in their college careers and are strongly encouraged to complete the requirement by the end of sophomore year.

The WI requirement expires at the end of 2018-19 and will be replaced by the new Writing Skills (WS) requirement.

### **AFR 126 (F) Black Literature Matters (DPE) (WI)**

Black literature remains central to struggles for freedom and equality across the African diaspora. In this course, we will examine why black literature matters: What are its aesthetic and political imperatives? How have black writers used certain literary forms in their constructions of identity, freedom, and citizenship? Through our exploration of these questions, we will discover the significant matters of African American literature from the Harlem Renaissance moment to the Black Lives Matter movement. By reading a broad range of texts---essays, novels, drama, music, and poetry---by such authors as Alain Locke, Claude McKay, Langston Hughes, Zora Neale Hurston, Richard Wright, James Baldwin, Lorraine Hansberry, Audre Lorde, Amiri Baraka, Nikki Giovanni, Jesmyn Ward, and Kendrick Lamar, we will develop a critical vocabulary for evaluating and engaging with this body of literature. This course contributes to the Difference, Power, and Equity requirement by centering on the relationship between black literature and black political movements from the 1920s to the present.

**Class Format:** seminar

**Requirements/Evaluation:** four papers totaling at least 20 pages, active class participation, class presentation

**Prerequisites:** none

**Enrollment Limit:** 19

**Enrollment Preferences:** first-year students who have not taken or placed out of a 100-level English course; Africana Studies concentrators; American Studies majors

**Expected Class Size:** 19

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

**Distributions:** (D2) (DPE) (WI)

**Writing Skills Notes:** This course requires students to write four formal essays that total at least 20 pages. Students will also submit short in-class writing assignments.

**Difference, Power, and Equity Notes:** Through discussions and short essays, students will develop skills for analyzing the role of literature in defining, responding to, and re-shaping issues of race, class, and gender during the Harlem Renaissance, Black Arts and Black Power, and Black Lives Matter movements. Taking its title from the current movement for black lives, a primary objective of this course is for students to develop skills for articulating the value of black aesthetics to social justice movements in the present.

Fall 2019

SEM Section: 01 TR 8:30 am - 9:45 am Kimberly S. Love

### **AFR 129 (F) Twentieth-Century Black Poets (WI)**

From Langston Hughes to contemporary poets such as Angela Jackson and Claudia Rankine, African American poets have been preoccupied with the relations of poetry to other traditions. Vernacular speech, English poetry, jazz and other musical forms, folk humor, and African mythology have all

been seen as essential sources for black poetry. This course will survey major poets such as Hughes, James Weldon Johnson, Countee Cullen, Robert Hayden, Gwendolyn Brooks, Amiri Baraka, Jackson, and Yusef Komunyakaa, reading their poems and their essays and interviews about poetic craft. We will ask how black poetry has been defined and whether there is a single black poetic tradition or several.

**Class Format:** seminar

**Requirements/Evaluation:** several short papers, a 15-page final paper

**Extra Info:** may not be taken on a pass/fail basis

**Prerequisites:** none

**Enrollment Limit:** 19

**Enrollment Preferences:** first-year students who have not taken or placed out of a 100-level ENGL course

**Expected Class Size:** 19

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

**Distributions:** (D2) (WI)

**Attributes:** AMST Arts in Context Electives

Fall 2019

SEM Section: 01 Cancelled

**AMST 101 (F) America: the Nation and Its Discontents** (DPE) (WI)

America has always named something more than a geographical place; being "American" has always been about something more than political citizenship. This course is an introduction to the interdisciplinary study of American culture and the nation of the United States. We will focus on the workings of that culture and nation as they both shape and have been shaped by factors such as race, ethnicity, class, gender, sexuality, place, and religion. Over the semester, we will ask critical questions of a wide variety of materials: essays, novels, autobiographies, poems, photographs, films, music, visual art, architecture, urban plans, historical documents and legal texts. We critique notions of American exceptionalism, empire, power, citizenship, labor, borders, inequality, assimilation, aesthetic form, and the role of the U.S. and its products in the world.

**Class Format:** seminar

**Requirements/Evaluation:** total of 20 pages of writing: several short papers (2-3 pages), as well as several 5- to 7-page essays; drafts and revisions are built into the assignment schedule

**Prerequisites:** none

**Enrollment Limit:** 19

**Enrollment Preferences:** first- and second-year students

**Expected Class Size:** 19

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

**Distributions:** (D2) (DPE) (WI)

**Writing Skills Notes:** NOTE: Prof. Nelson's section Spring 2019 only is NOT Writing Skills. This course satisfies the WS requirement in its close attention to the processes of writing, argumentation, and revision; and in the total number of pages of writing produced.

**Difference, Power, and Equity Notes:** This course satisfies the DPE requirement in its constant interrogation of historical patterns of unequal access to power, wealth, citizenship, and education in the U.S., and in its recognition and analysis of forms of resistance to and corrections of such inequities.

**Attributes:** EXPE Experiential Education Courses

Fall 2019

SEM Section: 01 TF 1:10 pm - 2:25 pm Cassandra J. Cleghorn

**AMST 105 (F) American Girlhoods** (DPE) (WI)

The image of the girl has captivated North American writers, commentators, artists, and creators of popular culture for at least the last two centuries. What metaphors, styles of writing, ideas of "manners and morals" does literature about girls explore? What larger cultural and aesthetic concerns are girls made to represent? And how is girlhood articulated alongside and/or intertwined with other identities and identifications, such as race, ethnicity,

class, and sexuality? These are some of the issues we will explore in this course.

**Class Format:** seminar

**Requirements/Evaluation:** at least 20 pages of writing; short, more informal writing assignments; GLOW posts; class participation

**Prerequisites:** none

**Enrollment Limit:** 19

**Enrollment Preferences:** first-years without an AP5, IB 6 or 7; Women's, Gender and Sexuality Studies majors

**Expected Class Size:** 19

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

**Distributions:** (D2) (DPE) (WI)

**Writing Skills Notes:** Students do at least 20 pages of writing and have the chance to revise several papers. We also spend significant class time to talking about successful academic writing.

**Difference, Power, and Equity Notes:** This course considers the construction of girlhood in the US along the axes of race, gender, sexuality, class, and the literary history of who, in America, has been allowed to claim the privileges of and/or be burdened with the idea of being a girl. By analyzing diverse representations of girlhood, students will develop critical tools to articulate and interrogate the texts' desire for equity and justice, and to describe what power and agency might mean within these works, as well as the world.

**Attributes:** AMST Arts in Context Electives

Fall 2019

SEM Section: 01 TF 2:35 pm - 3:50 pm Kathryn R. Kent

### **AMST 113 (F) The Feminist Poetry Movement (DPE) (WI)**

Feminist poetry and feminist politics were so integrated in the 1960s and 1970s in America that critical essays on poets, such as Adrienne Rich and Audre Lorde, appeared in the same handbook that listed such resources for women as rape crisis centers and health clinics. This course will map the crucial alliance between feminist politics (and its major cultural and political gains) and the feminist poetry movement that became a major "tool" for building, organizing, and theorizing second-wave feminism. In order to track this political and poetic revolution, we will take an interdisciplinary approach that brings together historical, critical, and literary documents (including archival ones) and visual products (through the Object Lab of the Williams College Art Museum) that recreate the rich context of the period and help us consider the important social nature of aesthetic production. At the center of the course will be writings of major poets of the period, as well as anthologies and feminist periodicals that published their work and created a significant forum and shared space for women to articulate the politics and poetics of change. These periodicals and anthologies will also help us track the diversity of the feminist poetry movement and its intersection with issues of race, class, ethnicity, and sexuality. Ultimately, we will want to consider how poetry serves as an important tool for thinking through questions of power and injustice and what role it plays in creating necessary imaginative space in the world for expression, critique, and change.

**Class Format:** seminar; discussion, some lecture, project work in archives and art gallery

**Requirements/Evaluation:** three analysis papers (4-5 pages), creative (1-2 pages), discussion posts (5 pages), curated final project (archival exhibit with 7-page paper), presentations

**Prerequisites:** none

**Enrollment Limit:** 19

**Enrollment Preferences:** none

**Expected Class Size:** 15

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D2) (DPE) (WI)

**Difference, Power, and Equity Notes:** The course examines the effects of class, race, ethnicity, gender, and sexuality on both poetry and the movement and how women negotiated their differences within the movement, as well as in response to the dominant patriarchal culture. This course employs critical tools (feminist theory, archival research, poetics, close reading, comparative approaches) to help students question and articulate the social injustices that led to the poetry and poetics of the Women's Liberation Movement.

**Attributes:** AMST Critical and Cultural Theory Electives ENGL Criticism Courses EXPE Experiential Education Courses WGSS Racial Sexual + Cultural Diversity Courses WGSS Theory Courses

Fall 2019

SEM Section: 01 TR 8:30 am - 9:45 am Bethany Hicok

**AMST 126 (F) Black Literature Matters (DPE) (WI)**

Black literature remains central to struggles for freedom and equality across the African diaspora. In this course, we will examine why black literature matters: What are its aesthetic and political imperatives? How have black writers used certain literary forms in their constructions of identity, freedom, and citizenship? Through our exploration of these questions, we will discover the significant matters of African American literature from the Harlem Renaissance moment to the Black Lives Matter movement. By reading a broad range of texts—essays, novels, drama, music, and poetry—by such authors as Alain Locke, Claude McKay, Langston Hughes, Zora Neale Hurston, Richard Wright, James Baldwin, Lorraine Hansberry, Audre Lorde, Amiri Baraka, Nikki Giovanni, Jesmyn Ward, and Kendrick Lamar, we will develop a critical vocabulary for evaluating and engaging with this body of literature. This course contributes to the Difference, Power, and Equity requirement by centering on the relationship between black literature and black political movements from the 1920s to the present.

**Class Format:** seminar

**Requirements/Evaluation:** four papers totaling at least 20 pages, active class participation, class presentation

**Prerequisites:** none

**Enrollment Limit:** 19

**Enrollment Preferences:** first-year students who have not taken or placed out of a 100-level English course; Africana Studies concentrators; American Studies majors

**Expected Class Size:** 19

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

**Distributions:** (D2) (DPE) (WI)

**Writing Skills Notes:** This course requires students to write four formal essays that total at least 20 pages. Students will also submit short in-class writing assignments.

**Difference, Power, and Equity Notes:** Through discussions and short essays, students will develop skills for analyzing the role of literature in defining, responding to, and re-shaping issues of race, class, and gender during the Harlem Renaissance, Black Arts and Black Power, and Black Lives Matter movements. Taking its title from the current movement for black lives, a primary objective of this course is for students to develop skills for articulating the value of black aesthetics to social justice movements in the present.

Fall 2019

SEM Section: 01 TR 8:30 am - 9:45 am Kimberly S. Love

**ANTH 256 (F) Buddhism, Sex, & Gender: #MeToo Then and Now (DPE) (WI)**

This course considers the feminist voices that have been part and parcel of Buddhist practices, texts, and institutions for most of its 2500-year history. We will conduct a historical genealogy of Buddhist voices that illustrate the fluid and disruptive role of sex, gender, caste, and class in relation to individual behavior and social relations. How did the Buddha's inner revolution produce a set of practices that both reject and reinforce existing binaries and social hierarchies of sex and gender, and with what effects? We will trace a feminist voice that decries harassment, assault, and systemic sexism within Buddhist communities from the first female disciples (Theri) of the Buddha to the current #MeToo era of embattled toxic masculinity. Along the way, we explore a literary canon that contains misogyny and 'she devils' alongside a rich tapestry of female divinities, transgender fluidity, and female liberation. We pursue an intersectional analysis of Buddhist traditions and texts by considering the multiple forms of social hierarchy—gender, sexuality, race, and class—that Buddhism has attempted to transcend. We begin by considering three women in the Buddha's life—his mother (Maya), his stepmother/aunt (Gotami), and his wife (Yashodhara)—as well as the tales of the first enlightened Buddhist women whose topics include prostitution, patriarchy, sexism, and pathetic husbands, as well as their own decaying bodies and beauty. Our next theme is the myriad ways that gender is both produced and deconstructed in Buddhist discourses on enlightenment and the human body. Our final theme considers a range of monastic memoirs, including a Buddhist black nun who left Harvard to take ordination in Thailand, and a Dutchman who studied Zen in Japan. We close by examining the current debates in the U.S. and Asia that seek to combat systemic racism, sexism, and casteism in Buddhist traditions.

**Class Format:** seminar

**Requirements/Evaluation:** class discussion, reading responses (3-4 pages), writing chat, final research paper (12 pages)

**Prerequisites:** none

**Enrollment Limit:** 19

**Enrollment Preferences:** Anthropology, Religion, Asian Studies, Women's, Gender and Sexuality majors

**Expected Class Size:** 15

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

**Distributions:** (D2) (DPE) (WI)

**Writing Skills Notes:** Class is WS because of its reading responses, in-class writing, a final research paper, and required writing chats with the instructor where we identify patterns, strengths, and weaknesses in student writing.

**Difference, Power, and Equity Notes:** The course fulfills DPE because it seeks to theorize the role of difference (gender, sex, class, and race) and intersectionality within Buddhist texts, practices, and institutions. It considers how Buddhist practices and institutions both deconstruct and reproduce social inequality.

**Attributes:** GBST East Asian Studies Electives WGSS Racial Sexual + Cultural Diversity Courses

Fall 2019

SEM Section: 01 M 7:00 pm - 9:40 pm Kim Gutschow

**ANTH 371 (F) Medicine, Pathology, and Power: An Ethnographic View (DPE) (WI)**

How do medical anthropologists examine and interpret health, disease, and illness today, in order to elucidate the biosocial determinants of health and health-seeking behaviors? We are particularly interested in how medical anthropologists employ ethnographic techniques including interviewing, surveys, and observant participation/participant observation--also known as 'deep hanging out.' Through experiential inquiries, we investigate the systemic health inequalities that are produced by socio-economic hierarchies, while paying particular attention to the most marginalized and vulnerable groups. Through the semester, students pursue their own individual, fieldwork-based projects on campus with students & staff. Our goal is a better understanding of the limits and strengths of ethnographic inquiry as we explore the challenges of collaborative research into health and inequality in a local world structured by diverse forces, actors, and motives. We consider how medical anthropologists: tell stories that describe and influence the ways that patients and providers respond to a dialogic quest for health and well-being within a world structured by social inequality and suffering; interpret the biological, socio-cultural, and behavioural determinants of health at individual and population levels and seeks to mitigate the ways that health inequities are produced by social inequality and unequal access to health resources; understand biomedicine and other medical systems as scientific and cultural discourses that project their own rationalities and biases even as they try to improve health outcomes.

**Class Format:** seminar

**Requirements/Evaluation:** four fieldnotes, weekly class discussion and writing exercises, final presentation on ethnographic project

**Prerequisites:** none

**Enrollment Limit:** 19

**Enrollment Preferences:** Anthropology, Sociology, Women's, Gender and Sexuality Studies majors; Public Health, Science and Technology Studies concentrators

**Expected Class Size:** 19

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

**Distributions:** (D2) (DPE) (WI)

**Writing Skills Notes:** This class includes; weekly writing exercises and monthly 'writing chats' with instructor.

**Difference, Power, and Equity Notes:** This class examines the intersection of race, gender, class, and sexuality in structuring health outcomes and access to health resources. It theorizes the dynamics of race, gender, and class in shaping patient/provider encounters and efforts to 'improve' health outcomes within contexts of structural violence (poverty, racism, and sexism) and social suffering.

**Attributes:** EXPE Experiential Education Courses PHLH Methods in Public Health SCST Related Courses

Fall 2019

SEM Section: 01 W 1:10 pm - 3:50 pm Kim Gutschow

**ARAB 249 (F) Trauma and Memory in Maghrebi and Middle Eastern Literatures (DPE) (WI)**

Arabic literature produced in the Maghreb and the Middle East has always engaged with the socio-political concerns of different Arab societies.

Whether caused by the colonial state(s) or by post-independence leadership, trauma has been a central theme in Maghrebi and Middle Eastern literature for a long time. Using a combination of memoirs and fictional works, this course aims to raise students' critical awareness and aesthetic appreciation of literary representations of the multiple traumas inflicted on people and societies in the Maghreb and the Middle East. The different novels assigned in this course will be read against seminal literature on memory and trauma studies to answer the following questions: how does Arabic literature remember? In what ways does Arabic literature engage with the past sequelae of colonialism, dictatorship, war, and displacement? How do Arabic novelists and memoirists dialogue with memory and trauma theory even though Arabic scholarship has given a short shrift to trauma and memory ethics and aesthetics? What events or experiences are pivotal to collective and individual traumas represented in Maghrebi and Middle Eastern literature(s)?

**Class Format:** seminar

**Requirements/Evaluation:** active participation, short presentation, short weekly response papers, mid-term exam, and final paper

**Prerequisites:** none

**Enrollment Limit:** 19

**Enrollment Preferences:** Arabic Studies majors and certificate students

**Expected Class Size:** 15

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D1) (DPE) (WI)

**Difference, Power, and Equity Notes:** Students in this course will learn how to identify and analyze gender, class, and power-related aspects of traumatic memory. The different readings assigned in this course will help students develop critical skills to examine how various forms of power and social inequality play out in memories of war, political detention, forcible disappearance, and social ostracism in the Maghreb and the Middle East.

Fall 2019

SEM Section: 01 TR 9:55 am - 11:10 am Brahim El Guabli

### **ARAB 257 (F) Iran, Islam, and the Last Great Revolution (WI)**

The title and inspiration for this course comes from Robin Wright's book *The Last Great Revolution*. Wright argues that the 1979 Revolution in Iran completes the promise of the Modern Era, "launched in the West" but "adopted by or adapted to all other parts of the world." The overthrow of 2500 years of monarchy "paved the way for using Islam to push for empowerment." It is this empowerment, of nations and of ordinary individuals, that stands as the signal quality of modernity. The notion that post revolutionary Iran offers an alternative path to modernity is hardly conventional wisdom in the United States or Europe, where images of men draped in religious passion and women in forbidding black chadors are as common as the belief that the 1979 Revolution set Iran spinning back thirteen centuries in time. If westerners do not view Iran as entirely anti-modern, then at best they see it as a country filled with "paradoxes" and "puzzles," one in which indie rock bands play underground, figuratively and literally beneath the feet of retrograde religious fanatics, or unveiled women attend all-night parties only to slip back into proper hejab the next morning. The class will ask you to consider why these assumptions exist, whether they are the symptoms of a western civilization "clashing" with the east, and if they are exclusive to the United States or Europe. Does there also exist an "orientalism in reverse," a negative gaze of Iranians towards the west and towards their fellow, "backwards" citizens?

**Class Format:** seminar

**Requirements/Evaluation:** first short essay, 5 pages (15%); second short essay, 5 pages (15%); research paper, 15-20 pages (30%); participation, including blogs, presentation, and precis (40%)

**Extra Info:** may not be taken on a pass/fail basis; not available for the fifth course option

**Prerequisites:** none

**Enrollment Limit:** 15

**Enrollment Preferences:** Political Science majors

**Expected Class Size:** 15

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

**Distributions:** (D1) (WI)

Fall 2019

**ARAB 331 (F) Popular Culture in the Arab World: Youth, Populism, and Politics (DPE) (WI)**

Since the uprisings in the Arab world in 2011 and the counter-revolutions that followed, much attention has been paid to the significant role of the "popular" in creating social and political transformations. The voice of the youth and "the street," in particular, emerged as massive sources and sites for political mobilization. But, are these categories identical? Does youth culture equal popular culture? This survey course is designed to provide students with an introduction to the different layers that constitute popular culture in the Arab world since the decolonization of Arab states in the 1950s. Questions that we will ask include: What constitutes "popular culture" in the Arab world? How is it different than folk culture, mass culture, or "high" culture? Who are the key players in the creation and dissemination of "popular" culture? Besides globalization, for example, what other social, political and economic dynamics engulf the definition of the "popular"? What are modes of self-fashioning and representation of Arab identity that characterize this culture? To answer these questions we will examine original sources (with English translation) that include a graphic novel, political cartoon and graffiti, documentaries, TV shows, soap operas, video clips, music, comedy, blogs, news and social media. A selection of essays from anthropology, Arab culture studies, political science, journalism, and online videos will be used to provide historical and critical context for the material discussed in class.

**Class Format:** seminar

**Requirements/Evaluation:** active class participation, two shorter papers (3-4 pages), two film reviews and critical reflections (1-page), a performance, and a longer final paper (7-10 pages)

**Prerequisites:** none

**Enrollment Limit:** 19

**Enrollment Preferences:** students majoring in or considering a major in Arabic Studies

**Expected Class Size:** 19

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

**Distributions:** (D1) (DPE) (WI)

**Difference, Power, and Equity Notes:** As the course description explains, this course engages the concept of the popular through a critical examination of difference, power, and equality in the context of national revolt against colonialism, dictatorship, and socioeconomic injustice in the Arab world since the 1950s. The content will focus on addressing how voices from the margins, particularly the youth, the urban poor, and women, articulated a political language of popular resistance against the dual hegemony of state and colony.

**Attributes:** GBST Middle Eastern Studies Electives

Fall 2019

**ARAB 480 (F) Interpretations of the Israeli Palestinian Conflict (DPE) (WI)**

This tutorial addresses the powerful, competing, and bitterly contested historical narratives that underpin the Israeli-Palestinian conflict. Both Israelis and Palestinians appeal to history to legitimize their territorial claims and to justify contemporary action. Special attention will be paid to the interpretations of key historical moments, especially the 1948 and 1967 wars, and on the contrasting views of some of the core issues of the conflict (Jerusalem, refugees, settlements, terrorism).

**Class Format:** tutorial

**Requirements/Evaluation:** 5- to 7-page essays or 2-page critiques due each week and a final report (3-4 pages) at the end of the semester

**Prerequisites:** none, though some academic experience with Middle East materials is preferred

**Enrollment Limit:** 10

**Enrollment Preferences:** History majors and Arabic Studies majors and Jewish Studies concentrators

**Expected Class Size:** 10

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

**Distributions:** (D2) (DPE) (WI)

**Writing Skills Notes:** As a tutorial, this course is writing-intensive while students employ and develop critical tools to interpret conflicting narratives of history and facts. Each week, students will develop their writing by providing constructive criticism of their partner's papers. They will also learn how to

receive criticism and ways to incorporate those suggestions in their future writings. Students will be given the opportunity to substantially revise their work on a regular basis.

**Difference, Power, and Equity Notes:** This course challenges students to engage with difference and power in the Israeli Palestinian conflict through the reading of historical works that have different political motivations. Students will develop tools to comprehend the complexities of perspectives in Israel and Palestine. Students will gain a better understanding of nationalism, state power, inequality, victimhood, desperation, corruption, and injustice and gain tools to seek equitable solutions to the conflict in the future.

**Attributes:** GBST Middle Eastern Studies Electives HIST Group E Electives - Middle East JWST Core Electives

Fall 2019

TUT Section: T1 TBA Magnús T. Bernhardsson

### **ARTH 361 (F) Writing about Bodies (WI)**

The goal is to think about describing bodies from a variety of disciplinary approaches and genres of writing. Its focus is on living bodies, or bodies that were once alive, with an emphasis on bodies that move i.e., performing bodies--actors, dancers, singers--and what makes them unique. We will also consider objects associated with bodies, and the ways they are animated, including how they are animated when the person who had them dies. The course is meant for juniors, seniors, and graduate students who wish to analyze bodies from different disciplinary formations--art, theatre, literature, anthropology, philosophy--and who have a particular interest in writing. We will read scholarly writing, fiction, New Yorker profiles, as well as memoir/autobiography, and take each as a model through which to write about a person or an object redolent of a person. Among possible readings: Roland Barthes on cultural theory and representation; Claudia Rankine and Robin Coste Lewis on black bodies; Tamar Garb on portraiture; Elaine Scarry on the body in pain; Joan Acocella, Hilton Als, Judith Thurman and other writers on the arts; Judith Butler and Peggy Phelan on the performative body; Marvin Carlson and Terry Castle on haunting; and Bill Brown and Mark Doty on things. In addition to readings, assignments include performances at the '62 Center and works on view at WCMA, as well as selected tapes of live performances as well as films and selected tapes of live performances.

**Class Format:** tutorial

**Requirements/Evaluation:** alternating weekly essays (4-5 pages) and responses (2-4 pages) as well as discussion; one to two group meetings

**Extra Info:** may not be taken on a pass/fail basis; not available for the fifth course option

**Prerequisites:** ARTH 101-102, or permission of instructor; a writing sample that conveys the kind of subject you might be interested in pursuing

**Enrollment Limit:** 10

**Expected Class Size:** 10

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

**Distributions:** (D1) (WI)

**Attributes:** AMST Critical and Cultural Theory Electives PERF Interdepartmental Electives

Fall 2019

TUT Section: T1 TBA Carol Ockman

### **ARTH 440 (F) Contemporary Exhibitions: Los Angeles and Latin America (DPE) (WI)**

This seminar examines connections between Latina/o and Latin American art through a series of recent exhibitions organized as part of a Getty initiative entitled *Pacific Standard Time: LA/LA* that opened in 2017. While the chronological span for the overall project reaches from Pre-Colombian art to present, we will focus on modern and contemporary art after the 1960s and consider key themes of art and activism, borders and diaspora, globalism and modernism, and popular culture and science fiction in the visual arts. Diverse in scope, these shows explored important developments in the arts of the Americas from the late-20th and 21st centuries, including, abstraction, Chicano muralism, Conceptual art, craft, feminist art, Kinetic art, Modernist design and architecture, social practice, and queer activism. Students will pursue individual research projects directly related to the art exhibitions we study, and examine photography, performance, painting, sculpture (including installation and participatory art), and video by artists both canonical and lesser known. Student projects will analyze the critical responses to the exhibitions while also exploring the roles of archives, art criticism, and curatorial practice in contemporary art history.

**Class Format:** seminar

**Requirements/Evaluation:** several short writing and research assignments, oral presentations, class participation, and a final research paper of

16-20 pages

**Prerequisites:** ARTH 102 (graduate students are exempt from the prerequisite)

**Enrollment Limit:** 15

**Enrollment Preferences:** senior Art majors and senior Latina/o Studies concentrators

**Expected Class Size:** 12

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

**Distributions:** (D1) (DPE) (WI)

**Writing Skills Notes:** There will be considerable focus on writing, revision, and peer-editing as a means of shaping critical thinking. We will treat writing as a process; revision is built into the syllabus.

**Difference, Power, and Equity Notes:** Course themes of art and activism, borders and diaspora, globalism and modernism in the visual arts and how they intersect with the exploration of difference, power, and equity and the various ways that artists have produced works and developed practices that critically probe this intersection. Through discussion, presentations, and writing assignments students will develop skills in analyzing artworks and exhibitions that respond to and/or document social inequality and social injustice.

**Attributes:** ARTH post-1600 Courses LATS Countries of Origin + Transnationalism Elect

Fall 2019

SEM Section: 01 W 1:10 pm - 3:50 pm C. Ondine Chavoya

### **ASST 207 (F) An Exploration of Japanese Language and Culture (WI)**

Language is the primary means for human beings to lead social lives and it expresses, embodies and symbolizes cultural and social reality. This tutorial will examine the intertwining ways in which the Japanese language reflects the patterns of life and intrinsic beliefs of Japanese, while exploring how this linguistic code may influence and shape the ways Japanese think. We will look into the following topics: polite language and the variety of personal pronouns in order to examine how the hierarchical structure of Japanese society is reflected in them. Also, we will explore women's speech, youth and queer Japanese to discuss social and gender identities and the role of linguistic stereotypes in manga, anime and TV dramas as well as the "easy Japanese movement," which depicts the shift from a monolingual to multilingual Japanese society. And finally, our examination will investigate the semantic and cultural losses that occur in translations from Japanese prose to English prose. The course is conducted in either Japanese or English with materials drawn from linguistics and sociocultural studies both in Japanese and English. Students wishing to take the course in English should register under ASST 207T and students wishing to take the course in Japanese should register under JAPN 407T. Japanese language learners will not only develop analytical and critical thinking, but will gain more advanced Japanese skills such as reading to understand the logic of arguments, exponent narrative, and academic presentations and writing.

**Class Format:** tutorial

**Requirements/Evaluation:** attendance and participation, 5 short papers, 5 critiques, and one final project; ASST 207T will meet once a week; JAPN 407T will meet twice a week

**Extra Info:** may not be taken on a pass/fail basis; not available for the fifth course option

**Prerequisites:** none for ASST 207T; a 400-level Japanese language course, advanced level Japanese proficiency or permission of instructor for JAPN 407T

**Enrollment Limit:** 10

**Enrollment Preferences:** current or prospective Japanese, Chinese, and Asian Studies majors

**Expected Class Size:** 10

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

**Unit Notes:** students wishing to take the course in English should register under ASST 207T and students wishing to take the course in Japanese should register under JAPN 407T

**Distributions:** (D1) (WI)

**Attributes:** Linguistics

Fall 2019

TUT Section: T1 TBA Kasumi Yamamoto

**ASST 256 (F) Buddhism, Sex, & Gender: #MeToo Then and Now (DPE) (WI)**

This course considers the feminist voices that have been part and parcel of Buddhist practices, texts, and institutions for most of its 2500-year history. We will conduct a historical genealogy of Buddhist voices that illustrate the fluid and disruptive role of sex, gender, caste, and class in relation to individual behavior and social relations. How did the Buddha's inner revolution produce a set of practices that both reject and reinforce existing binaries and social hierarchies of sex and gender, and with what effects? We will trace a feminist voice that decries harassment, assault, and systemic sexism within Buddhist communities from the first female disciples (Theri) of the Buddha to the current #MeToo era of embattled toxic masculinity. Along the way, we explore a literary canon that contains misogyny and 'she devils' alongside a rich tapestry of female divinities, transgender fluidity, and female liberation. We pursue an intersectional analysis of Buddhist traditions and texts by considering the multiple forms of social hierarchy--gender, sexuality, race, and class--that Buddhism has attempted to transcend. We begin by considering three women in the Buddha's life--his mother (Maya), his stepmother/aunt (Gotami), and his wife (Yashodhara)--as well as the tales of the first enlightened Buddhist women whose topics include prostitution, patriarchy, sexism, and pathetic husbands, as well as their own decaying bodies and beauty. Our next theme is the myriad ways that gender is both produced and deconstructed in Buddhist discourses on enlightenment and the human body. Our final theme considers a range of monastic memoirs, including a Buddhist black nun who left Harvard to take ordination in Thailand, and a Dutchman who studied Zen in Japan. We close by examining the current debates in the U.S. and Asia that seek to combat systemic racism, sexism, and casteism in Buddhist traditions.

**Class Format:** seminar

**Requirements/Evaluation:** class discussion, reading responses (3-4 pages), writing chat, final research paper (12 pages)

**Prerequisites:** none

**Enrollment Limit:** 19

**Enrollment Preferences:** Anthropology, Religion, Asian Studies, Women's, Gender and Sexuality majors

**Expected Class Size:** 15

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

**Distributions:** (D2) (DPE) (WI)

**Writing Skills Notes:** Class is WS because of its reading responses, in-class writing, a final research paper, and required writing chats with the instructor where we identify patterns, strengths, and weaknesses in student writing.

**Difference, Power, and Equity Notes:** The course fulfills DPE because it seeks to theorize the role of difference (gender, sex, class, and race) and intersectionality within Buddhist texts, practices, and institutions. It considers how Buddhist practices and institutions both deconstruct and reproduce social inequality.

**Attributes:** GBST East Asian Studies Electives WGSS Racial Sexual + Cultural Diversity Courses

Fall 2019

SEM Section: 01 M 7:00 pm - 9:40 pm Kim Gutschow

**ASTR 240 (F) Great Astronomers and Their Original Publications (WI)**

We study many of the greatest names in the history of astronomy, consider their biographies, assess their leadership roles in advancing science, and examine and handle the first editions of their books and other publications. Our study includes, in addition to a Shakespeare First Folio (with its astronomical mentions) and a page from the Gutenberg Bible, original books such as: 16th-century, Nicolaus Copernicus (heliocentric universe); Tycho Brahe (best pre-telescopic observations); 17th-century, Galileo (discoveries with his first astronomical telescope, 1610; sunspots, 1613; *Dialogo*, 1632); Johannes Kepler (laws of planetary motion, 1609, 1619); Johannes Hevelius and Elisabeth Hevelius (atlases of the Moon and of stars, 1647, and 1687); Isaac Newton (laws of universal gravitation and of motion, 1687); 18th-century, Edmond Halley (*Miscellanea curiosa*, eclipse maps, 1715, 1724); John Flamsteed and Margaret Flamsteed (*Atlas Coelestis*, 1729); William Herschel and Caroline Herschel (1781, 1798). In more recent centuries, the original works are articles: 20th-century: Albert Einstein (special relativity, 1905; general relativity, 1916); Marie Curie (radioactivity); Cecilia Payne-Gaposchkin (hydrogen dominating stars, 1929), Edwin Hubble (Hubble's law, 1929); Vera Rubin (dark matter, 1970s); Jocelyn Bell Burnell (pulsar discovery, 1968); 21st-century: Wendy Freedman (Universe's expansion rate, 2000s). We will also read biographies and recent novels dealing with some of the above astronomers. With the collaboration of the Chapin Librarian, we will meet regularly in the Chapin Library of Rare Books and also have a session at the library of the Clark Art Institute to see its rare books of astronomical interest. The course is a repeat of the successful course first given during the 2014-15 academic year's Year of the Book, honoring the new Sawyer Library and the expansion of the Chapin Library of Rare Books.

**Class Format:** seminar

**Requirements/Evaluation:** class participation, two 5-page intermediate papers, and a final 15-page paper

**Enrollment Limit:** 12

**Enrollment Preferences:** if overenrolled, preference by written paragraph of explanation of why student wants to take the course

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D3) (WI)

**Attributes:** LEAD Facets or Domains of Leadership SCST Related Courses

Fall 2019

SEM Section: 01 W 1:10 pm - 3:50 pm Jay M. Pasachoff

**BIOL 225 (F) Sustainable Food & Agriculture (WI)**

A tutorial course investigating patterns, processes, and stability in human-dominated, food production systems. The course will examine sustainable food and agriculture from an ecological perspective. Topics will include: changes in diversity, concentration, and scale, flows of energy, circulation (or not) of fertilizer nutrients, carbon balances in soils, and stability of food production, processing, and distribution ecosystems. A day-long field experience will take place on a local farm.

**Class Format:** tutorial

**Requirements/Evaluation:** Evaluation will be based on writing assignments, tutorial presentation, performance in the role of paper critic, and course participation.

**Prerequisites:** BIOL 102 or ENVI 102

**Enrollment Limit:** 10

**Enrollment Preferences:** open to sophomores, juniors, and seniors, with preference given to sophomores over juniors and seniors.

**Expected Class Size:** 8

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

**Unit Notes:** satisfies the distribution requirement in the Biology major, the Natural World distributional requirement of the Environmental Studies program

**Distributions:** (D3) (WI)

**Writing Skills Notes:** Each student will write five papers that deal with questions requiring extensive reading of primary resources. Paper presentations will alternate with serving as a critic of other student papers. Students will be given the opportunity to revise and rewrite two of the five papers in the week following their tutorial presentation thereby being able to respond to the criticism and discussion of the tutorial group.

**Attributes:** ENVI Natural World Electives

Fall 2019

TUT Section: T1 TBA Henry W. Art

**CLAS 323 (F) From Achilles to Alexander: Leadership and Community in Ancient Greece (WI)**

Visionary, opportunist, reformer, tyrant, demagogue, popular champion: concise characterization of influential leaders is often irresistible. But placing leaders in their much less easily encapsulated political, social, and religious contexts reveals them to be far more complicated and challenging subjects. Among the questions that will guide our study of Greek leadership: Was the transformative leader in a Greek city always an unexpected one, arising outside of the prevailing political and/or social systems? To what extent did the prevailing systems determine the nature of transformative as well as of normative leadership? How did various political and social norms contribute to legitimating particular kinds of leader? After studying such leaders as the "tyrants" who prevailed in many Greek cities of both the archaic and classical eras, then Athenian leaders like Solon, Cleisthenes, Cimon, Pericles, Cleon, and Demosthenes, and Spartans like Cleomenes, Leonidas, Brasidas, and Lysander, we will focus on Alexander the Great, whose unique accomplishments transformed every aspect of Greek belief about leadership, national boundaries, effective government, the role of the governed, and the legitimacy of power. Readings will include accounts of leadership and government by ancient Greek authors (e.g. Homer, Solon, Herodotus, Thucydides, Plato, Aristotle, Demosthenes, all in translation) and contemporary historians and political theorists.

**Class Format:** lecture/discussion

**Requirements/Evaluation:** evaluation will be based on contributions to class discussions, three short papers (4-6 pages each), a midterm exam, and

an oral presentation leading to a significant final paper (10-12 pages)

**Prerequisites:** none, but a background and/or interest in the ancient world, political systems, and/or Leadership Studies is preferred

**Enrollment Limit:** 19

**Expected Class Size:** 12

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D1) (WI)

**Attributes:** HIST Group C Electives - Europe and Russia HIST Group P Electives - Premodern LEAD Facets or Domains of Leadership

Fall 2019

LEC Section: 01 MR 2:35 pm - 3:50 pm Kerry A. Christensen

**COMP 118 (F) Animal Subjects (DPE) (WI)**

Nonhuman animals constitute the limit against which humans define themselves; at the same time, they challenge such boundaries. Thinking about animals, then, always also means exploring our own humanity. In this tutorial, we will draw on the vast archive of literature, philosophy, and art that engages animals in order to reconsider what and how these representations mean. Bringing philosophers and poets into conversation with one another, we will critically examine common assumptions about other beings as we probe the categories that structure our perceptions. Considering our complex relationships with other animals, we will address questions of ontology, aesthetics, and ethics: What makes an animal? Can animals be represented? How should animal suffering affect us? In order to approach such questions, we will focus on the intricate entanglements that constitute human and nonhuman lives, emphasizing moments of contact and conflict.

**Class Format:** tutorial

**Requirements/Evaluation:** regular attendance and participation, alternating 4- to 6-page tutorial papers, and 2-page critiques

**Prerequisites:** none

**Enrollment Limit:** 10

**Enrollment Preferences:** first-year students

**Expected Class Size:** 8

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

**Distributions:** (D1) (DPE) (WI)

**Writing Skills Notes:** Multiple writing and rewriting assignments that build on one another, totaling 20 pages or more, plus careful attention to writing practice in class.

**Difference, Power, and Equity Notes:** The course considers the connections between different systems of oppression by examining the ways in which tropes of animality are transferred onto marginalized human groups, including, but not limited to, women and people of color. Students will also acquire the critical tools to recognize and investigate instances of interlocking violence that frequently hide in plain sight.

Fall 2019

TUT Section: T1 TBA Natalie E. Lozinski-Veach

**COMP 249 (F) Trauma and Memory in Maghrebi and Middle Eastern Literatures (DPE) (WI)**

Arabic literature produced in the Maghreb and the Middle East has always engaged with the socio-political concerns of different Arab societies. Whether caused by the colonial state(s) or by post-independence leadership, trauma has been a central theme in Maghrebi and Middle Eastern literature for a long time. Using a combination of memoirs and fictional works, this course aims to raise students' critical awareness and aesthetic appreciation of literary representations of the multiple traumas inflicted on people and societies in the Maghreb and the Middle East. The different novels assigned in this course will be read against seminal literature on memory and trauma studies to answer the following questions: how does Arabic literature remember? In what ways does Arabic literature engage with the past sequelae of colonialism, dictatorship, war, and displacement? How do Arabic novelists and memoirists dialogue with memory and trauma theory even though Arabic scholarship has given a short shrift to trauma and memory ethics and aesthetics? What events or experiences are pivotal to collective and individual traumas represented in Maghrebi and Middle Eastern literature(s)?

**Class Format:** seminar

**Requirements/Evaluation:** active participation, short presentation, short weekly response papers, mid-term exam, and final paper

**Prerequisites:** none

**Enrollment Limit:** 19

**Enrollment Preferences:** Arabic Studies majors and certificate students

**Expected Class Size:** 15

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D1) (DPE) (WI)

**Difference, Power, and Equity Notes:** Students in this course will learn how to identify and analyze gender, class, and power-related aspects of traumatic memory. The different readings assigned in this course will help students develop critical skills to examine how various forms of power and social inequality play out in memories of war, political detention, forcible disappearance, and social ostracism in the Maghreb and the Middle East.

Fall 2019

SEM Section: 01 TR 9:55 am - 11:10 am Brahim El Guabli

**COMP 332 (F) Popular Culture in the Arab World: Youth, Populism, and Politics (DPE) (WI)**

Since the uprisings in the Arab world in 2011 and the counter-revolutions that followed, much attention has been paid to the significant role of the "popular" in creating social and political transformations. The voice of the youth and "the street," in particular, emerged as massive sources and sites for political mobilization. But, are these categories identical? Does youth culture equal popular culture? This survey course is designed to provide students with an introduction to the different layers that constitute popular culture in the Arab world since the decolonization of Arab states in the 1950s. Questions that we will ask include: What constitutes "popular culture" in the Arab world? How is it different than folk culture, mass culture, or "high" culture? Who are the key players in the creation and dissemination of "popular" culture? Besides globalization, for example, what other social, political and economic dynamics engulf the definition of the "popular"? What are modes of self-fashioning and representation of Arab identity that characterize this culture? To answer these questions we will examine original sources (with English translation) that include a graphic novel, political cartoon and graffiti, documentaries, TV shows, soap operas, video clips, music, comedy, blogs, news and social media. A selection of essays from anthropology, Arab culture studies, political science, journalism, and online videos will be used to provide historical and critical context for the material discussed in class.

**Class Format:** seminar

**Requirements/Evaluation:** active class participation, two shorter papers (3-4 pages), two film reviews and critical reflections (1-page), a performance, and a longer final paper (7-10 pages)

**Prerequisites:** none

**Enrollment Limit:** 19

**Enrollment Preferences:** students majoring in or considering a major in Arabic Studies

**Expected Class Size:** 19

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

**Distributions:** (D1) (DPE) (WI)

**Difference, Power, and Equity Notes:** As the course description explains, this course engages the concept of the popular through a critical examination of difference, power, and equality in the context of national revolt against colonialism, dictatorship, and socioeconomic injustice in the Arab world since the 1950s. The content will focus on addressing how voices from the margins, particularly the youth, the urban poor, and women, articulated a political language of popular resistance against the dual hegemony of state and colony.

**Attributes:** GBST Middle Eastern Studies Electives

Fall 2019

SEM Section: 01 MR 1:10 pm - 2:25 pm Amal Egeiq

**COMP 347 (F) Silence, Loss, and (Non)Memory in Austria 1900-the Present (DPE) (WI)**

One hundred years after the fall of the Austro-Hungarian Empire at the end of World War I, Austria is, on the one hand, a tiny fragment of its former self. Since that signal loss, Austria's identity has been closely tied to its ghostly past, for better or for worse. Think of Austria and glittering Klimt

paintings come to mind, or the majestic Alps of The Sound of Music, or perhaps a melody from Mozart or Strauss plays in the ear. And no wonder: tourism is one of the largest industries in Austria; the nation lives on being seen and heard. But a great deal is invisible and inaudible to the tourist in Austria. In this course we will explore the hidden core of Austrian culture from 1900 to the present. We'll begin with the tremendous intellectual ferment surrounding Sigmund Freud's elaboration of the unconscious at the turn of the century, from Hofmannsthal's paralysis of language through Schnitzler's streams of consciousness to Kafka's carefully crafted renderings of inner worlds. Then we will turn to an examination of the phenomenon of loss at the end of World War I: loss of empire, loss of relevance, loss of hierarchical certainty. Stefan Zweig documents this phenomenon timelessly. The second half of the course will focus on the driver of Austrian identity from 1938 on, the so-called Anschluss (annexation) by the Nazis, and the (non)memory of the horrors that ensued. We will probe the idiosyncratic mixture of trauma and guilt that characterizes Austria today through the work of contemporary authors and filmmakers, focusing on three: Elisabeth Reichart, whose fiction sensitively but relentlessly uncovers secrets that have become part of the fabric of forgetting in the Austrian psyche; Marcus Carney, born to an Austrian mother and an American father, who unblinkingly documents his mother's and grandmother's attempts (or non-attempts) to come to terms with their family's Nazi past, not looking away from his own complex relationship to all involved; and finally, Gerhard Roth, the author of the seven-text series The Archives of Silence, a monumental collection of photos, essays and novels demonstrating the fact, as Roth conveyed to me in an interview, that "we all are just as blind and deaf to the whole picture as the blind and deaf are to the usual communications of our society." Psychoanalytic theory from Freud to recent discussions of the transgenerational transmission of trauma and perpetrator guilt will provide a conceptual framework for the literary works. The tutorial may be taken in German or English. For those who do it in German, all literary readings and at least three of the papers will be in German.

**Class Format:** tutorial

**Requirements/Evaluation:** five 5-page papers, one revision, discussion

**Prerequisites:** for students taking the course in German, GERM 202 or the equivalent; for those taking it in English, one college-level literature course

**Enrollment Limit:** 10

**Enrollment Preferences:** German or Comparative Literature majors

**Expected Class Size:** 10

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

**Distributions:** (D1) (DPE) (WI)

**Difference, Power, and Equity Notes:** the course includes a close and critical examination of the exercise and denial of power, namely complicity in the Holocaust and resistance to acknowledging that complicity. The investigation of Austria's curious combination of guilt and trauma can be extended to our own context; we will discuss the consequences of not acknowledging the wrongdoings of oneself and one's own group for the moral and political health of the society.

Fall 2019

TUT Section: T1 TBA Gail M. Newman

**COMP 358 (F) Writing in the Margins: Race, Performance, Playgiarism (DPE) (WI)**

There is no such thing as an original play. So says playwright Chuck Mee. Someone else, certainly, said it before him. What does it mean to own a story? This seminar/studio course proceeds from a historical understanding that writing and performance are, and have always been, practices of plagiarism. We begin by looking at how bodies, thoughts, and words come to be understood as ownable property in the modern era, and how that process of commodification is inextricably tied to colonialism and the production of race. How do performance and bodily practices trouble our ideas about individual ownership? We look to writers and other artists of color who have plundered "classic" texts and radically reclaimed the colonial canon. We will read intertextual works by Suzan-Lori Parks, Young Jean Lee, Salman Rushdie, Cherrie Moraga, and others. Taking these artists as inspiration, students will choose a text as source material and write in the margins of that text to create new, re-visioned work.

**Class Format:** seminar/studio, three hours per week

**Requirements/Evaluation:** a 5-page paper, a performance analysis, a short creative work, and a longer final creative work

**Prerequisites:** none

**Enrollment Limit:** 14

**Enrollment Preferences:** If the class is overenrolled, students will submit a letter of interest in the class

**Expected Class Size:** 14

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

**Distributions:** (D1) (DPE) (WI)

**Writing Skills Notes:** There will be more than 20 pages of writing, both critical and creative in this course.

**Difference, Power, and Equity Notes:** This course approaches questions of ownership, race, and power both critically and creatively.

Fall 2019

SEM Section: 01 R 1:10 pm - 3:50 pm Shayok Misha Chowdhury

**ECON 212 (F) Markets And Morals (WI)**

What are the moral foundations necessary to support a free market economy? Does capitalism need a moral base--and if so, does the operation of a market economy erode the moral and ethical foundations on which it rests? We read Adam Smith, Mill, Keynes, Galbraith and other neoclassical philosophers writing about the social fabric that holds an atomistic free market political economy together, with particular emphasis on Smith's "other book"--Theory of Moral Sentiments--as an argument for limits to self-interested behavior inherent in human nature. (What is the sound of one Invisible Hand clapping?) We test our own articulated moral and political values against the existing political economy of Western democracies with help from more contemporary authors like Amartya Sen, Kenneth Boulding and Robert Kuttner. We will examine in depth the market for carbon offsets as a case study for the evaluation of the ethical validity of market-based solutions to climate problems. Students will write final papers on how well selected aspects of free market economies (organization of production, distribution of resources, mechanisms of inheritance, taxation) measure up to their own stated sense of justice--and how we might reform or perfect markets to align better with our morals.

**Class Format:** seminar

**Requirements/Evaluation:** 3- to 5-page opinion paper (15%), 5-page comparative paper (20%), final paper applying learning to a specific context (40%), class participation and discussion posts (25%)

**Prerequisites:** ECON 110

**Enrollment Limit:** 19

**Enrollment Preferences:** letters written to instructor

**Expected Class Size:** 19

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

**Distributions:** (D2) (WI)

**Writing Skills Notes:** Students will write a 3- to 5-page opinion/argumentation paper early in the semester with feedback on writing, clarity of expression, and logical argumentation. They will write a second 5-page paper comparing two works assigned to date and a final paper (12-14 pages) applying our shared learning to a particular aspect of market economies. For all of the papers, students are encouraged to submit iterative drafts incorporating instructor comments and critiques.

Fall 2019

SEM Section: 01 MR 1:10 pm - 2:25 pm Don Carlson

**ECON 240 (F) Colonialism and Underdevelopment in South Asia (DPE) (WI) (QFR)**

British colonial rule in South Asia shaped economy and society in fundamental ways. As resistance to colonial rule emerged in the late nineteenth century, "nationalist" writers developed a critique of its economic impact via taxation, fiscal policy, trade, and many other policies. In their turn, supporters of British rule, "apologists," argued that British rule had laid the foundations of economic growth by securing property rights, enforcing contracts, and developing infrastructure. The debate between "nationalists" and "apologists" has never quite ended, but after the recent growth of the Indian economy it has lost some of its emotional charge. We will use this opportunity to revisit the controversy.

**Class Format:** tutorial

**Requirements/Evaluation:** essays (one every other week) and responses to partner's essays will be evaluated

**Prerequisites:** one course in ECON

**Enrollment Limit:** 10

**Enrollment Preferences:** Economics major, prior course on South Asia

**Expected Class Size:** 10

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

**Distributions:** (D2) (DPE) (WI) (QFR)

**Writing Skills Notes:** Students will write six essays, in which they will employ economic models and engage with quantitative evidence, so the course satisfies the WS requirement.

**Difference, Power, and Equity Notes:** Issues of difference, power, and equity are at the heart of any analysis of colonialism, hence the DPE designation.

**Quantative/Formal Reasoning Notes:** Students will write six essays, in which they will employ economic models and engage with quantitative evidence, so the course satisfies the QFR requirement.

**Attributes:** GBST South + Southeast Asia Studies Electives POEC Comparative POEC/Public Policy Courses

Fall 2019

TUT Section: T1 TBA Anand V. Swamy

### **ENGL 105 (F) American Girlhoods** (DPE) (WI)

The image of the girl has captivated North American writers, commentators, artists, and creators of popular culture for at least the last two centuries. What metaphors, styles of writing, ideas of "manners and morals" does literature about girls explore? What larger cultural and aesthetic concerns are girls made to represent? And how is girlhood articulated alongside and/or intertwined with other identities and identifications, such as race, ethnicity, class, and sexuality? These are some of the issues we will explore in this course.

**Class Format:** seminar

**Requirements/Evaluation:** at least 20 pages of writing; short, more informal writing assignments; GLOW posts; class participation

**Prerequisites:** none

**Enrollment Limit:** 19

**Enrollment Preferences:** first-years without an AP5, IB 6 or 7; Women's, Gender and Sexuality Studies majors

**Expected Class Size:** 19

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

**Distributions:** (D1) (DPE) (WI)

**Writing Skills Notes:** Students do at least 20 pages of writing and have the chance to revise several papers. We also spend significant class time to talking about successful academic writing.

**Difference, Power, and Equity Notes:** This course considers the construction of girlhood in the US along the axes of race, gender, sexuality, class, and the literary history of who, in America, has been allowed to claim the privileges of and/or be burdened with the idea of being a girl. By analyzing diverse representations of girlhood, students will develop critical tools to articulate and interrogate the texts' desire for equity and justice, and to describe what power and agency might mean within these works, as well as the world.

**Attributes:** AMST Arts in Context Electives

Fall 2019

SEM Section: 01 TF 2:35 pm - 3:50 pm Kathryn R. Kent

### **ENGL 113 (F) The Feminist Poetry Movement** (DPE) (WI)

Feminist poetry and feminist politics were so integrated in the 1960s and 1970s in America that critical essays on poets, such as Adrienne Rich and Audre Lorde, appeared in the same handbook that listed such resources for women as rape crisis centers and health clinics. This course will map the crucial alliance between feminist politics (and its major cultural and political gains) and the feminist poetry movement that became a major "tool" for building, organizing, and theorizing second-wave feminism. In order to track this political and poetic revolution, we will take an interdisciplinary approach that brings together historical, critical, and literary documents (including archival ones) and visual products (through the Object Lab of the Williams College Art Museum) that recreate the rich context of the period and help us consider the important social nature of aesthetic production. At the center of the course will be writings of major poets of the period, as well as anthologies and feminist periodicals that published their work and created a significant forum and shared space for women to articulate the politics and poetics of change. These periodicals and anthologies will also help us track the diversity of the feminist poetry movement and its intersection with issues of race, class, ethnicity, and sexuality. Ultimately, we will want to consider how poetry serves as an important tool for thinking through questions of power and injustice and what role it plays in creating

necessary imaginative space in the world for expression, critique, and change.

**Class Format:** seminar; discussion, some lecture, project work in archives and art gallery

**Requirements/Evaluation:** three analysis papers (4-5 pages), creative (1-2 pages), discussion posts (5 pages), curated final project (archival exhibit with 7-page paper), presentations

**Prerequisites:** none

**Enrollment Limit:** 19

**Enrollment Preferences:** none

**Expected Class Size:** 15

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D1) (DPE) (WI)

**Difference, Power, and Equity Notes:** The course examines the effects of class, race, ethnicity, gender, and sexuality on both poetry and the movement and how women negotiated their differences within the movement, as well as in response to the dominant patriarchal culture. This course employs critical tools (feminist theory, archival research, poetics, close reading, comparative approaches) to help students question and articulate the social injustices that led to the poetry and poetics of the Women's Liberation Movement.

**Attributes:** AMST Critical and Cultural Theory Electives ENGL Criticism Courses EXPE Experiential Education Courses WGSS Racial Sexual + Cultural Diversity Courses WGSS Theory Courses

Fall 2019

SEM Section: 01 TR 8:30 am - 9:45 am Bethany Hicok

### **ENGL 123 (F) The Short Story (WI)**

The reading for this course will consist entirely of short stories by such writers as Poe, Hawthorne, James, Doyle, Hemingway, Faulkner, Gilman, Chopin, Cather, Toomer, McCullers, O'Connor, Borges, Nabokov, Kincaid, Saunders, Diaz, and Shepard. We will read one or two per class meeting; at the end of the course, we'll be reading one collection, probably by Raymond Carver. Reading short stories will allow us to pay close attention to the form of our texts, and to paragraphs, sentences, and words. The premise of the essays you will write is that short stories and short essays are both arts based on controlling the release of information and meaning, and that studying the two genres together will have reciprocal benefits for reading and writing.

**Class Format:** seminar; class meetings will be devoted almost entirely to discussion

**Requirements/Evaluation:** grades will be based on the five formal writing assignments, with rewards for improvement, plus class participation

**Prerequisites:** none

**Enrollment Limit:** 19

**Enrollment Preferences:** first-year students who have not taken a 100-level English course; then sophomores who have not taken a 100-level English course

**Expected Class Size:** 19

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D1) (WI)

**Writing Skills Notes:** There will be five papers in the course totaling about 20 pages.

Fall 2019

SEM Section: 01 TR 8:30 am - 9:45 am John K. Limon

### **ENGL 126 (F) Black Literature Matters (DPE) (WI)**

Black literature remains central to struggles for freedom and equality across the African diaspora. In this course, we will examine why black literature matters: What are its aesthetic and political imperatives? How have black writers used certain literary forms in their constructions of identity, freedom, and citizenship? Through our exploration of these questions, we will discover the significant matters of African American literature from the Harlem Renaissance moment to the Black Lives Matter movement. By reading a broad range of texts---essays, novels, drama, music, and poetry---by such authors as Alain Locke, Claude McKay, Langston Hughes, Zora Neale Hurston, Richard Wright, James Baldwin, Lorraine Hansberry, Audre Lorde,

Amiri Baraka, Nikki Giovanni, Jesmyn Ward, and Kendrick Lamar, we will develop a critical vocabulary for evaluating and engaging with this body of literature. This course contributes to the Difference, Power, and Equity requirement by centering on the relationship between black literature and black political movements from the 1920s to the present.

**Class Format:** seminar

**Requirements/Evaluation:** four papers totaling at least 20 pages, active class participation, class presentation

**Prerequisites:** none

**Enrollment Limit:** 19

**Enrollment Preferences:** first-year students who have not taken or placed out of a 100-level English course; Africana Studies concentrators; American Studies majors

**Expected Class Size:** 19

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

**Distributions:** (D1) (DPE) (WI)

**Writing Skills Notes:** This course requires students to write four formal essays that total at least 20 pages. Students will also submit short in-class writing assignments.

**Difference, Power, and Equity Notes:** Through discussions and short essays, students will develop skills for analyzing the role of literature in defining, responding to, and re-shaping issues of race, class, and gender during the Harlem Renaissance, Black Arts and Black Power, and Black Lives Matter movements. Taking its title from the current movement for black lives, a primary objective of this course is for students to develop skills for articulating the value of black aesthetics to social justice movements in the present.

Fall 2019

SEM Section: 01 TR 8:30 am - 9:45 am Kimberly S. Love

### **ENGL 129 (F) Twentieth-Century Black Poets (WI)**

From Langston Hughes to contemporary poets such as Angela Jackson and Claudia Rankine, African American poets have been preoccupied with the relations of poetry to other traditions. Vernacular speech, English poetry, jazz and other musical forms, folk humor, and African mythology have all been seen as essential sources for black poetry. This course will survey major poets such as Hughes, James Weldon Johnson, Countee Cullen, Robert Hayden, Gwendolyn Brooks, Amiri Baraka, Jackson, and Yusef Komunyakaa, reading their poems and their essays and interviews about poetic craft. We will ask how black poetry has been defined and whether there is a single black poetic tradition or several.

**Class Format:** seminar

**Requirements/Evaluation:** several short papers, a 15-page final paper

**Extra Info:** may not be taken on a pass/fail basis

**Prerequisites:** none

**Enrollment Limit:** 19

**Enrollment Preferences:** first-year students who have not taken or placed out of a 100-level ENGL course

**Expected Class Size:** 19

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

**Distributions:** (D1) (WI)

**Attributes:** AMST Arts in Context Electives

Fall 2019

SEM Section: 01 Cancelled

### **ENGL 132 (F) Black Writing To, From, and About Prison (DPE) (WI)**

This introductory course considers the disproportionate incarceration of African Americans as it is represented on the page. Keywords for meditation and analysis include blackness, gender, prison, justice, freedom, and abolition. Each reading and class discussion will aid students in developing rigorous and nuanced understandings of these terms. Course texts will include letters from Angela Davis's edited collection *If They Come in the*

*Morning*, autobiographies like that by Malcolm X, poetry by Ericka Huggins and Huey Newton, as well as critical interventions by scholars like Nikki Jones, WEB Du Bois, and selections from Eric Stanley and Nat Smith's edited collection *Captive Genders*. We will also look at contemporary groups organizing around the question of prisons and justice including Critical Resistance, BYP100 (Black Youth Project 100), and TGIJP (Transgender Gender Variant Intersex Justice Project).

**Class Format:** seminar

**Requirements/Evaluation:** three 4- to 5-page individual papers, one 4- to 5-page hybrid paper, informal writing, letter writing

**Prerequisites:** first-year students who have not taken or placed out of a 100-level ENGL course

**Enrollment Limit:** 19

**Enrollment Preferences:** none

**Expected Class Size:** 19

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

**Distributions:** (D1) (DPE) (WI)

**Writing Skills Notes:** This class requires a minimum of 20 pages of formal writing.

**Difference, Power, and Equity Notes:** This class meets the DPE designation in that it facilitates critical engagement with the question of what counts as justice, for whom, for what reasons, and at what cost individually and communally. Students will sharpen their understanding of the relationship between race, gender, and power in the afterlife of slavery.

Fall 2019

SEM Section: 01 MWF 8:30 am - 9:45 am Ianna Hawkins Owen

### **ENGL 133 (F) Shakespeare's Uncertain Ends (WI)**

We've come to expect that the heroes of Shakespeare's tragedies learn something. *Othello*, *Lear*, *Hamlet*, *Macbeth*, and all the others, are supposed to achieve some kind of clarifying self-knowledge as a reward for their terrible suffering. After all, the heroes' flaws are revealed and their delusions are exposed so that they can eventually understand what has happened to them and why. They are meant to learn from their suffering. Or so we'd like to think. But the plays don't always cooperate with our desire for some compensating enlightenment. We don't always come away with a clear sense that Shakespeare's tragic heroes have arrived at a true self-recognition; in other words, they don't always fully grasp how their fate is implicated in their character. Nor are we granted an obvious, edifying moral to compensate for the misery we witness. What, then, do we discover at the end of a Shakespeare tragedy?

**Class Format:** seminar

**Requirements/Evaluation:** three essays (two 5-page essays and one 10-page essay), short writing assignments, class participation

**Prerequisites:** none

**Enrollment Limit:** 19

**Enrollment Preferences:** first-year students

**Expected Class Size:** 19

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

**Distributions:** (D1) (WI)

**Writing Skills Notes:** 100-level Writing Skills

Fall 2019

SEM Section: 01 TR 8:30 am - 9:45 am Alan W. De Gooyer

### **ENGL 227 (F) Elegies (WI)**

This tutorial--intended primarily for sophomores--explores elegies as a literary genre. In their most familiar form, elegies honor and memorialize the dead. More broadly conceived, the genre includes works lamenting other kinds of loss as well: the loss of a lover, place, country, or cherished version of one's past. We'll consider the special challenges and opportunities of the elegiac voice: how it manages to give public expression to private grief; negotiates problems of tone and perspective; worries about and celebrates the capacity of language to generate hope and consolation; and seeks a kind of solace in the literary effort to evoke, preserve, or rewrite a lost life or an absent past. This course focuses primarily on poetry, English and

American, across a broad historical range. We'll first read poems from 1600-1900--including works by Jonson, Milton, Donne, Dryden, Gray, Shelley, Tennyson, and Whitman, and then turn to some of the twentieth-century's great poetic elegists--Owen, Yeats, Auden, Lowell, and Heaney. Finally, we'll consider how the elegiac voice works in fiction, especially in stories by Joyce ("The Dead") and Nabokov ("Spring in Fialta").

**Class Format:** tutorial; weekly meetings with instructor, 60-75 minutes

**Requirements/Evaluation:** active participation in tutorial meetings, students will write a 5- to 6-page paper every other week (five in all), and comment on their partners' papers in alternate weeks

**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:** sophomores; not open to first-year students

**Expected Class Size:** 10

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

**Distributions:** (D1) (WI)

**Writing Skills Notes:** English tutorials are writing-intensive.

**Attributes:** ENGL Literary Histories B

Fall 2019

TUT Section: T1 TBA Stephen Fix

### **ENGL 231 (F) Literature of the Sea (WI)**

Taking advantage of our maritime museum, coastal setting, and three field seminars, we study canonical and lesser-known novelists, short-story writers, dramatists, and poets who set their works in the watery world, often in the exact places where we travel as a class. We read, for example--depending on fall or spring semester--Ernest Hemingway when sailing on the Straits of Florida, John Steinbeck when exploring Cannery Row on Monterey Bay, and Mark Twain on a steamboat on the Mississippi. We read Kate Chopin on the sands of the Gulf of Mexico, Rudyard Kipling out on Georges Bank, and Herman Melville's masterpiece *Moby-Dick* aboard Mystic Seaport's historic whaleship, the *Charles W. Morgan*, a vessel nearly identical to the vessel he climbed aboard at age twenty-one. In the classroom we examine these works through a mixture of lecture, small-group discussion, and writing. To further appreciation and analysis, this interdisciplinary course uses students' emerging knowledge of maritime history and marine science.

**Class Format:** small group tutorials with weekly lectures, including coastal and near-shore field trips and ten days at sea

**Requirements/Evaluation:** regular papers, class participation, journal-writing, and a final paper

**Extra Info:** offered only at Mystic Seaport

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

**Distributions:** (D1) (WI)

**Attributes:** AMST Arts in Context Electives ENVI Humanities, Arts + Social Science Electives

Fall 2019

LEC Section: 01 TBA Mary K. Bercaw Edwards

### **ENGL 249 (F) Staging Race and Gender (DPE) (WI)**

This course will examine the role of theatre in staging understandings of race in the United States, particularly where ideologies of race converge with ideologies of gender. We will begin with the minstrel show, the most popular form of live entertainment in the 19th century, and end with Marcus Gardley's *Black Odyssey*, a 21st century production of a black man's coming into consciousness amid violence and war as well as divine protection. We will consider the role of live visual media in producing, reifying, and challenging discourses of race and gender across various historical periods. Through our pairing of drama in text and film, we will interrogate how meaning around racialized bodies has been made through performance practices on the stage that inform everyday life. Dramatists will include Eugene O'Neill, Tennessee Williams, August Wilson, Langston Hughes, Ntozake Shange, Amiri Baraka, and Suzan-Lori Parks. In our attempt to locate and extend our notions of theatre in the contemporary era, we will explore episodes from such popular television series as *Queen Sugar*, *This Is Us*, *Atlanta*, and *The Chi*.

**Class Format:** seminar

**Requirements/Evaluation:** four papers totaling at least 20 pages and in-class group performances

**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:** 19

**Enrollment Preferences:** none

**Expected Class Size:** 19

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

**Distributions:** (D1) (DPE) (WI)

**Writing Skills Notes:** Students will submit four papers totaling at least 20 pages.

**Difference, Power, and Equity Notes:** This course will explore how race and gender have been constructed in the American theatre from the 19th century to the present. Students will develop skills for interrogating the performativity of race and gender, and achieve proficiency with these skills through critical response papers and short, in-class dramatizations that integrate theoretical perspectives on visual culture, performance, and gender and feminist studies.

**Attributes:** ENGL 200-level Gateway Courses

Fall 2019

SEM Section: 01 Cancelled

**ENGL 252 (F) Ficciones: A Writing Workshop (DPE) (WI)**

This course is focused on the art and practice of writing fiction. Sessions are divided into workshop and seminar. Workshop: Students will present short fiction or novel excerpts for peer critique and the editorial advice of the instructor. Seminar: We will study published fiction by Latina/o, Latin American, Afro-Diasporic, and other writers, paying close attention to how each author employs narrative elements--characterization, plotting, structure, dialogue mechanics, setting, tone, theme--as well as the values and visions expressed. Regular assignments and in-class exercises will help students further strengthen their narrative skills.

**Class Format:** studio/workshop

**Requirements/Evaluation:** attendance and class participation, writing exercises, 4- to 5-page midterm paper (close-reading a text), 10- to 15-page final writing portfolio

**Prerequisites:** none

**Enrollment Limit:** 12

**Enrollment Preferences:** Latina/o Studies concentrators

**Expected Class Size:** 12

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

**Distributions:** (D1) (DPE) (WI)

**Writing Skills Notes:** Requires minimum 30 pages of writing, close reading by peers and instructor, and final portfolio of revisions.

**Difference, Power, and Equity Notes:** Student work will encourage personal and cultural expression, with the opportunity to analyze the shaping of social differences, dynamics of unequal power, and processes of change.

**Attributes:** LATS Core Electives

Fall 2019

STU Section: 01 TR 8:30 am - 9:45 am Nelly A. Rosario

**ENGL 262 (F) European Cinema and Film Theory (WI)**

This seminar explores the foundations of contemporary European cinema by studying a range of films from 1920-1985, and offers a grounding in film theory and aesthetics by pairing such films with theoretical essays by philosophers and aestheticians from the silent era through the 1970s. We will establish a kind of map of cinematic styles and movements, ranging from German expressionism and Soviet montage in silent films of the 1920s, through French realism of the prewar and Italian neorealism of the early postwar era, to the insurrectionary films of the French New Wave and the stylistic innovations of the German New Wave and of Swedish cinema in the 1960s and 1970s. We will study films by such directors as Wiene,

Murnau, Lang, Eisenstein, Vertov, Dreyer, Renoir, Riefenstahl, Rossellini, Fellini, Truffaut, Godard, Varda, Herzog, Bergman, Tarkovsky, and Almodóvar.

**Class Format:** seminar

**Requirements/Evaluation:** regular class participation and four 5-page papers, two of them submitted in both a draft and a revision

**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:** 19

**Enrollment Preferences:** first- and second-year students, and English majors who have yet to take a Gateway course

**Expected Class Size:** 19

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

**Distributions:** (D1) (WI)

**Writing Skills Notes:** Frequent short papers, paper conferences, some discussion of writing in class.

**Attributes:** ENGL Criticism Courses ENGL 200-level Gateway Courses ENGL Literary Histories C

Fall 2019

SEM Section: 01 MWF 11:00 am - 12:15 pm Stephen J. Tiff

### **ENGL 269 (F) Writing Looking: Ekphrasis & Poetics (WI)**

"As is painting, so is poetry," wrote the Roman poet Horace. This comparison would be clarifying, if it weren't so maddeningly opaque. Why, and how, should we compare the verbal to the visual? When poets write about looking, they address not only formal contrasts between the arts but also the fundamental concerns of representation that these contrasts make visible: the eternizing aspirations of art; the relationship between body and soul; the interplay of politics and aesthetics; the power dynamics of gazing at gendered and raced bodies; and the processes of identification and objectification. In this course, we will survey a range of texts that respond to works of visual art and to the act of looking itself. The long history of comparisons between the verbal and the visual constitutes a major strand of literary theory and criticism from antiquity to modernity. Our goal will be to study how such questions of representational rivalry are continuous with questions about how we live with things, and with each other. We will read authors from the historical canon, like Homer, Virgil, Ovid, Spenser, Shakespeare, Keats, Browning, and Melville; and poets from the recent past and present, like W. H. Auden, Frank O'Hara, Thom Gunn, John Ashbery, Adrienne Rich, Jorie Graham, Fred Moten, and Claudia Rankine.

**Class Format:** seminar

**Requirements/Evaluation:** five 4-page papers; participation in class discussions; one in-class presentation

**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:** 19

**Enrollment Preferences:** first- and second-year students, and English majors who have yet to take a Gateway course

**Expected Class Size:** 19

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

**Distributions:** (D1) (WI)

**Writing Skills Notes:** This course will require five 4-page papers, for a total of 20 pages of formal writing.

**Attributes:** ENGL 200-level Gateway Courses ENGL Literary Histories A ENGL Literary Histories C

Fall 2019

SEM Section: 01 TF 1:10 pm - 2:25 pm Andrew C. Miller

### **ENGL 332 (F) Writing in the Margins: Race, Performance, Playgiarism (DPE) (WI)**

There is no such thing as an original play. So says playwright Chuck Mee. Someone else, certainly, said it before him. What does it mean to own a story? This seminar/studio course proceeds from a historical understanding that writing and performance are, and have always been, practices of plagiarism. We begin by looking at how bodies, thoughts, and words come to be understood as ownable property in the modern era, and how that process of commodification is inextricably tied to colonialism and the production of race. How do performance and bodily practices trouble our ideas about individual ownership? We look to writers and other artists of color who have plundered "classic" texts and radically reclaimed the colonial canon.

We will read intertextual works by Suzan-Lori Parks, Young Jean Lee, Salman Rushdie, Cherrie Moraga, and others. Taking these artists as inspiration, students will choose a text as source material and write in the margins of that text to create new, re-visioned work.

**Class Format:** seminar/studio, three hours per week

**Requirements/Evaluation:** a 5-page paper, a performance analysis, a short creative work, and a longer final creative work

**Prerequisites:** none

**Enrollment Limit:** 14

**Enrollment Preferences:** If the class is overenrolled, students will submit a letter of interest in the class

**Expected Class Size:** 14

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

**Distributions:** (D1) (DPE) (WI)

**Writing Skills Notes:** There will be more than 20 pages of writing, both critical and creative in this course.

**Difference, Power, and Equity Notes:** This course approaches questions of ownership, race, and power both critically and creatively.

Fall 2019

SEM Section: 01 R 1:10 pm - 3:50 pm Shayok Misha Chowdhury

**ENVI 222 (F) Examining Inconvenient Truths: Climate Science meets U.S. Senate Politics (WI)**

Former President Barack Obama once said: "There's one issue that will define the contours of this century more dramatically than any other, and that is the urgent threat of a changing climate." While consensus regarding the causes and impacts of climate change has been growing steadily among scientists and researchers (and to some extent, the general public) over the past two decades, the U.S. has yet to confront this issue in a manner consistent with its urgency. This lack of action in the U.S. is at least partly due to the fact that science provides necessary but insufficient information towards crafting effective climate change legislation and the unfortunate fact that climate change has become a highly partisan issue. The primary objective of this tutorial will be to help students develop a greater understanding of the difficulties associated with crafting climate change legislation, with an emphasis on the role of science and politics within the legislative process. To this end, the tutorial will address how the underlying scientific complexities embedded in most climate policies (e.g., offsets, carbon capture and sequestration, uncertainty and complexity of the climate system, leakage) must be balanced by and blended with the different operational value systems (e.g., economic, social, cultural, religious) that underlie U.S. politics. Over the course of this tutorial, students will develop a nuanced sense of how and when science can support the development of comprehensive national climate change legislation within the current partisan climate. This course will take a practical approach, where students will craft weekly policy oriented documents (e.g., policy memos, action memos, research briefs) targeted to selected members of the current U.S. Senate Environment and Public Works Committee, the committee that has historically held jurisdiction over a majority of the major climate change bills that have moved through the legislative process.

**Class Format:** tutorial

**Requirements/Evaluation:** weekly papers and a final oral presentation

**Prerequisites:** none

**Enrollment Limit:** 10

**Enrollment Preferences:** second-year students, Geosciences and Environmental Studies third- and fourth-year students

**Expected Class Size:** 10

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

**Distributions:** (D3) (WI)

**Writing Skills Notes:** This course will involve significant writing in terms of weekly assignments.

**Attributes:** EXPE Experiential Education Courses

Fall 2019

TUT Section: T1 TBA Alex A. Apotsos

**ENVI 225 (F) Sustainable Food & Agriculture (WI)**

A tutorial course investigating patterns, processes, and stability in human-dominated, food production systems. The course will examine sustainable food and agriculture from an ecological perspective. Topics will include: changes in diversity, concentration, and scale, flows of energy, circulation (or not) of fertilizer nutrients, carbon balances in soils, and stability of food production, processing, and distribution ecosystems. A day-long field experience will take place on a local farm.

**Class Format:** tutorial

**Requirements/Evaluation:** Evaluation will be based on writing assignments, tutorial presentation, performance in the role of paper critic, and course participation.

**Prerequisites:** BIOL 102 or ENVI 102

**Enrollment Limit:** 10

**Enrollment Preferences:** open to sophomores, juniors, and seniors, with preference given to sophomores over juniors and seniors.

**Expected Class Size:** 8

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

**Unit Notes:** satisfies the distribution requirement in the Biology major, the Natural World distributional requirement of the Environmental Studies program

**Distributions:** (D3) (WI)

**Writing Skills Notes:** Each student will write five papers that deal with questions requiring extensive reading of primary resources. Paper presentations will alternate with serving as a critic of other student papers. Students will be given the opportunity to revise and rewrite two of the five papers in the week following their tutorial presentation thereby being able to respond to the criticism and discussion of the tutorial group.

**Attributes:** ENVI Natural World Electives

Fall 2019

TUT Section: T1 TBA Henry W. Art

### **ENVI 240 (F) Conservation and Climate Change (WI)**

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?

**Class Format:** tutorial

**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:** (D2) (WI)

**Writing Skills Notes:** Tutorial format.

**Attributes:** ENVI Humanities, Arts + Social Science Electives ENVI Natural World Electives SCST Related Courses

Fall 2019

TUT Section: T1 TBA Laura J. Martin

### **GBST 247 (F) Altering States: Post-Soviet Paradoxes of Identity and Difference (DPE) (WI)**

Critics and apologists of Soviet-style socialism alike agree that the Soviet ideology was deeply egalitarian. Putting aside for a moment the very reasonable doubts about how justified this perception actually was, it is still worth asking, how did people who lived in the world in which differences in

rank, class, gender or ethnicity were not supposed to matter, make sense of their postsocialist condition, one in which new forms of difference emerged, and old ones assumed greater prominence? And how do these encounters with difference impact current events, such as the Russia-Ukraine conflict or the persistent tensions between East and West Germans? This tutorial will examine new dilemmas through ethnographic studies and documentary films that aim to capture in real time the process of articulating and grappling with newly discovered divides. We will focus especially closely on Russia, but will also read studies on East Germany, Hungary, Bulgaria, Poland and Ukraine. This course fulfills the DPE requirement by exploring comparatively the ways in which people in different countries made sense of the social, cultural and political heterogeneity of the postsocialist condition.

**Class Format:** tutorial

**Requirements/Evaluation:** 5-page paper every other week, comments on the partner's paper in alternate weeks

**Prerequisites:** none

**Enrollment Limit:** 10

**Enrollment Preferences:** Anthropology, Sociology, and Russian majors

**Expected Class Size:** 10

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

**Distributions:** (D2) (DPE) (WI)

**Difference, Power, and Equity Notes:** Students will learn to identify and interrogate processes of social differentiation and exclusion as they take place across Russia and Eastern Europe. We will also train ourselves to identify parallels, as well as differences, between responses to the social and economic uncertainty ushered by the fall of socialism, and the discontents triggered by similar conditions closer to home.

Fall 2019

TUT Section: T1 TBA Olga Shevchenko

### **GBST 352 (F) Politics in Mexico (DPE) (WI)**

Geographical fate has decreed that the futures of Mexico and the United States will be tightly bound. Yet Mexico enters this future with a very different past, a distinctive political system, and mixed feelings about the U.S. This course has four parts differing in content and format. The first is historical and mostly lecture. It considers several themes, including the slow emergence of a stable national state and the interplay between politics and economic change. In the second section, we consider politics and cultural policies around Mexican national identity in the twentieth century; rapid urbanization, especially in the valley of Mexico; the impact of migration and the rapid development of the northern border region; and the conflict between an emerging civil society and political corruption. After a brief review of recent elections and other political events, we turn to a seminar-style discussion of student research projects.

**Class Format:** lecture, discussion, then seminar

**Requirements/Evaluation:** map quiz, two short papers, and a 12- to 15-page research proposal

**Prerequisites:** some knowledge of Mexican history

**Enrollment Limit:** 15

**Enrollment Preferences:** Political Science majors and seniors

**Expected Class Size:** 14

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

**Distributions:** (D2) (DPE) (WI)

**Writing Skills Notes:** There will be 20 pages of writing and the short papers will be discussed in individual appointments with the professor.

**Difference, Power, and Equity Notes:** One unit of the course directly engages the tension between diversity and national identity in 20th century Mexico, while another critically analyzes the reception in Mexican national discourse of the experiences of discrimination suffered by migrants in the USA.

**Attributes:** INST Latin American Studies Electives LATS Countries of Origin + Transnationalism Elect POEC Comparative POEC/Public Policy Courses PSCI Comparative Politics Courses PSCI Research Courses

Fall 2019

LEC Section: 01 TF 2:35 pm - 3:50 pm James E. Mahon

**GBST 480 (F) Interpretations of the Israeli Palestinian Conflict (DPE) (WI)**

This tutorial addresses the powerful, competing, and bitterly contested historical narratives that underpin the Israeli-Palestinian conflict. Both Israelis and Palestinians appeal to history to legitimize their territorial claims and to justify contemporary action. Special attention will be paid to the interpretations of key historical moments, especially the 1948 and 1967 wars, and on the contrasting views of some of the core issues of the conflict (Jerusalem, refugees, settlements, terrorism).

**Class Format:** tutorial

**Requirements/Evaluation:** 5- to 7-page essays or 2-page critiques due each week and a final report (3-4 pages) at the end of the semester

**Prerequisites:** none, though some academic experience with Middle East materials is preferred

**Enrollment Limit:** 10

**Enrollment Preferences:** History majors and Arabic Studies majors and Jewish Studies concentrators

**Expected Class Size:** 10

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

**Distributions:** (D2) (DPE) (WI)

**Writing Skills Notes:** As a tutorial, this course is writing-intensive while students employ and develop critical tools to interpret conflicting narratives of history and facts. Each week, students will develop their writing by providing constructive criticism of their partner's papers. They will also learn how to receive criticism and ways to incorporate those suggestions in their future writings. Students will be given the opportunity to substantially revise their work on a regular basis.

**Difference, Power, and Equity Notes:** This course challenges students to engage with difference and power in the Israeli Palestinian conflict through the reading of historical works that have different political motivations. Students will develop tools to comprehend the complexities of perspectives in Israel and Palestine. Students will gain a better understanding of nationalism, state power, inequality, victimhood, desperation, corruption, and injustice and gain tools to seek equitable solutions to the conflict in the future.

**Attributes:** GBST Middle Eastern Studies Electives HIST Group E Electives - Middle East JWST Core Electives

Fall 2019

TUT Section: T1 TBA Magnús T. Bernhardsson

**GEOS 221 (F) Examining Inconvenient Truths: Climate Science meets U.S. Senate Politics (WI)**

Former President Barack Obama once said: "There's one issue that will define the contours of this century more dramatically than any other, and that is the urgent threat of a changing climate." While consensus regarding the causes and impacts of climate change has been growing steadily among scientists and researchers (and to some extent, the general public) over the past two decades, the U.S. has yet to confront this issue in a manner consistent with its urgency. This lack of action in the U.S. is at least partly due to the fact that science provides necessary but insufficient information towards crafting effective climate change legislation and the unfortunate fact that climate change has become a highly partisan issue. The primary objective of this tutorial will be to help students develop a greater understanding of the difficulties associated with crafting climate change legislation, with an emphasis on the role of science and politics within the legislative process. To this end, the tutorial will address how the underlying scientific complexities embedded in most climate policies (e.g., offsets, carbon capture and sequestration, uncertainty and complexity of the climate system, leakage) must be balanced by and blended with the different operational value systems (e.g., economic, social, cultural, religious) that underlie U.S. politics. Over the course of this tutorial, students will develop a nuanced sense of how and when science can support the development of comprehensive national climate change legislation within the current partisan climate. This course will take a practical approach, where students will craft weekly policy oriented documents (e.g., policy memos, action memos, research briefs) targeted to selected members of the current U.S. Senate Environment and Public Works Committee, the committee that has historically held jurisdiction over a majority of the major climate change bills that have moved through the legislative process.

**Class Format:** tutorial

**Requirements/Evaluation:** weekly papers and a final oral presentation

**Prerequisites:** none

**Enrollment Limit:** 10

**Enrollment Preferences:** second-year students, Geosciences and Environmental Studies third- and fourth-year students

**Expected Class Size:** 10

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

**Distributions:** (D3) (WI)

**Writing Skills Notes:** This course will involve significant writing in terms of weekly assignments.

**Attributes:** EXPE Experiential Education Courses

Fall 2019

TUT Section: T1 TBA Alex A. Apotsos

**GERM 118 (F) Animal Subjects (DPE) (WI)**

Nonhuman animals constitute the limit against which humans define themselves; at the same time, they challenge such boundaries. Thinking about animals, then, always also means exploring our own humanity. In this tutorial, we will draw on the vast archive of literature, philosophy, and art that engages animals in order to reconsider what and how these representations mean. Bringing philosophers and poets into conversation with one another, we will critically examine common assumptions about other beings as we probe the categories that structure our perceptions. Considering our complex relationships with other animals, we will address questions of ontology, aesthetics, and ethics: What makes an animal? Can animals be represented? How should animal suffering affect us? In order to approach such questions, we will focus on the intricate entanglements that constitute human and nonhuman lives, emphasizing moments of contact and conflict.

**Class Format:** tutorial

**Requirements/Evaluation:** regular attendance and participation, alternating 4- to 6-page tutorial papers, and 2-page critiques

**Prerequisites:** none

**Enrollment Limit:** 10

**Enrollment Preferences:** first-year students

**Expected Class Size:** 8

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

**Distributions:** (D1) (DPE) (WI)

**Writing Skills Notes:** Multiple writing and rewriting assignments that build on one another, totaling 20 pages or more, plus careful attention to writing practice in class.

**Difference, Power, and Equity Notes:** The course considers the connections between different systems of oppression by examining the ways in which tropes of animality are transferred onto marginalized human groups, including, but not limited to, women and people of color. Students will also acquire the critical tools to recognize and investigate instances of interlocking violence that frequently hide in plain sight.

Fall 2019

TUT Section: T1 TBA Natalie E. Lozinski-Veach

**GERM 331 (F) Silence, Loss, and (Non)Memory in Austria 1900-the Present (DPE) (WI)**

One hundred years after the fall of the Austro-Hungarian Empire at the end of World War I, Austria is, on the one hand, a tiny fragment of its former self. Since that signal loss, Austria's identity has been closely tied to its ghostly past, for better or for worse. Think of Austria and glittering Klimt paintings come to mind, or the majestic Alps of *The Sound of Music*, or perhaps a melody from Mozart or Strauss plays in the ear. And no wonder: tourism is one of the largest industries in Austria; the nation lives on being seen and heard. But a great deal is invisible and inaudible to the tourist in Austria. In this course we will explore the hidden core of Austrian culture from 1900 to the present. We'll begin with the tremendous intellectual ferment surrounding Sigmund Freud's elaboration of the unconscious at the turn of the century, from Hofmannsthal's paralysis of language through Schnitzler's streams of consciousness to Kafka's carefully crafted renderings of inner worlds. Then we will turn to an examination of the phenomenon of loss at the end of World War I: loss of empire, loss of relevance, loss of hierarchical certainty. Stefan Zweig documents this phenomenon timelessly. The second half of the course will focus on the driver of Austrian identity from 1938 on, the so-called Anschluss (annexation) by the Nazis, and the (non)memory of the horrors that ensued. We will probe the idiosyncratic mixture of trauma and guilt that characterizes Austria today through the work of contemporary authors and filmmakers, focusing on three: Elisabeth Reichart, whose fiction sensitively but relentlessly uncovers secrets that have become part of the fabric of forgetting in the Austrian psyche; Marcus Carney, born to an Austrian mother and an American father, who unblinkingly documents his mother's and grandmother's attempts (or non-attempts) to come to terms with their family's Nazi past, not looking away from his own complex relationship to all involved; and finally, Gerhard Roth, the author of the seven-text series *The Archives of Silence*, a monumental collection of photos,

essays and novels demonstrating the fact, as Roth conveyed to me in an interview, that "we all are just as blind and deaf to the whole picture as the blind and deaf are to the usual communications of our society." Psychoanalytic theory from Freud to recent discussions of the transgenerational transmission of trauma and perpetrator guilt will provide a conceptual framework for the literary works. The tutorial may be taken in German or English. For those who do it in German, all literary readings and at least three of the papers will be in German.

**Class Format:** tutorial

**Requirements/Evaluation:** five 5-page papers, one revision, discussion

**Prerequisites:** for students taking the course in German, GERM 202 or the equivalent; for those taking it in English, one college-level literature course

**Enrollment Limit:** 10

**Enrollment Preferences:** German or Comparative Literature majors

**Expected Class Size:** 10

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

**Distributions:** (D1) (DPE) (WI)

**Difference, Power, and Equity Notes:** The course includes a close and critical examination of the exercise and denial of power, namely complicity in the Holocaust and resistance to acknowledging that complicity. The investigation of Austria's curious combination of guilt and trauma can be extended to our own context; we will discuss the consequences of not acknowledging the wrongdoings of oneself and one's own group for the moral and political health of the society.

Fall 2019

TUT Section: T1 TBA Gail M. Newman

### **HIST 102 (F) West Africa through Women's Voices** (DPE) (WI)

This writing-intensive course explores West African history through texts composed and performed by women of the region from the thirteenth century to the present. By examining a variety of sources--oral tradition, legal records, women's popular songs, Islamic pedagogical verse, personal correspondence and novels--we will consider how women's experiences challenge dominant narratives of history that have often excluded them. The course will explore the extremely varied lives of individual women in West Africa: those who have served as powerful political leaders, but also those who paid dearly for contesting political authority; those who have played central roles in the daily life of their communities as well as those who have been excluded; those women who have transgressed expected gender roles alongside women who have embraced them.

**Class Format:** lecture

**Requirements/Evaluation:** discussion participation, map quiz, weekly response papers and a 2-10-page final academic paper or creative writing project

**Prerequisites:** none

**Enrollment Limit:** 19

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

**Expected Class Size:** 10-15

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

**Distributions:** (D2) (DPE) (WI)

**Difference, Power, and Equity Notes:** Texts in this class lay the groundwork for discussions about how different groups of women in West Africa have experienced power and inequality along differences of gender, race, slave/free status, marital and motherhood statuses, religion, and class. Close readings of primary texts equips students to understand how women in West Africa have understood and responded to structures of power and inequality, rather than applying frameworks of our own experiences and backgrounds.

**Attributes:** HIST Group A Electives - Africa

Fall 2019

LEC Section: 01 M 7:00 pm - 9:40 pm Matthew Swagler

### **HIST 155 (F) School Wars in U.S. History** (WI)

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.

**Class Format:** tutorial

**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) (WI)

**Writing Skills Notes:** 100-level History courses, particularly 100-level tutorials, are particularly focused on developing the skills and methods of historical writing and research.

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

Fall 2019

TUT Section: T1 TBA Sara Dubow

### **HIST 156 (F) Manifestos in American Politics (WI)**

Is there an American style or tradition of writing political manifestos? Given the United States's origins in revolution, the answer would seem on the surface to be a definitive "yes." But some are skeptical; one writer has gone so far as to say the term "manifesto" connotes "a radicalism that American writers generally lack." This course will explore that claim. How would we choose to define the very term, "manifesto?" Why have so many American writings been embraced as having the characteristics of a manifesto? We will explore these questions in two ways: first, through close readings and analyses of manifestos at three historical junctures in U.S. history (the Revolutionary era; the 1830s-1850s; and the decades following World War II); and second, through students' original research projects into manifestos of their own choosing.

**Class Format:** seminar

**Requirements/Evaluation:** the total number of pages of writing required will be about 35

**Prerequisites:** First-Years and Sophomores

**Enrollment Limit:** 19

**Enrollment Preferences:** First-Year Students, and then Sophomores who have not previously taken a 100-level seminar

**Expected Class Size:** 10-15

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

**Distributions:** (D2) (WI)

**Writing Skills Notes:** The first eight weeks of the class will be structured around many short writing assignments with a focus on the revision process. The last four weeks of the class (and including reading period) will focus on a short research paper that teaches students basic research skills of using the library.

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

Fall 2019

SEM Section: 01 TR 11:20 am - 12:35 pm Karen R. Merrill

**HIST 323 (F) From Achilles to Alexander: Leadership and Community in Ancient Greece (WI)**

Visionary, opportunist, reformer, tyrant, demagogue, popular champion: concise characterization of influential leaders is often irresistible. But placing leaders in their much less easily encapsulated political, social, and religious contexts reveals them to be far more complicated and challenging subjects. Among the questions that will guide our study of Greek leadership: Was the transformative leader in a Greek city always an unexpected one, arising outside of the prevailing political and/or social systems? To what extent did the prevailing systems determine the nature of transformative as well as of normative leadership? How did various political and social norms contribute to legitimating particular kinds of leader? After studying such leaders as the "tyrants" who prevailed in many Greek cities of both the archaic and classical eras, then Athenian leaders like Solon, Cleisthenes, Cimon, Pericles, Cleon, and Demosthenes, and Spartans like Cleomenes, Leonidas, Brasidas, and Lysander, we will focus on Alexander the Great, whose unique accomplishments transformed every aspect of Greek belief about leadership, national boundaries, effective government, the role of the governed, and the legitimacy of power. Readings will include accounts of leadership and government by ancient Greek authors (e.g. Homer, Solon, Herodotus, Thucydides, Plato, Aristotle, Demosthenes, all in translation) and contemporary historians and political theorists.

**Class Format:** lecture/discussion

**Requirements/Evaluation:** evaluation will be based on contributions to class discussions, three short papers (4-6 pages each), a midterm exam, and an oral presentation leading to a significant final paper (10-12 pages)

**Prerequisites:** none, but a background and/or interest in the ancient world, political systems, and/or Leadership Studies is preferred

**Enrollment Limit:** 19

**Expected Class Size:** 12

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D2) (WI)

**Attributes:** HIST Group C Electives - Europe and Russia HIST Group P Electives - Premodern LEAD Facets or Domains of Leadership

Fall 2019

LEC Section: 01 MR 2:35 pm - 3:50 pm Kerry A. Christensen

**HIST 480 (F) Interpretations of the Israeli Palestinian Conflict (DPE) (WI)**

This tutorial addresses the powerful, competing, and bitterly contested historical narratives that underpin the Israeli-Palestinian conflict. Both Israelis and Palestinians appeal to history to legitimize their territorial claims and to justify contemporary action. Special attention will be paid to the interpretations of key historical moments, especially the 1948 and 1967 wars, and on the contrasting views of some of the core issues of the conflict (Jerusalem, refugees, settlements, terrorism).

**Class Format:** tutorial

**Requirements/Evaluation:** 5- to 7-page essays or 2-page critiques due each week and a final report (3-4 pages) at the end of the semester

**Prerequisites:** none, though some academic experience with Middle East materials is preferred

**Enrollment Limit:** 10

**Enrollment Preferences:** History majors and Arabic Studies majors and Jewish Studies concentrators

**Expected Class Size:** 10

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

**Distributions:** (D2) (DPE) (WI)

**Writing Skills Notes:** As a tutorial, this course is writing-intensive while students employ and develop critical tools to interpret conflicting narratives of history and facts. Each week, students will develop their writing by providing constructive criticism of their partner's papers. They will also learn how to receive criticism and ways to incorporate those suggestions in their future writings. Students will be given the opportunity to substantially revise their work on a regular basis.

**Difference, Power, and Equity Notes:** This course challenges students to engage with difference and power in the Israeli Palestinian conflict through the reading of historical works that have different political motivations. Students will develop tools to comprehend the complexities of perspectives in Israel and Palestine. Students will gain a better understanding of nationalism, state power, inequality, victimhood, desperation, corruption, and injustice

and gain tools to seek equitable solutions to the conflict in the future.

**Attributes:** GBST Middle Eastern Studies Electives HIST Group E Electives - Middle East JWST Core Electives

Fall 2019

TUT Section: T1 TBA Magnús T. Bernhardsson

### **HSCI 240 (F) Great Astronomers and Their Original Publications (WI)**

We study many of the greatest names in the history of astronomy, consider their biographies, assess their leadership roles in advancing science, and examine and handle the first editions of their books and other publications. Our study includes, in addition to a Shakespeare First Folio (with its astronomical mentions) and a page from the Gutenberg Bible, original books such as: 16th-century, Nicolaus Copernicus (heliocentric universe); Tycho Brahe (best pre-telescopic observations); 17th-century, Galileo (discoveries with his first astronomical telescope, 1610; sunspots, 1613; *Dialogo*, 1632); Johannes Kepler (laws of planetary motion, 1609, 1619); Johannes Hevelius and Elisabeth Hevelius (atlases of the Moon and of stars, 1647, and 1687); Isaac Newton (laws of universal gravitation and of motion, 1687); 18th-century, Edmond Halley (*Miscellanea curiosa*, eclipse maps, 1715, 1724); John Flamsteed and Margaret Flamsteed (*Atlas Coelestis*, 1729); William Herschel and Caroline Herschel (1781, 1798). In more recent centuries, the original works are articles: 20th--century: Albert Einstein (special relativity, 1905; general relativity, 1916); Marie Curie (radioactivity); Cecilia Payne-Gaposchkin (hydrogen dominating stars, 1929), Edwin Hubble (Hubble's law, 1929); Vera Rubin (dark matter, 1970s); Jocelyn Bell Burnell (pulsar discovery, 1968); 21st-century: Wendy Freedman (Universe's expansion rate, 2000s). We will also read biographies and recent novels dealing with some of the above astronomers. With the collaboration of the Chapin Librarian, we will meet regularly in the Chapin Library of Rare Books and also have a session at the library of the Clark Art Institute to see its rare books of astronomical interest. The course is a repeat of the successful course first given during the 2014-15 academic year's Year of the Book, honoring the new Sawyer Library and the expansion of the Chapin Library of Rare Books.

**Class Format:** seminar

**Requirements/Evaluation:** class participation, two 5-page intermediate papers, and a final 15-page paper

**Enrollment Limit:** 12

**Enrollment Preferences:** if overenrolled, preference by written paragraph of explanation of why student wants to take the course

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D2) (WI)

**Attributes:** LEAD Facets or Domains of Leadership SCST Related Courses

Fall 2019

SEM Section: 01 W 1:10 pm - 3:50 pm Jay M. Pasachoff

### **INTR 361 (F) Writing about Bodies (WI)**

The goal is to think about describing bodies from a variety of disciplinary approaches and genres of writing. Its focus is on living bodies, or bodies that were once alive, with an emphasis on bodies that move i.e., performing bodies--actors, dancers, singers--and what makes them unique. We will also consider objects associated with bodies, and the ways they are animated, including how they are animated when the person who had them dies. The course is meant for juniors, seniors, and graduate students who wish to analyze bodies from different disciplinary formations--art, theatre, literature, anthropology, philosophy--and who have a particular interest in writing. We will read scholarly writing, fiction, New Yorker profiles, as well as memoir/autobiography, and take each as a model through which to write about a person or an object redolent of a person. Among possible readings: Roland Barthes on cultural theory and representation; Claudia Rankine and Robin Coste Lewis on black bodies; Tamar Garb on portraiture; Elaine Scarry on the body in pain; Joan Acocella, Hilton Als, Judith Thurman and other writers on the arts; Judith Butler and Peggy Phelan on the performative body; Marvin Carlson and Terry Castle on haunting; and Bill Brown and Mark Doty on things. In addition to readings, assignments include performances at the '62 Center and works on view at WCMA, as well as selected tapes of live performances as well as films and selected tapes of live performances.

**Class Format:** tutorial

**Requirements/Evaluation:** alternating weekly essays (4-5 pages) and responses (2-4 pages) as well as discussion; one to two group meetings

**Extra Info:** may not be taken on a pass/fail basis; not available for the fifth course option

**Prerequisites:** ARTH 101-102, or permission of instructor; a writing sample that conveys the kind of subject you might be interested in pursuing

**Enrollment Limit:** 10

**Expected Class Size:** 10

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

**Distributions:** (D2) (WI)

**Attributes:** AMST Critical and Cultural Theory Electives PERF Interdepartmental Electives

Fall 2019

TUT Section: T1 TBA Carol Ockman

**JAPN 407 (F) An Exploration of Japanese Language and Culture (WI)**

Language is the primary means for human beings to lead social lives and it expresses, embodies and symbolizes cultural and social reality. This tutorial will examine the intertwining ways in which the Japanese language reflects the patterns of life and intrinsic beliefs of Japanese, while exploring how this linguistic code may influence and shape the ways Japanese think. We will look into the following topics: polite language and the variety of personal pronouns in order to examine how the hierarchical structure of Japanese society is reflected in them. Also, we will explore women's speech, youth and queer Japanese to discuss social and gender identities and the role of linguistic stereotypes in manga, anime and TV dramas as well as the "easy Japanese movement," which depicts the shift from a monolingual to multilingual Japanese society. And finally, our examination will investigate the semantic and cultural losses that occur in translations from Japanese prose to English prose. The course is conducted in either Japanese or English with materials drawn from linguistics and sociocultural studies both in Japanese and English. Students wishing to take the course in English should register under ASST 207T and students wishing to take the course in Japanese should register under JAPN 407T. Japanese language learners will not only develop analytical and critical thinking, but will gain more advanced Japanese skills such as reading to understand the logic of arguments, exponent narrative, and academic presentations and writing.

**Class Format:** tutorial

**Requirements/Evaluation:** attendance and participation, 5 short papers, 5 critiques, and one final project; ASST 207T will meet once a week; JAPN 407T will meet twice a week

**Extra Info:** may not be taken on a pass/fail basis; not available for the fifth course option

**Prerequisites:** none for ASST 207T; a 400-level Japanese language course, advanced level Japanese proficiency or permission of instructor for JAPN 407T

**Enrollment Limit:** 10

**Enrollment Preferences:** current or prospective Japanese, Chinese, and Asian Studies majors

**Expected Class Size:** 10

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

**Unit Notes:** students wishing to take the course in English should register under ASST 207T and students wishing to take the course in Japanese should register under JAPN 407T

**Distributions:** (D1) (WI)

**Attributes:** Linguistics

Fall 2019

TUT Section: T1 TBA Kasumi Yamamoto

**JWST 480 (F) Interpretations of the Israeli Palestinian Conflict (DPE) (WI)**

This tutorial addresses the powerful, competing, and bitterly contested historical narratives that underpin the Israeli-Palestinian conflict. Both Israelis and Palestinians appeal to history to legitimize their territorial claims and to justify contemporary action. Special attention will be paid to the interpretations of key historical moments, especially the 1948 and 1967 wars, and on the contrasting views of some of the core issues of the conflict (Jerusalem, refugees, settlements, terrorism).

**Class Format:** tutorial

**Requirements/Evaluation:** 5- to 7-page essays or 2-page critiques due each week and a final report (3-4 pages) at the end of the semester

**Prerequisites:** none, though some academic experience with Middle East materials is preferred

**Enrollment Limit:** 10

**Enrollment Preferences:** History majors and Arabic Studies majors and Jewish Studies concentrators

**Expected Class Size:** 10

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

**Distributions:** (D2) (DPE) (WI)

**Writing Skills Notes:** As a tutorial, this course is writing-intensive while students employ and develop critical tools to interpret conflicting narratives of history and facts. Each week, students will develop their writing by providing constructive criticism of their partner's papers. They will also learn how to receive criticism and ways to incorporate those suggestions in their future writings. Students will be given the opportunity to substantially revise their work on a regular basis.

**Difference, Power, and Equity Notes:** This course challenges students to engage with difference and power in the Israeli Palestinian conflict through the reading of historical works that have different political motivations. Students will develop tools to comprehend the complexities of perspectives in Israel and Palestine. Students will gain a better understanding of nationalism, state power, inequality, victimhood, desperation, corruption, and injustice and gain tools to seek equitable solutions to the conflict in the future.

**Attributes:** GBST Middle Eastern Studies Electives HIST Group E Electives - Middle East JWST Core Electives

Fall 2019

TUT Section: T1 TBA Magnús T. Bernhardsson

**LATS 222 (F) Ficciones: A Writing Workshop (DPE) (WI)**

This course is focused on the art and practice of writing fiction. Sessions are divided into workshop and seminar. Workshop: Students will present short fiction or novel excerpts for peer critique and the editorial advice of the instructor. Seminar: We will study published fiction by Latina/o, Latin American, Afro-Diasporic, and other writers, paying close attention to how each author employs narrative elements--characterization, plotting, structure, dialogue mechanics, setting, tone, theme--as well as the values and visions expressed. Regular assignments and in-class exercises will help students further strengthen their narrative skills.

**Class Format:** studio/workshop

**Requirements/Evaluation:** attendance and class participation, writing exercises, 4- to 5-page midterm paper (close-reading a text), 10- to 15-page final writing portfolio

**Prerequisites:** none

**Enrollment Limit:** 12

**Enrollment Preferences:** Latina/o Studies concentrators

**Expected Class Size:** 12

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

**Distributions:** (D2) (DPE) (WI)

**Writing Skills Notes:** Requires minimum 30 pages of writing, close reading by peers and instructor, and final portfolio of revisions.

**Difference, Power, and Equity Notes:** Student work will encourage personal and cultural expression, with the opportunity to analyze the shaping of social differences, dynamics of unequal power, and processes of change.

**Attributes:** LATS Core Electives

Fall 2019

STU Section: 01 TR 8:30 am - 9:45 am Nelly A. Rosario

**LATS 440 (F) Contemporary Exhibitions: Los Angeles and Latin America (DPE) (WI)**

This seminar examines connections between Latina/o and Latin American art through a series of recent exhibitions organized as part of a Getty initiative entitled *Pacific Standard Time: LA/LA* that opened in 2017. While the chronological span for the overall project reaches from Pre-Colombian art to present, we will focus on modern and contemporary art after the 1960s and consider key themes of art and activism, borders and diaspora, globalism and modernism, and popular culture and science fiction in the visual arts. Diverse in scope, these shows explored important developments in the arts of the Americas from the late-20th and 21st centuries, including, abstraction, Chicano muralism, Conceptual art, craft, feminist art, Kinetic

art, Modernist design and architecture, social practice, and queer activism. Students will pursue individual research projects directly related to the art exhibitions we study, and examine photography, performance, painting, sculpture (including installation and participatory art), and video by artists both canonical and lesser known. Student projects will analyze the critical responses to the exhibitions while also exploring the roles of archives, art criticism, and curatorial practice in contemporary art history.

**Class Format:** seminar

**Requirements/Evaluation:** several short writing and research assignments, oral presentations, class participation, and a final research paper of 16-20 pages

**Prerequisites:** ARTH 102 (graduate students are exempt from the prerequisite)

**Enrollment Limit:** 15

**Enrollment Preferences:** senior Art majors and senior Latina/o Studies concentrators

**Expected Class Size:** 12

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

**Distributions:** (D2) (DPE) (WI)

**Writing Skills Notes:** There will be considerable focus on writing, revision, and peer-editing as a means of shaping critical thinking. We will treat writing as a process; revision is built into the syllabus.

**Difference, Power, and Equity Notes:** Course themes of art and activism, borders and diaspora, globalism and modernism in the visual arts and how they intersect with the exploration of difference, power, and equity and the various ways that artists have produced works and developed practices that critically probe this intersection. Through discussion, presentations, and writing assignments students will develop skills in analyzing artworks and exhibitions that respond to and/or document social inequality and social injustice.

**Attributes:** ARTH post-1600 Courses LATS Countries of Origin + Transnationalism Elect

Fall 2019

SEM Section: 01 W 1:10 pm - 3:50 pm C. Ondine Chavoya

### **LEAD 240 (F) Great Astronomers and Their Original Publications (WI)**

We study many of the greatest names in the history of astronomy, consider their biographies, assess their leadership roles in advancing science, and examine and handle the first editions of their books and other publications. Our study includes, in addition to a Shakespeare First Folio (with its astronomical mentions) and a page from the Gutenberg Bible, original books such as: 16th-century, Nicolaus Copernicus (heliocentric universe); Tycho Brahe (best pre-telescopic observations); 17th-century, Galileo (discoveries with his first astronomical telescope, 1610; sunspots, 1613; *Dialogo*, 1632); Johannes Kepler (laws of planetary motion, 1609, 1619); Johannes Hevelius and Elisabeth Hevelius (atlases of the Moon and of stars, 1647, and 1687); Isaac Newton (laws of universal gravitation and of motion, 1687); 18th-century, Edmond Halley (*Miscellanea curiosa*, eclipse maps, 1715, 1724); John Flamsteed and Margaret Flamsteed (*Atlas Coelestis*, 1729); William Herschel and Caroline Herschel (1781, 1798). In more recent centuries, the original works are articles: 20th--century: Albert Einstein (special relativity, 1905; general relativity, 1916); Marie Curie (radioactivity); Cecilia Payne-Gaposchkin (hydrogen dominating stars, 1929), Edwin Hubble (Hubble's law, 1929); Vera Rubin (dark matter, 1970s); Jocelyn Bell Burnell (pulsar discovery, 1968); 21st-century: Wendy Freedman (Universe's expansion rate, 2000s). We will also read biographies and recent novels dealing with some of the above astronomers. With the collaboration of the Chapin Librarian, we will meet regularly in the Chapin Library of Rare Books and also have a session at the library of the Clark Art Institute to see its rare books of astronomical interest. The course is a repeat of the successful course first given during the 2014-15 academic year's Year of the Book, honoring the new Sawyer Library and the expansion of the Chapin Library of Rare Books.

**Class Format:** seminar

**Requirements/Evaluation:** class participation, two 5-page intermediate papers, and a final 15-page paper

**Enrollment Limit:** 12

**Enrollment Preferences:** if overenrolled, preference by written paragraph of explanation of why student wants to take the course

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D2) (WI)

**Attributes:** LEAD Facets or Domains of Leadership SCST Related Courses

Fall 2019

SEM Section: 01 W 1:10 pm - 3:50 pm Jay M. Pasachoff

**LEAD 320 (F) Heroes and Villains: Iconic Leadership and the Politics of Memory (WI)**

Americans have been arguing intensely in recent years about how we should remember the leaders from our nation's past. Does Thomas Jefferson's statue belong on a university campus? Should college dorms be named for John C. Calhoun and Woodrow Wilson? Should Harriet Tubman's portrait replace Andrew Jackson's on the \$20 bill? In this course we will look at how people in the United States and elsewhere have used their leaders' images to hash out larger political issues of national identity, purpose, and membership. Why has historical commemoration gotten so contentious--or has it always been contentious? What's really at stake when we depict our leaders? How (if at all) should we reconcile contemporary morality with historical context in assessing the leaders from our past? To address these questions, we will study portrayals of some of the most famous leaders in American history--including Alexander Hamilton, Abraham Lincoln, and Martin Luther King, Jr. Our sources will include political speeches, literature, film, and journalism as well as monuments and museum exhibits; though our examples will be drawn mostly from the United States, our conceptual framework will be transnational. As a final assignment, students will write a 10-12 page paper examining the politics of memory for a leader of their choice.

**Class Format:** seminar

**Requirements/Evaluation:** two short (5- to 6-page) essays and a 10- to 12-page research paper

**Prerequisites:** previous course in Leadership Studies, or Political Science, or permission of instructor

**Enrollment Limit:** 19

**Enrollment Preferences:** Leadership Studies concentrators, Political Science majors

**Expected Class Size:** 19

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

**Distributions:** (D2) (WI)

**Writing Skills Notes:** Extensive feedback and in-class discussion of writing and argumentation.

**Attributes:** LEAD American Domestic Leadership LEAD Facets or Domains of Leadership PSCI Research Courses

Fall 2019

SEM Section: 01 TR 9:55 am - 11:10 am Mason B. Williams

**LEAD 323 (F) From Achilles to Alexander: Leadership and Community in Ancient Greece (WI)**

Visionary, opportunist, reformer, tyrant, demagogue, popular champion: concise characterization of influential leaders is often irresistible. But placing leaders in their much less easily encapsulated political, social, and religious contexts reveals them to be far more complicated and challenging subjects. Among the questions that will guide our study of Greek leadership: Was the transformative leader in a Greek city always an unexpected one, arising outside of the prevailing political and/or social systems? To what extent did the prevailing systems determine the nature of transformative as well as of normative leadership? How did various political and social norms contribute to legitimating particular kinds of leader? After studying such leaders as the "tyrants" who prevailed in many Greek cities of both the archaic and classical eras, then Athenian leaders like Solon, Cleisthenes, Cimon, Pericles, Cleon, and Demosthenes, and Spartans like Cleomenes, Leonidas, Brasidas, and Lysander, we will focus on Alexander the Great, whose unique accomplishments transformed every aspect of Greek belief about leadership, national boundaries, effective government, the role of the governed, and the legitimacy of power. Readings will include accounts of leadership and government by ancient Greek authors (e.g. Homer, Solon, Herodotus, Thucydides, Plato, Aristotle, Demosthenes, all in translation) and contemporary historians and political theorists.

**Class Format:** lecture/discussion

**Requirements/Evaluation:** evaluation will be based on contributions to class discussions, three short papers (4-6 pages each), a midterm exam, and an oral presentation leading to a significant final paper (10-12 pages)

**Prerequisites:** none, but a background and/or interest in the ancient world, political systems, and/or Leadership Studies is preferred

**Enrollment Limit:** 19

**Expected Class Size:** 12

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D2) (WI)

**Attributes:** HIST Group C Electives - Europe and Russia HIST Group P Electives - Premodern LEAD Facets or Domains of Leadership

Fall 2019

LEC Section: 01 MR 2:35 pm - 3:50 pm Kerry A. Christensen

**MAST 231 (F) Literature of the Sea (WI)**

Taking advantage of our maritime museum, coastal setting, and three field seminars, we study canonical and lesser-known novelists, short-story writers, dramatists, and poets who set their works in the watery world, often in the exact places where we travel as a class. We read, for example--depending on fall or spring semester--Ernest Hemingway when sailing on the Straits of Florida, John Steinbeck when exploring Cannery Row on Monterey Bay, and Mark Twain on a steamboat on the Mississippi. We read Kate Chopin on the sands of the Gulf of Mexico, Rudyard Kipling out on Georges Bank, and Herman Melville's masterpiece *Moby-Dick* aboard Mystic Seaport's historic whaleship, the *Charles W. Morgan*, a vessel nearly identical to the vessel he climbed aboard at age twenty-one. In the classroom we examine these works through a mixture of lecture, small-group discussion, and writing. To further appreciation and analysis, this interdisciplinary course uses students' emerging knowledge of maritime history and marine science.

**Class Format:** small group tutorials with weekly lectures, including coastal and near-shore field trips and ten days at sea

**Requirements/Evaluation:** regular papers, class participation, journal-writing, and a final paper

**Extra Info:** offered only at Mystic Seaport

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

**Distributions:** (D1) (WI)

**Attributes:** AMST Arts in Context Electives ENVI Humanities, Arts + Social Science Electives

Fall 2019

LEC Section: 01 TBA Mary K. Bercaw Edwards

**MUS 275 (F) Shakespeare through Music (WI)**

The plays of William Shakespeare are replete with references to music, and in his day included singing and even dancing as part of the narrative. As his plays entered the global canon, composers and choreographers, along with musicians and dancers, have contributed as avidly to interpreting Shakespeare's plots and characters as have theater directors and actors across the world. This tutorial course will focus on three plays--the tragedies *Romeo and Juliet* and *Othello*, and the comedy *Midsummer Night's Dream*--in order to compare and contrast a broad range of ways in which music works to tell these stories and portray these characters. We will consider these three plays in genres ranging from symphony orchestra, opera, and ballet to film scores, modern dance, jazz, musical theater, and popular song. Music from the Renaissance to the present day will be explored, including composers such as Purcell, Mendelssohn, Tchaikovsky, Verdi, Prokofiev, Bernstein, Britten, Ellington, and Costello. We will also examine film scores ranging from the silent era through such directors as Max Reinhardt, Orson Welles, Franco Zeffirelli, and Baz Luhrmann. Through comparative analysis of different approaches to relating Shakespeare's plays through music, this tutorial aims to develop both critical listening to music and critical thinking about music.

**Class Format:** tutorial

**Requirements/Evaluation:** each student will write five 6- to 7-page essays, and provide five peer reviews; evaluation will be based on the quality of written work and discussion

**Prerequisites:** none

**Enrollment Limit:** 10

**Enrollment Preferences:** second-year students

**Expected Class Size:** 8

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

**Distributions:** (D1) (WI)

**Writing Skills Notes:** Each student will write five 6- to 7-page essays, and provide five written peer reviews.

Fall 2019

**PHIL 119 (F) Plato with Footnotes: Ethics and Politics (WI)**

This course addresses a central question in practical philosophy: How should we live? The question has two parts: What is the best life for individuals? And what social and political arrangements make such a life possible? In attempting to answer these questions we also engage related theoretical questions concerning what is real and how we have access to it. We begin with readings from Plato's *Republic*---a seminal work in the history of philosophy that illustrates the inseparability of theoretical and practical questions and has exerted a powerful influence on nearly every subsequent attempt to answer these questions in the context of the Western philosophical tradition. While reading the *Republic*, we also consider some of the best of these attempts in the Western philosophical canon ("footnotes on Plato." Possible footnotes include Aristotle, Hobbes, Rousseau, Kant, Mill, Nietzsche, Adorno, and Foucault as well as contemporary philosophers. We will focus especially on questions concerning assumptions (about human nature, justice, and freedom, and the idea of a good life) that underpin democratic theories.

**Class Format:** seminar

**Requirements/Evaluation:** attendance, frequent short papers, two 5-page papers (totaling 25 pages) and class participation

**Prerequisites:** none

**Enrollment Limit:** 19

**Enrollment Preferences:** first-year students, prospective and actual majors

**Expected Class Size:** 19

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

**Unit Notes:** meets 100-level PHIL major requirement

**Distributions:** (D2) (WI)

**Writing Skills Notes:** This writing-intensive course involves writing multiple two page papers that involve identifying arguments or explication of text and critical responses. You will be given regular feedback on short papers in preparation for writing two longer 5 page essays that require you to use the same skills in a more expanded argument.

**Attributes:** LEAD Ethical Issues of Leadership LGST Interdepartmental Electives

Fall 2019

SEM Section: 01 TR 8:30 am - 9:45 am Jana Sawicki

**PHIL 220 (F) Happiness (WI)**

According to Aristotle the ultimate good is happiness---everything we desire we desire for the sake of happiness. Yet what is it to be happy? Should we value other things (say justice or passionate commitment and curiosity) over happiness? Are happiness and pleasure the same thing? Is happiness an emotional or mental state or is it a social construct? What do the social and psychological sciences have to teach us about happiness? Philosophy? Is the happy life a life of virtue? Does being virtuous guarantee happiness? How important are honor, money, love, work, friendship and our connections to others to our happiness? In this tutorial we will read from Ancient, modern and contemporary philosophical sources as well several relevant studies in the social sciences and positive psychology movement in order to engage questions concerning happiness.

**Class Format:** tutorial

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

**Prerequisites:** none

**Enrollment Limit:** 10

**Enrollment Preferences:** students interested in philosophy and/or happiness

**Expected Class Size:** 10

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

**Distributions:** (D2) (WI)

**Writing Skills Notes:** This course is writing intensive insofar as it requires over 35 pages of writing, regular feedback from me and your partner on writing and critical analysis, and successive efforts to improve your ability to write a variety of types of critical essays. Guidelines for different methods of engaging in critical analysis will be provided.

Fall 2019

TUT Section: T1 TBA Jana Sawicki

**PHIL 401 (F) Senior Seminar: Contemporary Moral Psychology and Virtue Ethic (WI)**

The seminar will focus on contemporary philosophical work on practical and intellectual virtues considered indispensable for a good, meaningful human life. We will begin by reading selections from seminal ethical writings by Plato, Aristotle and Hume, then move on to the 20th century revival of eudaimonistic and sentimentalist traditions of virtue ethics. Special stress will be placed on discussing the nature of virtues such as integrity, empathy, self-knowledge, authenticity and emotional maturity, and on articulating realistic psychological and social preconditions for their development.

**Class Format:** seminar

**Requirements/Evaluation:** active participation in class discussion; seminar presentations; 10 weekly several short papers; a 12-15-page final paper

**Prerequisites:** required of all senior philosophy majors

**Enrollment Limit:** 15

**Enrollment Preferences:** enrollment is limited to senior philosophy majors

**Expected Class Size:** 8-10

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

**Distributions:** (D2) (WI)

**Writing Skills Notes:** The course will require weekly short papers and a final paper, totaling about 35 pages.

Fall 2019

SEM Section: 01 M 7:00 pm - 9:40 pm Bojana Mladenovic

SEM Section: 02 W 1:10 pm - 3:50 pm Bojana Mladenovic

**PHLH 220 (F) Nutrition in the Developing World (DPE) (WI)**

Global malnutrition continues to represent one of the most challenging issues of international development. Problems of both under- and over-nutrition beginning as early as in utero can detrimentally influence the health, development and survival of resource-limited populations. This course introduces students to the most prevalent nutritional issues through a food policy perspective and exposes them to a wide variety of interventions, policies and current debates in the field of international nutrition. In addition to exploring the multi-level programmatic approaches for the prevention and treatment of the related nutritional problems, students will gain exposure and experience in program design and program proposal writing. Readings will involve both real-world programmatic documents/evaluations as well as peer-reviewed journal articles. Examples will be drawn from Africa, Asia and Latin America.

**Class Format:** seminar

**Requirements/Evaluation:** six 1-page essays, one situation analysis paper (5-7 pages), one final term paper (10-15 pages), one oral presentation, and active class participation

**Prerequisites:** PHLH 201 or equivalent

**Enrollment Limit:** 19

**Enrollment Preferences:** Public Health concentrators

**Expected Class Size:** 19

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

**Distributions:** (D2) (DPE) (WI)

**Writing Skills Notes:** Students will write six 1-page essays (each with an optional rewrite) and a 5- to 7-page, country assessment paper which will help build the specific writing skills necessary for the final 10- to 15-page paper.

**Difference, Power, and Equity Notes:** This course exposes the issues of difference, power and inequity by exploring the unequal distribution of resources and power at the global, national and intra-national level within the international nutrition context. We will also critically engage with issues of power, cultural difference and related ethics in the context of nutrition program design and implementation.

**Attributes:** PHLH Nutrition, Food Security+Environmental Health

Fall 2019

SEM Section: 01 M 7:00 pm - 9:40 pm Marion Min-Barron

**PSCI 257 (F) Iran, Islam, and the Last Great Revolution (WI)**

The title and inspiration for this course comes from Robin Wright's book *The Last Great Revolution*. Wright argues that the 1979 Revolution in Iran completes the promise of the Modern Era, "launched in the West" but "adopted by or adapted to all other parts of the world." The overthrow of 2500 years of monarchy "paved the way for using Islam to push for empowerment." It is this empowerment, of nations and of ordinary individuals, that stands as the signal quality of modernity. The notion that post revolutionary Iran offers an alternative path to modernity is hardly conventional wisdom in the United States or Europe, where images of men draped in religious passion and women in forbidding black chadors are as common as the belief that the 1979 Revolution set Iran spinning back thirteen centuries in time. If westerners do not view Iran as entirely anti-modern, then at best they see it as a country filled with "paradoxes" and "puzzles," one in which indie rock bands play underground, figuratively and literally beneath the feet of retrograde religious fanatics, or unveiled women attend all-night parties only to slip back into proper hejab the next morning. The class will ask you to consider why these assumptions exist, whether they are the symptoms of a western civilization "clashing" with the east, and if they are exclusive to the United States or Europe. Does there also exist an "orientalism in reverse," a negative gaze of Iranians towards the west and towards their fellow, "backwards" citizens?

**Class Format:** seminar

**Requirements/Evaluation:** first short essay, 5 pages (15%); second short essay, 5 pages (15%); research paper, 15-20 pages (30%); participation, including blogs, presentation, and precis (40%)

**Extra Info:** may not be taken on a pass/fail basis; not available for the fifth course option

**Prerequisites:** none

**Enrollment Limit:** 15

**Enrollment Preferences:** Political Science majors

**Expected Class Size:** 15

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

**Distributions:** (D2) (WI)

Fall 2019

SEM Section: 01 M 7:00 pm - 9:40 pm Shervin Malekzadeh

**PSCI 320 (F) Heroes and Villains: Iconic Leadership and the Politics of Memory (WI)**

Americans have been arguing intensely in recent years about how we should remember the leaders from our nation's past. Does Thomas Jefferson's statue belong on a university campus? Should college dorms be named for John C. Calhoun and Woodrow Wilson? Should Harriet Tubman's portrait replace Andrew Jackson's on the \$20 bill? In this course we will look at how people in the United States and elsewhere have used their leaders' images to hash out larger political issues of national identity, purpose, and membership. Why has historical commemoration gotten so contentious--or has it always been contentious? What's really at stake when we depict our leaders? How (if at all) should we reconcile contemporary morality with historical context in assessing the leaders from our past? To address these questions, we will study portrayals of some of the most famous leaders in American history--including Alexander Hamilton, Abraham Lincoln, and Martin Luther King, Jr. Our sources will include political speeches, literature, film, and journalism as well as monuments and museum exhibits; though our examples will be drawn mostly from the United States, our conceptual framework will be transnational. As a final assignment, students will write a 10-12 page paper examining the politics of memory for a leader of their choice.

**Class Format:** seminar

**Requirements/Evaluation:** two short (5- to 6-page) essays and a 10- to 12-page research paper

**Prerequisites:** previous course in Leadership Studies, or Political Science, or permission of instructor

**Enrollment Limit:** 19

**Enrollment Preferences:** Leadership Studies concentrators, Political Science majors

**Expected Class Size:** 19

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

**Distributions:** (D2) (WI)

**Writing Skills Notes:** Extensive feedback and in-class discussion of writing and argumentation.

**Attributes:** LEAD American Domestic Leadership LEAD Facets or Domains of Leadership PSCI Research Courses

Fall 2019

SEM Section: 01 TR 9:55 am - 11:10 am Mason B. Williams

**PSCI 352 (F) Politics in Mexico (DPE) (WI)**

Geographical fate has decreed that the futures of Mexico and the United States will be tightly bound. Yet Mexico enters this future with a very different past, a distinctive political system, and mixed feelings about the U.S. This course has four parts differing in content and format. The first is historical and mostly lecture. It considers several themes, including the slow emergence of a stable national state and the interplay between politics and economic change. In the second section, we consider politics and cultural policies around Mexican national identity in the twentieth century; rapid urbanization, especially in the valley of Mexico; the impact of migration and the rapid development of the northern border region; and the conflict between an emerging civil society and political corruption. After a brief review of recent elections and other political events, we turn to a seminar-style discussion of student research projects.

**Class Format:** lecture, discussion, then seminar

**Requirements/Evaluation:** map quiz, two short papers, and a 12- to 15-page research proposal

**Prerequisites:** some knowledge of Mexican history

**Enrollment Limit:** 15

**Enrollment Preferences:** Political Science majors and seniors

**Expected Class Size:** 14

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

**Distributions:** (D2) (DPE) (WI)

**Writing Skills Notes:** There will be 20 pages of writing and the short papers will be discussed in individual appointments with the professor.

**Difference, Power, and Equity Notes:** One unit of the course directly engages the tension between diversity and national identity in 20th century Mexico, while another critically analyzes the reception in Mexican national discourse of the experiences of discrimination suffered by migrants in the USA.

**Attributes:** INST Latin American Studies Electives LATS Countries of Origin + Transnationalism Elect POEC Comparative POEC/Public Policy Courses PSCI Comparative Politics Courses PSCI Research Courses

Fall 2019

LEC Section: 01 TF 2:35 pm - 3:50 pm James E. Mahon

**PSCI 420 (F) Senior Seminar: The Nuclear Revolution (WI)**

This is a course about the "long shadow" nuclear weapons cast over the international system. In its simplest terms, the class focuses on whether international politics still works essentially the same way in the nuclear age as it did prior to 1945 or if the world has truly experienced a nuclear "revolution" in the word's most basic sense. The course begins with an examination of the key events and theories that led ultimately to the development of the world's first nuclear weapons, including some basic technical concepts and the Manhattan Project. From there, the course covers a number of topics, both conceptual and historical, that bear directly on the question of how nuclear weapons shape international politics. Specifically, the course will cover the U.S. decision to drop the atomic bombs on Hiroshima and Nagasaki, as well as the Japanese response; the body of theory and concepts that underpin fundamental debates over nuclear strategy; the U.S.-Soviet nuclear rivalry; the influence of nuclear weapons in crises; how nuclear weapons shape alliance politics; whether nuclear weapons have political utility; nuclear accidents; nuclear technologies; the problem of nuclear proliferation and the nonproliferation regime; the importance of regional nuclear powers; and contemporary issues like the North Korean and Iranian nuclear questions.

**Class Format:** seminar

**Requirements/Evaluation:** class participation, two 2- to 3-page response papers, a 20- to 25-page research paper

**Prerequisites:** PSCI 202

**Enrollment Limit:** 15

**Enrollment Preferences:** Political Science major seniors with an International Relations concentration

**Expected Class Size:** 15

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

**Distributions:** (D2) (WI)

**Writing Skills Notes:** Students will be required to write a substantial research paper, roughly 25 pages in length, for this course. They will also be asked to evaluate their peers' papers.

**Attributes:** PSCI International Relations Courses

Fall 2019

SEM Section: 01 W 1:10 pm - 3:50 pm Galen E Jackson

**PSCI 440 (F) Senior Seminar: Power, Identity, and Culture (WI)**

This is a course about remembering. This is a class about how we learn to forget. Above all, it is about power--power close to the bone, power made sublime, how power is made and unmade. This course takes as its central thesis the claim that power, external and objective, is also internal and subjective, invisibly working to shape understandings of who we are even as it performs the visible rituals of bureaucratic regulation typically associated with states and governments. To take this claim one step further, we'll hypothesize that immaterial and invisible forms of domination are power's most effective form even as they are the most difficult to measure and understand. Alternating between case and theory, looking at power both naked and sublime, we will examine the struggle by state and elite actors to shape subjectivities through culture and identity formation in order to secure quiescence and rule. Close attention will be paid to how socializing agents, including schools and educational systems, media and film, families and local communities, shape and reshape efforts to have ordinary citizens internalize what Stuart Hall describes as "the horizon of the taken-for-granted," those ruling ideas and beliefs that consist "of things that go without saying because--- they come without saying." The course is set up as a deliberate conversation between the works of Antonio Gramsci, Michel Foucault, Friedrich Nietzsche, and Stuart Hall, as well as their interlocutors and critics, most notably James C. Scott. The trajectory of this literature carries us from domination "thinly" centered in class and mediated by culture, to power completely de-centered from material forms of rule. Though each author is distinct, if heterodox, in his approach to the question of power, Gramsci, Foucault, Nietzsche, and Hall are bound together by the shared belief that power is relationship, between class and culture, culture and identity, state and society.

**Class Format:** seminar

**Requirements/Evaluation:** essays and participation

**Prerequisites:** PSCI 204 Introduction to Comparative Politics

**Enrollment Limit:** 15

**Enrollment Preferences:** upper-class students, especially seniors

**Expected Class Size:** 15

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D2) (WI)

**Writing Skills Notes:** All students will be required to produce an original 20-page article, worthy of publication, by the end of the term. Session leaders are expected to distribute a single 4-page paper to the class by 8 pm on Wednesday. Their classmates will produce a 2-page written response to the week's presentations, readings, as well as class discussion, due on Friday.

Fall 2019

SEM Section: 01 W 1:10 pm - 3:50 pm Shervin Malekzadeh

**REL 256 (F) Buddhism, Sex, & Gender: #MeToo Then and Now (DPE) (WI)**

This course considers the feminist voices that have been part and parcel of Buddhist practices, texts, and institutions for most of its 2500-year history. We will conduct a historical genealogy of Buddhist voices that illustrate the fluid and disruptive role of sex, gender, caste, and class in relation to individual behavior and social relations. How did the Buddha's inner revolution produce a set of practices that both reject and reinforce existing binaries and social hierarchies of sex and gender, and with what effects? We will trace a feminist voice that decries harassment, assault, and systemic

sexism within Buddhist communities from the first female disciples (Theri) of the Buddha to the current #MeToo era of embattled toxic masculinity. Along the way, we explore a literary canon that contains misogyny and 'she devils' alongside a rich tapestry of female divinities, transgender fluidity, and female liberation. We pursue an intersectional analysis of Buddhist traditions and texts by considering the multiple forms of social hierarchy--gender, sexuality, race, and class--that Buddhism has attempted to transcend. We begin by considering three women in the Buddha's life--his mother (Maya), his stepmother/aunt (Gotami), and his wife (Yashodhara)--as well as the tales of the first enlightened Buddhist women whose topics include prostitution, patriarchy, sexism, and pathetic husbands, as well as their own decaying bodies and beauty. Our next theme is the myriad ways that gender is both produced and deconstructed in Buddhist discourses on enlightenment and the human body. Our final theme considers a range of monastic memoirs, including a Buddhist black nun who left Harvard to take ordination in Thailand, and a Dutchman who studied Zen in Japan. We close by examining the current debates in the U.S. and Asia that seek to combat systemic racism, sexism, and casteism in Buddhist traditions.

**Class Format:** seminar

**Requirements/Evaluation:** class discussion, reading responses (3-4 pages), writing chat, final research paper (12 pages)

**Prerequisites:** none

**Enrollment Limit:** 19

**Enrollment Preferences:** Anthropology, Religion, Asian Studies, Women's, Gender and Sexuality majors

**Expected Class Size:** 15

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

**Distributions:** (D2) (DPE) (WI)

**Writing Skills Notes:** Class is WS because of its reading responses, in-class writing, a final research paper, and required writing chats with the instructor where we identify patterns, strengths, and weaknesses in student writing.

**Difference, Power, and Equity Notes:** The course fulfills DPE because it seeks to theorize the role of difference (gender, sex, class, and race) and intersectionality within Buddhist texts, practices, and institutions. It considers how Buddhist practices and institutions both deconstruct and reproduce social inequality.

**Attributes:** GBST East Asian Studies Electives WGSS Racial Sexual + Cultural Diversity Courses

Fall 2019

SEM Section: 01 M 7:00 pm - 9:40 pm Kim Gutschow

### **RLFR 206 (F) The Outsider in French & Francophone Film Adaptations of Literary Texts (DPE) (WI)**

In this course students will examine the figure of the outsider (queer, black, woman, intruder, loner) in several French and Francophone literary texts and their film adaptations and will explore questions such as: how are such outsiders translated onto the screen? To what extent does outsider status help maintain, challenge, or reveal hegemonic discourse? In what ways do non-Western and Western filmmakers (re)cast power and privilege through the figure of the outsider in their film adaptations (of Western canonical texts)? Students will read original French and Francophone literary texts and apply theories of film adaptation to their analyses.

**Class Format:** seminar

**Requirements/Evaluation:** three response papers, one short essay on film adaptation, one video essay with a student partner

**Prerequisites:** students should have taken RLFR 105 or above, or placement test, or by permission of instructor

**Enrollment Limit:** 16

**Enrollment Preferences:** Comparative Literature majors, Africana Studies concentrators, French majors and certificates

**Expected Class Size:** 12

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

**Distributions:** (D1) (DPE) (WI)

**Writing Skills Notes:** This course is WI because students write three response, 4-page papers and one 7-page script for the narration in their video essay.

**Difference, Power, and Equity Notes:** This course fulfills the DPE requirement because it focuses via the figure of the outsider on power dynamics (based on sexual identity race, class, gender) between cultural producers, in literary texts and their film adaptations.

**Attributes:** FMST Core Courses

Fall 2019

SEM Section: 01 TR 11:20 am - 12:35 pm Sophie F. Saint-Just

**RUSS 248 (F) Altering States: Post-Soviet Paradoxes of Identity and Difference (DPE) (WI)**

Critics and apologists of Soviet-style socialism alike agree that the Soviet ideology was deeply egalitarian. Putting aside for a moment the very reasonable doubts about how justified this perception actually was, it is still worth asking, how did people who lived in the world in which differences in rank, class, gender or ethnicity were not supposed to matter, make sense of their postsocialist condition, one in which new forms of difference emerged, and old ones assumed greater prominence? And how do these encounters with difference impact current events, such as the Russia-Ukraine conflict or the persistent tensions between East and West Germans? This tutorial will examine new dilemmas through ethnographic studies and documentary films that aim to capture in real time the process of articulating and grappling with newly discovered divides. We will focus especially closely on Russia, but will also read studies on East Germany, Hungary, Bulgaria, Poland and Ukraine. This course fulfills the DPE requirement by exploring comparatively the ways in which people in different countries made sense of the social, cultural and political heterogeneity of the postsocialist condition.

**Class Format:** tutorial

**Requirements/Evaluation:** 5-page paper every other week, comments on the partner's paper in alternate weeks

**Prerequisites:** none

**Enrollment Limit:** 10

**Enrollment Preferences:** Anthropology, Sociology, and Russian majors

**Expected Class Size:** 10

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

**Distributions:** (D1) (DPE) (WI)

**Difference, Power, and Equity Notes:** Students will learn to identify and interrogate processes of social differentiation and exclusion as they take place across Russia and Eastern Europe. We will also train ourselves to identify parallels, as well as differences, between responses to the social and economic uncertainty ushered by the fall of socialism, and the discontents triggered by similar conditions closer to home.

Fall 2019

TUT Section: T1 TBA Olga Shevchenko

**SCST 240 (F) Great Astronomers and Their Original Publications (WI)**

We study many of the greatest names in the history of astronomy, consider their biographies, assess their leadership roles in advancing science, and examine and handle the first editions of their books and other publications. Our study includes, in addition to a Shakespeare First Folio (with its astronomical mentions) and a page from the Gutenberg Bible, original books such as: 16th-century, Nicolaus Copernicus (heliocentric universe); Tycho Brahe (best pre-telescopic observations); 17th-century, Galileo (discoveries with his first astronomical telescope, 1610; sunspots, 1613; *Dialogo*, 1632); Johannes Kepler (laws of planetary motion, 1609, 1619); Johannes Hevelius and Elisabeth Hevelius (atlases of the Moon and of stars, 1647, and 1687); Isaac Newton (laws of universal gravitation and of motion, 1687); 18th-century, Edmond Halley (*Miscellanea curiosa*, eclipse maps, 1715, 1724); John Flamsteed and Margaret Flamsteed (*Atlas Coelestis*, 1729); William Herschel and Caroline Herschel (1781, 1798). In more recent centuries, the original works are articles: 20th--century: Albert Einstein (special relativity, 1905; general relativity, 1916); Marie Curie (radioactivity); Cecilia Payne-Gaposchkin (hydrogen dominating stars, 1929), Edwin Hubble (Hubble's law, 1929); Vera Rubin (dark matter, 1970s); Jocelyn Bell Burnell (pulsar discovery, 1968); 21st-century: Wendy Freedman (Universe's expansion rate, 2000s). We will also read biographies and recent novels dealing with some of the above astronomers. With the collaboration of the Chapin Librarian, we will meet regularly in the Chapin Library of Rare Books and also have a session at the library of the Clark Art Institute to see its rare books of astronomical interest. The course is a repeat of the successful course first given during the 2014-15 academic year's Year of the Book, honoring the new Sawyer Library and the expansion of the Chapin Library of Rare Books.

**Class Format:** seminar

**Requirements/Evaluation:** class participation, two 5-page intermediate papers, and a final 15-page paper

**Enrollment Limit:** 12

**Enrollment Preferences:** if overenrolled, preference by written paragraph of explanation of why student wants to take the course

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D2) (WI)

**Attributes:** LEAD Facets or Domains of Leadership SCST Related Courses

Fall 2019

SEM Section: 01 W 1:10 pm - 3:50 pm Jay M. Pasachoff

**SCST 370 (F) Medicine, Pathology, and Power: An Ethnographic View (DPE) (WI)**

How do medical anthropologists examine and interpret health, disease, and illness today, in order to elucidate the biosocial determinants of health and health-seeking behaviors? We are particularly interested in how medical anthropologists employ ethnographic techniques including interviewing, surveys, and observant participation/participant observation--also known as 'deep hanging out.' Through experiential inquiries, we investigate the systemic health inequalities that are produced by socio-economic hierarchies, while paying particular attention to the most marginalized and vulnerable groups. Through the semester, students pursue their own individual, fieldwork-based projects on campus with students & staff. Our goal is a better understanding of the limits and strengths of ethnographic inquiry as we explore the challenges of collaborative research into health and inequality in a local world structured by diverse forces, actors, and motives. We consider how medical anthropologists: tell stories that describe and influence the ways that patients and providers respond to a dialogic quest for health and well-being within a world structured by social inequality and suffering; interpret the biological, socio-cultural, and behavioural determinants of health at individual and population levels and seeks to mitigate the ways that health inequities are produced by social inequality and unequal access to health resources; understand biomedicine and other medical systems as scientific and cultural discourses that project their own rationalities and biases even as they try to improve health outcomes.

**Class Format:** seminar

**Requirements/Evaluation:** four fieldnotes, weekly class discussion and writing exercises, final presentation on ethnographic project

**Prerequisites:** none

**Enrollment Limit:** 19

**Enrollment Preferences:** Anthropology, Sociology, Women's, Gender and Sexuality Studies majors; Public Health, Science and Technology Studies concentrators

**Expected Class Size:** 19

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

**Distributions:** (D2) (DPE) (WI)

**Writing Skills Notes:** This class includes; weekly writing exercises and monthly 'writing chats' with instructor.

**Difference, Power, and Equity Notes:** This class examines the intersection of race, gender, class, and sexuality in structuring health outcomes and access to health resources. It theorizes the dynamics of race, gender, and class in shaping patient/provider encounters and efforts to 'improve' health outcomes within contexts of structural violence (poverty, racism, and sexism) and social suffering.

**Attributes:** EXPE Experiential Education Courses PHLH Methods in Public Health SCST Related Courses

Fall 2019

SEM Section: 01 W 1:10 pm - 3:50 pm Kim Gutschow

**SOC 248 (F) Altering States: Post-Soviet Paradoxes of Identity and Difference (DPE) (WI)**

Critics and apologists of Soviet-style socialism alike agree that the Soviet ideology was deeply egalitarian. Putting aside for a moment the very reasonable doubts about how justified this perception actually was, it is still worth asking, how did people who lived in the world in which differences in rank, class, gender or ethnicity were not supposed to matter, make sense of their postsocialist condition, one in which new forms of difference emerged, and old ones assumed greater prominence? And how do these encounters with difference impact current events, such as the Russia-Ukraine conflict or the persistent tensions between East and West Germans? This tutorial will examine new dilemmas through ethnographic studies and documentary films that aim to capture in real time the process of articulating and grappling with newly discovered divides. We will focus especially closely on Russia, but will also read studies on East Germany, Hungary, Bulgaria, Poland and Ukraine. This course fulfills the DPE requirement by exploring comparatively the ways in which people in different countries made sense of the social, cultural and political heterogeneity of the postsocialist condition.

**Class Format:** tutorial

**Requirements/Evaluation:** 5-page paper every other week, comments on the partner's paper in alternate weeks

**Prerequisites:** none

**Enrollment Limit:** 10

**Enrollment Preferences:** Anthropology, Sociology, and Russian majors

**Expected Class Size:** 10

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

**Distributions:** (D2) (DPE) (WI)

**Difference, Power, and Equity Notes:** Students will learn to identify and interrogate processes of social differentiation and exclusion as they take place across Russia and Eastern Europe. We will also train ourselves to identify parallels, as well as differences, between responses to the social and economic uncertainty ushered by the fall of socialism, and the discontents triggered by similar conditions closer to home.

Fall 2019

TUT Section: T1 TBA Olga Shevchenko

### **SOC 329 (F) Work and Future of Capitalism (WI)**

What does it mean to work? How does capitalism shape the way we work? What might work look like in the future? In this three-part course, students engage with global capitalism's past, present, and future, asking analytic and normative questions about work and the trajectory of capitalism. The first part of the course examines the historical origins of capitalism and leading theories about what capitalism is and how it stratifies the world into social classes. A central theme in part one will be how capitalist labor relations shape meaning and subjectivity, particularly the experience of dignity. In part two, we examine recent and emerging trends in capitalist labor, such as global commodity chains, the death of the career, the rise of the "gig" economy, platform capitalism, and even the seemingly inevitable end of work itself as entire occupations become automated by machine learning. A key question will be how these transformations exacerbate and/or alleviate longstanding inequalities from capitalism's 19th century past. Through a series of essays, culminating in a final paper, the course concludes by asking students to imagine what work might look like in the next century. Should we continue to work at all? What kinds of productive activity should we value, and how would we go about restructuring (or even overturning) capitalism to allow them to flourish?

**Class Format:** seminar

**Requirements/Evaluation:** participation, three utopia essays (3-5 pages), paper workshop, final paper (10-12 pages)

**Prerequisites:** none

**Enrollment Preferences:** Anthropology and Sociology majors

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D2) (WI)

**Writing Skills Notes:** This course requires a series of 3- to 5-page essays that work toward a paper workshop and final paper on the topic of the future of work. Students will use the essays to research "real utopias"--currently existing organizations, workplaces, and policy regimes that challenge traditional capitalist labor relations. This research will inform a workshop and final paper, which will ask them to envision their own organization, workplace, or policy regime.

Fall 2019

SEM Section: 01 W 1:10 pm - 3:50 pm Ben Snyder

### **THEA 249 (F) Staging Race and Gender (DPE) (WI)**

This course will examine the role of theatre in staging understandings of race in the United States, particularly where ideologies of race converge with ideologies of gender. We will begin with the minstrel show, the most popular form of live entertainment in the 19th century, and end with Marcus Gardley's *Black Odyssey*, a 21st century production of a black man's coming into consciousness amid violence and war as well as divine protection. We will consider the role of live visual media in producing, reifying, and challenging discourses of race and gender across various historical periods. Through our pairing of drama in text and film, we will interrogate how meaning around racialized bodies has been made through performance practices on the stage that inform everyday life. Dramatists will include Eugene O'Neill, Tennessee Williams, August Wilson, Langston Hughes, Ntozake Shange, Amiri Baraka, and Suzan-Lori Parks. In our attempt to locate and extend our notions of theatre in the contemporary era, we will explore episodes from such popular television series as *Queen Sugar*, *This Is Us*, *Atlanta*, and *The Chi*.

**Class Format:** seminar

**Requirements/Evaluation:** four papers totaling at least 20 pages and in-class group performances

**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:** 19

**Enrollment Preferences:** none

**Expected Class Size:** 19

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

**Distributions:** (D1) (DPE) (WI)

**Writing Skills Notes:** Students will submit four papers totaling at least 20 pages.

**Difference, Power, and Equity Notes:** This course will explore how race and gender have been constructed in the American theatre from the 19th century to the present. Students will develop skills for interrogating the performativity of race and gender, and achieve proficiency with these skills through critical response papers and short, in-class dramatizations that integrate theoretical perspectives on visual culture, performance, and gender and feminist studies.

**Attributes:** ENGL 200-level Gateway Courses

Fall 2019

SEM Section: 01 Cancelled

**THEA 332 (F) Writing in the Margins: Race, Performance, Playgiarism (DPE) (WI)**

There is no such thing as an original play. So says playwright Chuck Mee. Someone else, certainly, said it before him. What does it mean to own a story? This seminar/studio course proceeds from a historical understanding that writing and performance are, and have always been, practices of plagiarism. We begin by looking at how bodies, thoughts, and words come to be understood as ownable property in the modern era, and how that process of commodification is inextricably tied to colonialism and the production of race. How do performance and bodily practices trouble our ideas about individual ownership? We look to writers and other artists of color who have plundered "classic" texts and radically reclaimed the colonial canon. We will read intertextual works by Suzan-Lori Parks, Young Jean Lee, Salman Rushdie, Cherrie Moraga, and others. Taking these artists as inspiration, students will choose a text as source material and write in the margins of that text to create new, re-visioned work.

**Class Format:** seminar/studio, three hours per week

**Requirements/Evaluation:** a 5-page paper, a performance analysis, a short creative work, and a longer final creative work

**Prerequisites:** none

**Enrollment Limit:** 14

**Enrollment Preferences:** If the class is overenrolled, students will submit a letter of interest in the class

**Expected Class Size:** 14

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

**Distributions:** (D1) (DPE) (WI)

**Writing Skills Notes:** There will be more than 20 pages of writing, both critical and creative in this course.

**Difference, Power, and Equity Notes:** This course approaches questions of ownership, race, and power both critically and creatively.

Fall 2019

SEM Section: 01 R 1:10 pm - 3:50 pm Shayok Misha Chowdhury

**THEA 361 (F) Writing about Bodies (WI)**

The goal is to think about describing bodies from a variety of disciplinary approaches and genres of writing. Its focus is on living bodies, or bodies that were once alive, with an emphasis on bodies that move i.e., performing bodies--actors, dancers, singers--and what makes them unique. We will also consider objects associated with bodies, and the ways they are animated, including how they are animated when the person who had them dies. The course is meant for juniors, seniors, and graduate students who wish to analyze bodies from different disciplinary formations--art, theatre, literature, anthropology, philosophy--and who have a particular interest in writing. We will read scholarly writing, fiction, New Yorker profiles, as well as memoir/autobiography, and take each as a model through which to write about a person or an object redolent of a person. Among possible readings: Roland Barthes on cultural theory and representation; Claudia Rankine and Robin Coste Lewis on black bodies; Tamar Garb on portraiture; Elaine

Scarry on the body in pain; Joan Acocella, Hilton Als, Judith Thurman and other writers on the arts; Judith Butler and Peggy Phelan on the performative body; Marvin Carlson and Terry Castle on haunting; and Bill Brown and Mark Doty on things. In addition to readings, assignments include performances at the '62 Center and works on view at WCMA, as well as selected tapes of live performances as well as films and selected tapes of live performances.

**Class Format:** tutorial

**Requirements/Evaluation:** alternating weekly essays (4-5 pages) and responses (2-4 pages) as well as discussion; one to two group meetings

**Extra Info:** may not be taken on a pass/fail basis; not available for the fifth course option

**Prerequisites:** ARTH 101-102, or permission of instructor; a writing sample that conveys the kind of subject you might be interested in pursuing

**Enrollment Limit:** 10

**Expected Class Size:** 10

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

**Distributions:** (D1) (WI)

**Attributes:** AMST Critical and Cultural Theory Electives PERF Interdepartmental Electives

Fall 2019

TUT Section: T1 TBA Carol Ockman

### **WGSS 102 (F) West Africa through Women's Voices (DPE) (WI)**

This writing-intensive course explores West African history through texts composed and performed by women of the region from the thirteenth century to the present. By examining a variety of sources--oral tradition, legal records, women's popular songs, Islamic pedagogical verse, personal correspondence and novels--we will consider how women's experiences challenge dominant narratives of history that have often excluded them. The course will explore the extremely varied lives of individual women in West Africa: those who have served as powerful political leaders, but also those who paid dearly for contesting political authority; those who have played central roles in the daily life of their communities as well as those who have been excluded; those women who have transgressed expected gender roles alongside women who have embraced them.

**Class Format:** lecture

**Requirements/Evaluation:** discussion participation, map quiz, weekly response papers and a 10-page final academic paper or creative writing project

**Prerequisites:** none

**Enrollment Limit:** 19

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

**Expected Class Size:** 10-15

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

**Distributions:** (D2) (DPE) (WI)

**Difference, Power, and Equity Notes:** Texts in this class lay the groundwork for discussions about how different groups of women in West Africa have experienced power and inequality along differences of gender, race, slave/free status, marital and motherhood statuses, religion, and class. Close readings of primary texts equips students to understand how women in West Africa have understood and responded to structures of power and inequality, rather than applying frameworks of our own experiences and backgrounds.

**Attributes:** HIST Group A Electives - Africa

Fall 2019

LEC Section: 01 M 7:00 pm - 9:40 pm Matthew Swagler

### **WGSS 105 (F) American Girlhoods (DPE) (WI)**

The image of the girl has captivated North American writers, commentators, artists, and creators of popular culture for at least the last two centuries. What metaphors, styles of writing, ideas of "manners and morals" does literature about girls explore? What larger cultural and aesthetic concerns are girls made to represent? And how is girlhood articulated alongside and/or intertwined with other identities and identifications, such as race, ethnicity, class, and sexuality? These are some of the issues we will explore in this course.

**Class Format:** seminar

**Requirements/Evaluation:** at least 20 pages of writing; short, more informal writing assignments; GLOW posts; class participation

**Prerequisites:** none

**Enrollment Limit:** 19

**Enrollment Preferences:** first-years without an AP5, IB 6 or 7; Women's, Gender and Sexuality Studies majors

**Expected Class Size:** 19

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

**Distributions:** (D2) (DPE) (WI)

**Writing Skills Notes:** Students do at least 20 pages of writing and have the chance to revise several papers. We also spend significant class time to talking about successful academic writing.

**Difference, Power, and Equity Notes:** This course considers the construction of girlhood in the US along the axes of race, gender, sexuality, class, and the literary history of who, in America, has been allowed to claim the privileges of and/or be burdened with the idea of being a girl. By analyzing diverse representations of girlhood, students will develop critical tools to articulate and interrogate the texts' desire for equity and justice, and to describe what power and agency might mean within these works, as well as the world.

**Attributes:** AMST Arts in Context Electives

Fall 2019

SEM Section: 01 TF 2:35 pm - 3:50 pm Kathryn R. Kent

### **WGSS 113 (F) The Feminist Poetry Movement (DPE) (WI)**

Feminist poetry and feminist politics were so integrated in the 1960s and 1970s in America that critical essays on poets, such as Adrienne Rich and Audre Lorde, appeared in the same handbook that listed such resources for women as rape crisis centers and health clinics. This course will map the crucial alliance between feminist politics (and its major cultural and political gains) and the feminist poetry movement that became a major "tool" for building, organizing, and theorizing second-wave feminism. In order to track this political and poetic revolution, we will take an interdisciplinary approach that brings together historical, critical, and literary documents (including archival ones) and visual products (through the Object Lab of the Williams College Art Museum) that recreate the rich context of the period and help us consider the important social nature of aesthetic production. At the center of the course will be writings of major poets of the period, as well as anthologies and feminist periodicals that published their work and created a significant forum and shared space for women to articulate the politics and poetics of change. These periodicals and anthologies will also help us track the diversity of the feminist poetry movement and its intersection with issues of race, class, ethnicity, and sexuality. Ultimately, we will want to consider how poetry serves as an important tool for thinking through questions of power and injustice and what role it plays in creating necessary imaginative space in the world for expression, critique, and change.

**Class Format:** seminar; discussion, some lecture, project work in archives and art gallery

**Requirements/Evaluation:** three analysis papers (4-5 pages), creative (1-2 pages), discussion posts (5 pages), curated final project (archival exhibit with 7-page paper), presentations

**Prerequisites:** none

**Enrollment Limit:** 19

**Enrollment Preferences:** none

**Expected Class Size:** 15

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D2) (DPE) (WI)

**Difference, Power, and Equity Notes:** The course examines the effects of class, race, ethnicity, gender, and sexuality on both poetry and the movement and how women negotiated their differences within the movement, as well as in response to the dominant patriarchal culture. This course employs critical tools (feminist theory, archival research, poetics, close reading, comparative approaches) to help students question and articulate the social injustices that led to the poetry and poetics of the Women's Liberation Movement.

**Attributes:** AMST Critical and Cultural Theory Electives ENGL Criticism Courses EXPE Experiential Education Courses WGSS Racial Sexual + Cultural Diversity Courses WGSS Theory Courses

Fall 2019

SEM Section: 01 TR 8:30 am - 9:45 am Bethany Hicok

**WGSS 132 (F) Black Writing To, From, and About Prison (DPE) (WI)**

This introductory course considers the disproportionate incarceration of African Americans as it is represented on the page. Keywords for meditation and analysis include blackness, gender, prison, justice, freedom, and abolition. Each reading and class discussion will aid students in developing rigorous and nuanced understandings of these terms. Course texts will include letters from Angela Davis's edited collection *If They Come in the Morning*, autobiographies like that by Malcolm X, poetry by Ericka Huggins and Huey Newton, as well as critical interventions by scholars like Nikki Jones, WEB Du Bois, and selections from Eric Stanley and Nat Smith's edited collection *Captive Genders*. We will also look at contemporary groups organizing around the question of prisons and justice including Critical Resistance, BYP100 (Black Youth Project 100), and TGIJP (Transgender Gender Variant Intersex Justice Project).

**Class Format:** seminar

**Requirements/Evaluation:** three 4- to 5-page individual papers, one 4- to 5-page hybrid paper, informal writing, letter writing

**Prerequisites:** first-year students who have not taken or placed out of a 100-level ENGL course

**Enrollment Limit:** 19

**Enrollment Preferences:** none

**Expected Class Size:** 19

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

**Distributions:** (D2) (DPE) (WI)

**Writing Skills Notes:** This class requires a minimum of 20 pages of formal writing.

**Difference, Power, and Equity Notes:** This class meets the DPE designation in that it facilitates critical engagement with the question of what counts as justice, for whom, for what reasons, and at what cost individually and communally. Students will sharpen their understanding of the relationship between race, gender, and power in the afterlife of slavery.

Fall 2019

SEM Section: 01 MWF 8:30 am - 9:45 am Ianna Hawkins Owen

**WGSS 256 (F) Buddhism, Sex, & Gender: #MeToo Then and Now (DPE) (WI)**

This course considers the feminist voices that have been part and parcel of Buddhist practices, texts, and institutions for most of its 2500-year history. We will conduct a historical genealogy of Buddhist voices that illustrate the fluid and disruptive role of sex, gender, caste, and class in relation to individual behavior and social relations. How did the Buddha's inner revolution produce a set of practices that both reject and reinforce existing binaries and social hierarchies of sex and gender, and with what effects? We will trace a feminist voice that decries harassment, assault, and systemic sexism within Buddhist communities from the first female disciples (Theri) of the Buddha to the current #MeToo era of embattled toxic masculinity. Along the way, we explore a literary canon that contains misogyny and 'she devils' alongside a rich tapestry of female divinities, transgender fluidity, and female liberation. We pursue an intersectional analysis of Buddhist traditions and texts by considering the multiple forms of social hierarchy--gender, sexuality, race, and class--that Buddhism has attempted to transcend. We begin by considering three women in the Buddha's life--his mother (Maya), his stepmother/aunt (Gotami), and his wife (Yashodhara)--as well as the tales of the first enlightened Buddhist women whose topics include prostitution, patriarchy, sexism, and pathetic husbands, as well as their own decaying bodies and beauty. Our next theme is the myriad ways that gender is both produced and deconstructed in Buddhist discourses on enlightenment and the human body. Our final theme considers a range of monastic memoirs, including a Buddhist black nun who left Harvard to take ordination in Thailand, and a Dutchman who studied Zen in Japan. We close by examining the current debates in the U.S. and Asia that seek to combat systemic racism, sexism, and casteism in Buddhist traditions.

**Class Format:** seminar

**Requirements/Evaluation:** class discussion, reading responses (3-4 pages), writing chat, final research paper (12 pages)

**Prerequisites:** none

**Enrollment Limit:** 19

**Enrollment Preferences:** Anthropology, Religion, Asian Studies, Women's, Gender and Sexuality majors

**Expected Class Size:** 15

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

**Distributions:** (D2) (DPE) (WI)

**Writing Skills Notes:** Class is WS because of its reading responses, in-class writing, a final research paper, and required writing chats with the instructor where we identify patterns, strengths, and weaknesses in student writing.

**Difference, Power, and Equity Notes:** The course fulfills DPE because it seeks to theorize the role of difference (gender, sex, class, and race) and intersectionality within Buddhist texts, practices, and institutions. It considers how Buddhist practices and institutions both deconstruct and reproduce social inequality.

**Attributes:** GBST East Asian Studies Electives WGSS Racial Sexual + Cultural Diversity Courses

Fall 2019

SEM Section: 01 M 7:00 pm - 9:40 pm Kim Gutschow

**WGSS 269 (F) Staging Race and Gender (DPE) (WI)**

This course will examine the role of theatre in staging understandings of race in the United States, particularly where ideologies of race converge with ideologies of gender. We will begin with the minstrel show, the most popular form of live entertainment in the 19th century, and end with Marcus Gardley's *Black Odyssey*, a 21st century production of a black man's coming into consciousness amid violence and war as well as divine protection. We will consider the role of live visual media in producing, reifying, and challenging discourses of race and gender across various historical periods. Through our pairing of drama in text and film, we will interrogate how meaning around racialized bodies has been made through performance practices on the stage that inform everyday life. Dramatists will include Eugene O'Neill, Tennessee Williams, August Wilson, Langston Hughes, Ntozake Shange, Amiri Baraka, and Suzan-Lori Parks. In our attempt to locate and extend our notions of theatre in the contemporary era, we will explore episodes from such popular television series as *Queen Sugar*, *This Is Us*, *Atlanta*, and *The Chi*.

**Class Format:** seminar

**Requirements/Evaluation:** four papers totaling at least 20 pages and in-class group performances

**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:** 19

**Enrollment Preferences:** none

**Expected Class Size:** 19

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

**Distributions:** (D2) (DPE) (WI)

**Writing Skills Notes:** Students will submit four papers totaling at least 20 pages.

**Difference, Power, and Equity Notes:** This course will explore how race and gender have been constructed in the American theatre from the 19th century to the present. Students will develop skills for interrogating the performativity of race and gender, and achieve proficiency with these skills through critical response papers and short, in-class dramatizations that integrate theoretical perspectives on visual culture, performance, and gender and feminist studies.

**Attributes:** ENGL 200-level Gateway Courses

Fall 2019

SEM Section: 01 Cancelled

**WGSS 361 (F) Writing about Bodies (WI)**

The goal is to think about describing bodies from a variety of disciplinary approaches and genres of writing. Its focus is on living bodies, or bodies that were once alive, with an emphasis on bodies that move i.e., performing bodies--actors, dancers, singers--and what makes them unique. We will also consider objects associated with bodies, and the ways they are animated, including how they are animated when the person who had them dies. The course is meant for juniors, seniors, and graduate students who wish to analyze bodies from different disciplinary formations--art, theatre, literature, anthropology, philosophy--and who have a particular interest in writing. We will read scholarly writing, fiction, New Yorker profiles, as well as memoir/autobiography, and take each as a model through which to write about a person or an object redolent of a person. Among possible readings: Roland Barthes on cultural theory and representation; Claudia Rankine and Robin Coste Lewis on black bodies; Tamar Garb on portraiture; Elaine

Scarry on the body in pain; Joan Acocella, Hilton Als, Judith Thurman and other writers on the arts; Judith Butler and Peggy Phelan on the performative body; Marvin Carlson and Terry Castle on haunting; and Bill Brown and Mark Doty on things. In addition to readings, assignments include performances at the '62 Center and works on view at WCMA, as well as selected tapes of live performances as well as films and selected tapes of live performances.

**Class Format:** tutorial

**Requirements/Evaluation:** alternating weekly essays (4-5 pages) and responses (2-4 pages) as well as discussion; one to two group meetings

**Extra Info:** may not be taken on a pass/fail basis; not available for the fifth course option

**Prerequisites:** ARTH 101-102, or permission of instructor; a writing sample that conveys the kind of subject you might be interested in pursuing

**Enrollment Limit:** 10

**Expected Class Size:** 10

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

**Distributions:** (D2) (WI)

**Attributes:** AMST Critical and Cultural Theory Electives PERF Interdepartmental Electives

Fall 2019

TUT Section: T1 TBA Carol Ockman

**WGSS 371 (F) Medicine, Pathology, and Power: An Ethnographic View (DPE) (WI)**

How do medical anthropologists examine and interpret health, disease, and illness today, in order to elucidate the biosocial determinants of health and health-seeking behaviors? We are particularly interested in how medical anthropologists employ ethnographic techniques including interviewing, surveys, and observant participation/participant observation--also known as 'deep hanging out.' Through experiential inquiries, we investigate the systemic health inequalities that are produced by socio-economic hierarchies, while paying particular attention to the most marginalized and vulnerable groups. Through the semester, students pursue their own individual, fieldwork-based projects on campus with students & staff. Our goal is a better understanding of the limits and strengths of ethnographic inquiry as we explore the challenges of collaborative research into health and inequality in a local world structured by diverse forces, actors, and motives. We consider how medical anthropologists: tell stories that describe and influence the ways that patients and providers respond to a dialogic quest for health and well-being within a world structured by social inequality and suffering; interpret the biological, socio-cultural, and behavioural determinants of health at individual and population levels and seeks to mitigate the ways that health inequities are produced by social inequality and unequal access to health resources; understand biomedicine and other medical systems as scientific and cultural discourses that project their own rationalities and biases even as they try to improve health outcomes.

**Class Format:** seminar

**Requirements/Evaluation:** four fieldnotes, weekly class discussion and writing exercises, final presentation on ethnographic project

**Prerequisites:** none

**Enrollment Limit:** 19

**Enrollment Preferences:** Anthropology, Sociology, Women's, Gender and Sexuality Studies majors; Public Health, Science and Technology Studies concentrators

**Expected Class Size:** 19

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

**Distributions:** (D2) (DPE) (WI)

**Writing Skills Notes:** This class includes; weekly writing exercises and monthly 'writing chats' with instructor.

**Difference, Power, and Equity Notes:** This class examines the intersection of race, gender, class, and sexuality in structuring health outcomes and access to health resources. It theorizes the dynamics of race, gender, and class in shaping patient/provider encounters and efforts to 'improve' health outcomes within contexts of structural violence (poverty, racism, and sexism) and social suffering.

**Attributes:** EXPE Experiential Education Courses PHLH Methods in Public Health SCST Related Courses

Fall 2019

SEM Section: 01 W 1:10 pm - 3:50 pm Kim Gutschow