The Writing Skills (WS) requirement is to improve student writing proficiency across disciplines. Students in these courses will receive guidance on structure, style, argumentation, and other significant aspects of writing throughout the semester. This may be achieved through brief assignments spaced over the semester, sequenced assignments leading to a longer final paper, etc. WS courses may also include multiple drafts, peer review, conferences 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 a writing skills course.)

The primary function of the WS designation is to indicate that the course will provide consistent and ongoing feedback on students’ writing. Thus, the amount of writing should be substantial and well spaced, followed by timely evaluation and suggestions for improvement. Specifically, a WS course should require multiple assignments, each returned with comments which address writing problems and strategies, as appropriate. Because WS course instructors must pay attention to students’ writing skills as well as to their mastery of the content of the course, WS courses have a maximum enrollment of 19.

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

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

Cross-listings:  AFR 207  ARTH 207

Secondary Cross-listing

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

Class Format: Tutorial

Requirements/Evaluation: targeted bi-monthly writing assignments (5-7 pages in length) and bi-monthly peer response papers (2 pages in length)

Prerequisites: None

Enrollment Limit: 10

Enrollment Preferences: Art History majors and seniors

Expected Class Size: 10

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

Distributions: (D2) (DPE) (WS)

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

AFR 207 (D2) ARTH 207 (D1)

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

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

**Attributes:** FMST Core Courses

**Fall 2019**

TUT Section: T1   TBA   Michelle M. Apotsos

**AFR 218 (S) Gender and Sexuality in the Neo-slave Narrative** (DPE) (WS)

**Cross-listings:** WGSS 218  AMST 218  ENGL 218  AFR 218

**Secondary Cross-listing**

Hortense Spillers has noted that ex-slave Harriet Jacobs, "between the lines of her narrative, demarcates a sexuality that is neuterbound" and we live with the aftermath of her observation. "Ungendering," one of the transformations undergone by bodies subjected to the Middle Passage, is one of the keywords that forms the foundation for a conversation about slavery, blackness, gender, sexuality, and archive. Throughout this course we will wrestle with the questions: How does the designation "slave" rupture, reify, or expand our understandings of sexuality and gender? What conditions have necessitated the neo-slave narrative form? Texts include: slave narratives and neo-slave narratives in the forms of novels, visual art, and film. Course texts include: Octavia E. Butler's Kindred, Jewelle Gomez's Gilda Stories, Glenn Ligon's "Runaways", and Jordan Peele's Get Out. Critical theories of blackness, gender, and sexuality are also central texts in this course including that by Darieck Scott, Saidiya Hartman, Hortense Spillers, Matt Richardson, and others. Given that neo-slave narratives intervene in the sexual and gendered silences of slave narratives and the power relations that produced them, students who are hesitant to study sexual violence might consider taking another course.

**Class Format:** seminar

**Requirements/Evaluation:** mandatory participation in discussion, four papers including one critical revision (total 20 pages), keyword glossary

**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:** sophomores

**Expected Class Size:** 19

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

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

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

WGSS 218 (D2) AMST 218 (D2) ENGL 218 (D1) AFR 218 (D2)

**Writing Skills Notes:** Three thesis papers at 5 pages each (each receiving critical feedback from professor); one thesis paper revision with critical feedback from professor and peers including one letter of revision explaining the student's revision process; one keyword glossary where students develop rigorous definitions of course key terms; one roundtable discussion based on the final paper. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

**Difference, Power, and Equity Notes:** This course examines the work of black writers and artists engaged with the archival silences imposed by the power dynamics of racial hierarchy which constrained the birth of African American literature (the slave narrative). In particular, we examine the meaningful/willful/and censorial omissions that shape the treatment of gender and sexuality in these texts including and especially the silences around sexual abuse and sexual assault practiced by beneficiaries of white supremacy.

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

**Spring 2020**

SEM Section: 01   TR 11:20 am - 12:35 pm   Ianna Hawkins Owen

**AFR 223 (F) Politics of Performance/Performing Politics in Contemporary Africa** (DPE) (WS)

**Cross-listings:** MUS 222  AFR 223

**Secondary Cross-listing**

Using select examples from throughout Africa, this course highlights genres, artists, and works that engage with social and ideological change. Students practice critical listening and performance analysis, while also considering the social contexts that render these performances meaningful
and provocative. Topics include: challenges to mass mediated stereotypes of African populations, the social and economic impact of cultural tourism, music as a form of social critique, changing attitudes toward women and the LGBTQIA community, music and global aid organizations, issues of migration and displacement, and the changing roles of traditional musical occupations. Popular genres-among them Afrobeat, kwaito, soukous, rai, mbalax, Chimurenga music, and a variety of rap and hip-hop styles—are discussed alongside numerous traditional and ceremonial genres, national/political anthems, and concert pieces. Active participation in class discussion is an important component of this course.

**Class Format:** seminar; this class places a strong emphasis on discussion

**Requirements/Evaluation:** based on in-class preparation and participation, bi-weekly short writing assignments, a midterm paper and a final project

**Prerequisites:** some familiarity with music terminology encouraged

**Enrollment Limit:** 15

**Enrollment Preferences:** sophomores, juniors, or seniors who are current or prospective Music majors, as well as current and prospective Africana Studies and Latina/o Studies concentrators

**Expected Class Size:** 10

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

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

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

MUS 222 (D1) AFR 223 (D2)

**Writing Skills Notes:** Students receive regular feedback on multiple short assignments throughout the semester. Particular focus is dedicated to crafting and substantiating written arguments.

**Difference, Power, and Equity Notes:** Throughout the course, students engage with case studies concerning specific socio-political contexts within Africa, with an emphasis placed on music's role as a social agent. Topics include representational politics, music as a tool for the powerful as well as the politically disempowered, and music's role in conflict resolution.

**Attributes:** GBST African Studies Electives MUS World Music/Ethnomusicology

Fall 2019

SEM Section: 01 MR 1:10 pm - 2:25 pm Corinna S. Campbell

**AFR 275 (S) Southern Literary Aesthetics** (DPE) (WS)

**Cross-listings:** AFR 275 AMST 276 ENGL 275

**Secondary Cross-listing**

Hip-Hop artists signify as “the dirty South” the distinct sounds, rhythms, landscapes, gestures, desires as well as frustrations of Black residents living in the southernmost regions of the U.S. American continent. In this course, students will examine what the South means to American concepts and how the South is used to make meaning in literature, music, art, digital archives, and film. We will give particular attention to how representations of the South are informed by region, gender, sexuality, and class. At the end of the course, students will be able to identify Black southern aesthetics across various genres and mediums with attention to historical and regional specificity despite the opacity of these categories. Potential artists include Jean Toomer, Alice Walker, Ernest Gaines, William Faulkner, Jesmyn Ward, Zora Neale Hurston, Natasha Trethewey, E. Patrick Johnson, Trudier Harris, Kiese Laymon, Julie Dash, Spike Lee, Askia Muhammad Touré, Alexis Pauline Gumbs, Alison Janae Hamilton, Outkast, DJ Khalid, Beyoncé Knowles, and Solange Knowles.

**Class Format:** Seminar

**Requirements/Evaluation:** four or five writing assignments that total about 20 pages; discussion facilitation

**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-years and sophomores

**Expected Class Size:** 19

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

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

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

AFR 275 (D2) AMST 276 (D2) ENGL 275 (D1)
Writing Skills Notes: Students will develop a writing practice through short in-class assignments that culminate in four or five formal submissions. Students will receive group as well as one-on-one feedback on useful writing principles. Feedback will focus on structure, style, argumentation, and audience.

Difference, Power, and Equity Notes: Students will analyze the "shaping of social differences, dynamics of unequal power, and processes of change" in the South. Students will discover how region impacts race, gender, sexuality, and class.

Attributes: ENGL 200-level Gateway Courses

Spring 2020

SEM Section: 01 TR 9:55 am - 11:10 am Kimberly S. Love

AFR 360 (F) The Political Thought of Frantz Fanon (WS)

Cross-listings: LEAD 360 PHIL 360 PSCI 370 AFR 360

Primary Cross-listing

Martinican psychiatrist, philosopher, and revolutionary Frantz Fanon was among the leading critical theorists and Africana thinkers of the twentieth century. Fanon ushered in the decolonial turn in critical theory, a move calling on those both within and outside of Europe to challenge the coloniality of the age and to forge a new vision of politics in the postcolonial period. This course is an advanced seminar devoted to a comprehensive examination of Fanon's political thought. We will begin with an analysis of primary texts by Fanon and end by considering how Fanon has been interpreted by his contemporaries as well as activists and critical theorists writing today.

Class Format: seminar

Requirements/Evaluation: evaluation will be based upon attendance and participation, weekly online reading response papers, a class presentation, two 7-page essays, and one 20-page final research paper

Prerequisites: none

Enrollment Limit: 19

Enrollment Preferences: Africana Studies concentrators, Leadership Studies concentrators, and Political Science majors

Expected Class Size: 10

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

Distributions: (D2) (WS)

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

LEAD 360 (D2) PHIL 360 (D2) PSCI 370 (D2) AFR 360 (D2)

Writing Skills Notes: Students write weekly online reading response papers, two 7-page essays, and one 20-page final research paper. Students receive written feedback from me throughout, meet with me 1-on-1 to discuss 7-page essays to then revise/re-submit and also receive written feedback before final submission. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

Attributes: AFR Core Electives AMST Comp Studies in Race, Ethnicity, Diaspora AMST Critical and Cultural Theory Electives PSCI Political Theory Courses

Fall 2019

SEM Section: 01 MR 1:10 pm - 2:25 pm Neil Roberts

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

Cross-listings: AFR 369 ARTH 308

Secondary Cross-listing

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

**Class Format:** tutorial

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

**Prerequisites:** ARTH 104 or special permission from the instructor

**Enrollment Limit:** 10

**Enrollment Preferences:** Art History and African Studies Majors

**Expected Class Size:** 10

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

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

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

AFR 369 (D2) ARTH 308 (D1)

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

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

Spring 2020

TUT Section: T1 TBA Michelle M. Apotsos

AMST 101 (F)(S) America: the Nation and Its Discontents (DPE) (WS)

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) (WS)

**Writing Skills Notes:** This course satisfies the writing skills requirement in its close attention to the processes of writing, argumentation, and revision; and in the total number of pages of writing produced. 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.

**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
AMST 105 (F)(S) American Girlhoods (DPE) (WS)

Cross-listings: WGSS 105 ENGL 105 AMST 105

Secondary Cross-listing

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-year students who do not have a 5 on the AP and/or have not previously taken a 100-level English class

Expected Class Size: 19

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

Distributions: (D2) (DPE) (WS)

This course is cross-listed and the prefixes carry the following divisional credit:
WGSS 105 (D2) ENGL 105 (D1) AMST 105 (D2)

Writing Skills Notes: Students do at least 20 pages of writing (4-5 papers) and are required to revise several papers. We also devote significant class time to talking about successful academic writing. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

Difference, Power, and Equity Notes: This course considers the construction of girlhood in the United States along the axes of race, gender, sexuality, class and more, and the literary history of who, in various moments in America, has even been allowed to claim the privileges of and/or be burdened with the idea of being a girl. It examines how girlhood is represented in relation to (in)equity and power and what kinds of literary and cultural forms writers utilize to illuminate these differences.

Attributes: AMST Arts in Context Electives

Fall 2019
SEM Section: 01 TF 2:35 pm - 3:50 pm Kathryn R. Kent

Spring 2020
SEM Section: 01 TF 2:35 pm - 3:50 pm Kathryn R. Kent

AMST 157 (S) 1960s and U.S. History (WS)

Cross-listings: HIST 157 AMST 157

Secondary Cross-listing

This 100–level seminar will introduce students to the craft of history through the study of the 1960s, an important decade in American history (indeed, the world). In the U.S., this decade was marked by the on-going war in Vietnam, the struggle against racial inequality and racist oppression, changes in attitudes toward sex and sexuality, music, the role of youth culture, advances in technology, the rise of new expressions of American conservatism, and other tumultuous transformations in politics, culture, and the economy.

Class Format: seminar

Requirements/Evaluation: two 3-- to 5--page papers based on readings; a 5-- to 7-page oral history project; research precis, annotated bibliography; final 10--page research paper; class participation
Prerequisites: first-years
Enrollment Limit: 19
Enrollment Preferences: first-years
Expected Class Size: 15
Grading: no pass/fail option, no fifth course option
Distributions: (D2) (WS)

This course is cross-listed and the prefixes carry the following divisional credit:
HIST 157 (D2) AMST 157 (D2)

Writing Skills Notes: Precis and annotated bibliography will receive critical feedback from professor and peers, and dedicated time in class to discuss assignments and traits of effective history writing. On all papers students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

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

Spring 2020
SEM Section: 01 MR 2:35 pm - 3:50 pm Annie Valk

AMST 163 (S) From Wampum to Phillis Wheatley: Communications in Early America (DPE) (WS)
Cross-listings: AMST 163 HIST 163

Secondary Cross-listing
How did the diverse peoples who inhabited early North America communicate with each other, across profound linguistic, cultural, social, and religious differences? This course examines histories of communication in early America and the technologies that communities developed across landscapes of coexistence and also contestation. We will study Indigenous oral traditions, traditional ecological knowledge, and wampum belts as signifiers of identity, meaning, and diplomacy for Native American nations and peoples; artistic and scientific paintings, engravings, and visual culture that moved around the Atlantic World; political orations, newspapers, and pamphlets that galvanized public opinion in the "Age of Revolutions"; stone memorials and monuments that connected communities to ancestral pasts; and the powerful poetry of African American writer Phillis Wheatley along with the orations of Pequot intellectual William Apess. Together we will raise new questions about the meanings and ongoing legacies of early American histories, and grapple with diverse approaches to understanding the past. Additionally, this course provides an opportunity to engage with original materials pertaining to early American histories in the Williams College Archives/Special Collections and Art Museum.

Class Format: seminar discussion
Requirements/Evaluation: active participation in class discussion, several short essays based on readings and discussion topics, museum/archives exercise, final essay
Prerequisites: none
Enrollment Limit: 19
Enrollment Preferences: limited to first- and second-year students who have not yet taken a 100-level course in History; juniors and seniors only with the permission of the instructor
Expected Class Size: 19
Grading: no pass/fail option, no fifth course option
Distributions: (D2) (DPE) (WS)

This course is cross-listed and the prefixes carry the following divisional credit:
AMST 163 (D2) HIST 163 (D2)

Writing Skills Notes: Short essays (3-5 pages) spaced throughout the semester with instructor feedback on writing skills as well as historical content; written reflection and analysis related to museum/archives visit with original materials; final essay (8-10 pages) due at end of semester that synthesizes findings from across the whole semester and allows students to closely examine primary/secondary sources; regular opportunities to conference with instructor about writing ideas and drafts.

Difference, Power, and Equity Notes: This course delves into histories and experiences of diverse early Americans, including substantial focus on Native American/Indigenous and African/African American peoples. It introduces students to foundational methods for historical study, including decolonizing methodologies from Native American and Indigenous Studies (NAIS) and African American histories, along with critical vantages on
Euro-American settler colonialism and the complex entanglements that arose in multiracial communities.

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

Spring 2020

SEM Section: 01    TR 9:55 am - 11:10 am    Christine DeLucia

AMST 218  (S)  Gender and Sexuality in the Neo-slave Narrative  (DPE) (WS)

Cross-listings:  WGSS 218  AMST 218  ENGL 218  AFR 218

Secondary Cross-listing

Hortense Spillers has noted that ex-slave Harriet Jacobs, “between the lines of her narrative, demarcates a sexuality that is neuterbound” and we live with the aftermath of her observation. "Ungendering," one of the transformations undergone by bodies subjected to the Middle Passage, is one of the keywords that forms the foundation for a conversation about slavery, blackness, gender, sexuality, and archive. Throughout this course we will wrestle with the questions: How does the designation "slave" rupture, reify, or expand our understandings of sexuality and gender? What conditions have necessitated the neo-slave narrative form? Texts include: slave narratives and neo-slave narratives in the forms of novels, visual art, and film. Course texts include: Octavia E. Butler's Kindred, Jewelle Gomez's Gilda Stories, Glenn Ligon's "Runaways", and Jordan Peele's Get Out. Critical theories of blackness, gender, and sexuality are also central texts in this course including that by Darieck Scott, Saidiya Hartman, Hortense Spillers, Matt Richardson, and others. Given that neo-slave narratives intervene in the sexual and gendered silences of slave narratives and the power relations that produced them, students who are hesitant to study sexual violence might consider taking another course.

Class Format:  seminar

Requirements/Evaluation:  mandatory participation in discussion, four papers including one critical revision (total 20 pages), keyword glossary

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:  sophomores

Expected Class Size:  19

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

Distributions:  (D2)  (DPE) (WS)

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

WGSS 218 (D2)  AMST 218 (D2)  ENGL 218 (D1)  AFR 218 (D2)

Writing Skills Notes:  Three thesis papers at 5 pages each (each receiving critical feedback from professor); one thesis paper revision with critical feedback from professor and peers including one letter of revision explaining the student's revision process; one keyword glossary where students develop rigorous definitions of course key terms; one roundtable discussion based on the final paper. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

Difference, Power, and Equity Notes:  This course examines the work of black writers and artists engaged with the archival silences imposed by the power dynamics of racial hierarchy which constrained the birth of African American literature (the slave narrative). In particular, we examine the meaningful/willful/and censorial omissions that shape the treatment of gender and sexuality in these texts including and especially the silences around sexual abuse and sexual assault practiced by beneficiaries of white supremacy.

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

Spring 2020

SEM Section: 01    TR 11:20 am - 12:35 pm    Ianna Hawkins Owen

AMST 265  (S)  Pop Art  (WS)

Cross-listings:  AMST 265  ARTH 265

Secondary Cross-listing

The use of commercial and mass media imagery in art became recognized as an international phenomenon in the early 1960s. Items such as comic strips, advertising, movie stills, television programs, soup cans, "superstars," and a variety of other accessible and commonplace objects inspired the subject matter, form, and technique. This course will critically examine the history and legacy of Pop Art by focusing on its social and aesthetic
contexts. An important component of the course involves developing skills in analyzing visual images, comparing them with other forms, and relating them to their historical context.

**Class Format:** lecture

**Requirements/Evaluation:** one final research paper (15 pages) written in stages over the semester including revisions; bibliographic research, writing exercises, and oral presentations

**Enrollment Limit:** 19

**Enrollment Preferences:** American Studies majors

**Expected Class Size:** 19

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

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

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

AMST 265 (D2) ARTH 265 (D1)

**Writing Skills Notes:** There will be considerable focus on writing and peer-editing as a means of shaping critical thinking. We will treat writing as a process; revision is built into the syllabus. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

**Attributes:** AMST Arts in Context Electives ARTH post-1800 Courses

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**Spring 2020**

LEC Section: 01  MWF 8:30 am - 9:45 am  C. Ondine Chavoya

**AMST 276 (S) Southern Literary Aesthetics (DPE) (WS)**

**Cross-listings:** AFR 275  AMST 276  ENGL 275

**Secondary Cross-listing**

Hip-Hop artists signify as "the dirty South" the distinct sounds, rhythms, landscapes, gestures, desires as well as frustrations of Black residents living in the southernmost regions of the U.S. American continent. In this course, students will examine what the South means to American concepts and how the South is used to make meaning in literature, music, art, digital archives, and film. We will give particular attention to how representations of the South are informed by region, gender, sexuality, and class. At the end of the course, students will be able to identify Black southern aesthetics across various genres and mediums with attention to historical and regional specificity despite the opacity of these categories. Potential artists include Jean Toomer, Alice Walker, Ernest Gaines, William Faulkner, Jesmyn Ward, Zora Neale Hurston, Natasha Trethewey, E. Patrick Johnson, Trudier Harris, Kiese Laymon, Julie Dash, Spike Lee, A整整 Muhammad Touré, Alexis Pauline Gumbs, Alison Janae Hamilton, Outkast, DJ Khalid, Beyoncé Knowles, and Solange Knowles.

**Class Format:** Seminar

**Requirements/Evaluation:** four or five writing assignments that total about 20 pages; discussion facilitation

**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-years and sophomores

**Expected Class Size:** 19

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

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

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

AFR 275 (D2) AMST 276 (D2) ENGL 275 (D1)

**Writing Skills Notes:** Students will develop a writing practice through short in-class assignments that culminate in four or five formal submissions. Students will receive group as well as one-on-one feedback on useful writing principles. Feedback will focus on structure, style, argumentation, and audience.

**Difference, Power, and Equity Notes:** Students will analyze the "shaping of social differences, dynamics of unequal power, and processes of change" in the South. Students will discover how region impacts race, gender, sexuality, and class.
ANTH 134 (S) Leaving the World Behind: The Literature of Reclusion  (DPE) (WS)

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

Secondary Cross-listing

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

Class Format: tutorial course will involve an experiential component

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

Prerequisites: none

Enrollment Limit: 10

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

Expected Class Size: 10

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

Distributions: (D2) (DPE) (WS)

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

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

Difference, Power, and Equity Notes: This course provides students with the opportunity to analyze the shaping of social differences and dynamics of unequal power. Acts of reclusion are often ways that individuals can challenge the dominance of the state and other structures of authority indirectly. Modes of reclusion can differ substantially depending on the social standing of the recluse. These are issues that we will examine in the course.
scientific research on mindfulness in recent decades. How and why has research on mindfulness and meditation exploded since 2000 and how does this relate to better understandings of human emotions, human behavior, and human development? We critically examine the use and misuse of modern technologies and models developed by clinical psychiatry and biomedicine to better understand the relationship between the human brain, behavior, and emotions. We ask how meditation and mindfulness has been used to improve the training of doctors & teachers, as well as patient/provider encounters. Throughout, we are interested in how applied research and interventions of mindfulness training with medical training, schools, and other social domains has been used to generate a 'science of personal transformation' that is trying to harness the adaptability of human minds, brains, & behaviors. Students will be expected to engage in mindfulness practices during the semester.

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

**Requirements/Evaluation:** weekly tutorial papers and discussion

**Prerequisites:** a course on Buddhism is preferred but not required

**Enrollment Limit:** 10

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

**Expected Class Size:** 10

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

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

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

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

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

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

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**Spring 2020**

TUT Section: T1 TBA Kim Gutschow

**ARAB 201 (F) Intermediate Arabic I** (WS)
In this course we will continue to study the Modern Standard Arabic and one variety of spoken Arabic. Upon successful completion of this course, students will be able to hold conversations in Arabic with some fluency on a variety of topics while developing an increased vocabulary and cultural appreciation of Arabic-speaking countries.

**Class Format:** lecture; the class meets four hours a week with the fourth hour a conversation section

**Requirements/Evaluation:** evaluation will be based on quizzes, tests, homework, and active class participation

**Prerequisites:** ARAB 101-102 or permission of instructor

**Enrollment Limit:** none

**Expected Class Size:** 10

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

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

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

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**Fall 2019**

LEC Section: 01 M-F 11:00 am - 11:50 am Radwa M. El Barouni

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

**Cross-listings:** ARAB 249 COMP 249
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, films, 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 and films 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 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:** regular posts on Glow, two five-page papers, one ten-page final paper, one presentation, and participation in class

**Prerequisites:** none

**Enrollment Limit:** 19

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

**Expected Class Size:** 19

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

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

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

ARAB 249 (D1) COMP 249 (D1)

**Writing Skills Notes:** Students in the course will write: 1) 400-word weekly, focused responses on Glow; 2) a book review (600 words); 3) two five-page papers as mid-terms; 4) one ten-page paper as a final paper for the course. Students are required to present an outline of their papers before submitting a draft paper. Students will receive detailed and consistent feedback about their writing in Arabic language. Students are required to incorporate the feedback to improve their drafts before they become final.

**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.

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**ARAB 301 (F) Advanced Arabic 1** (DPE) (WS)

A continuation of Intermediate Arabic, ARAB 301 aims to expand students' listening, reading, writing, and speaking skills in Arabic. The course will also stimulate students' intellectual curiosity about the Arabic-speaking regions and enhance their cultural competence. Using al-Kitaad as well as a variety of authentic written and audiovisual materials to immerse students in Arabic language and culture, the course will allow students to achieve an advanced grammatical, cultural and oral proficiency in Modern Standard Arabic. The course will also encourage students to engage critically with a wide variety of topics in Arabic language as they enrich their knowledge of the different aspects of Arabic language and culture. Students at this stage will also be assisted to generate more complex written and oral assignments entirely in Arabic.

**Class Format:** lecture

**Requirements/Evaluation:** active class participation, completion of all written assignments, quizzes, a midterm, and a final exam

**Prerequisites:** ARAB 202

**Enrollment Limit:** none

**Enrollment Preferences:** None

**Expected Class Size:** 6

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

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

**Writing Skills Notes:** Students will be writing multiple drafts in Arabic; the weekly written work expected from students is 800 words in Arabic
language, students will also be doing translations from Arabic into English or vice-versa; and all written work from students will evaluated, and students will receive feedback to rework it. Students will receive detailed and consistent feedback about their writing in Arabic language.

**Difference, Power, and Equity Notes:** Students will understand the relations of power between the different varieties of Arabic language. Students will grasp the gendered aspects of Arabic language and understand how it relates English. Through their engagement with Arabic texts and audiovisual materials, students will deconstruct cultural and sociopolitical issues that directly related to the environment, society, politics, and power.

Fall 2019
LEC Section: 01    MR 1:10 pm - 2:25 pm    Brahim El Guabli

**ARAB 302 (S) Advanced Arabic 2** (DPE) (WS)

A continuation of Advanced Arabic 1, ARAB 302 aims to reinforce students' listening, reading, writing, and speaking skills in Arabic through a deeper engagement with authentic materials in Modern Standard Arabic. Built around a plethora of texts and audiovisual materials, the course seeks to assist students to develop their language and critical thinking skills in Arabic. Situated at the intersection of language learning and content teaching, this course will prepare students for more scholarly engagement with and in MSA in the fourth year. Like ARAB 301, the course will be conducted entirely in Arabic.

**Class Format:** lecture  
**Requirements/Evaluation:** quizzes, exams, presentations, papers, midterm examinations, and projects  
**Prerequisites:** ARAB 301 or equivalent  
**Enrollment Limit:** none  
**Enrollment Preferences:** None  
**Expected Class Size:** 6  
**Grading:** yes pass/fail option, yes fifth course option  
**Distributions:** (D1) (DPE) (WS)  

**Writing Skills Notes:** Students will be writing multiple drafts in Arabic; the weekly written work expected from students is 800 words in Arabic language; students will also be doing translations from Arabic into English or vice-versa; and all written work from students will evaluated, and students will receive feedback to rework it. Students will receive detailed and consistent feedback about their writing in Arabic language.

**Difference, Power, and Equity Notes:** Students will learn about gender relations and power dynamics in the Arabic-speaking region; students will produce projects that address language politics, colonialism, sexism, feminism, and environmental losses in the Maghreb and the Middle East; and students will acquire the language necessary to discuss diverse topics related to power, gender, and the environment, such as recycling, new economies, and changing gender roles in society.

Spring 2020
LEC Section: 01    MWF 10:00 am - 10:50 am    Brahim El Guabli

**ARAB 329 (F)(S) Against the Grain: The Counternarratives of Historical Fiction in the Arab World** (DPE) (WS)

In 2011, a few months after the large scale protests in Egypt that led to Mubarak's forced abdication of power, a story circulated in social media that was then picked up by traditional media about the fabrication of a key image that goes back to the 1973 war. Every October on the annual anniversary of the war, pictures reappeared in the media, commemorating the event. A widespread one was of Mubarak, then a major general in the army and commander of the air force, standing right next to al-Sadat looking lost in thought, while everyone else is focused on al-Sadat as he explains routes and war plans on the maps in front of them. The image had been photoshopped. Sa'd al-Shathl’ who was chief of staff during the 1973 war was "airbrushed out of history" to be replaced by Mubarak in the photo, allowing for an altered historical narrative about each man's respective role and importance. Because of such incidents, the difficulty or impossibility of accessing "official" archives and the control of historical narratives by the state, historical fiction as a genre is of added significance in the Arab world. In this course, we will be examining eight works of Arabic historical fiction in translation, transregionally from the late nineteenth century to the present, with a focus more on the last few decades. Historical fiction will be examined both as epistêmê and as technê to explore its associated aesthetics and incorporation of different archives, documents and forms. We will be exploring the possibility of considering historical fiction as an alternative archive that opens up new definitions and forms of experiences, community and subjectivity instead of the traditional narrative of the nation-state. Alongside the novels that will vary from a whodunnit in contemporary Lebanon (The Mehlis Report by Rabee Jaber) to a work that is about the fall of Granada in 15th century Spain (Granada by Radwa Ashour), we will be reading
theoretical texts alongside the novels.

**Class Format:** Seminar

**Requirements/Evaluation:** participation and engagement with material in class: 30%; four 5 page papers: 20%; presentations/debates: 15%; midterm term project: 15%; end of term paper: 20%

**Prerequisites:** statement of interest

**Enrollment Limit:** 19

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

**Expected Class Size:** 15

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

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

**Writing Skills Notes:** Four 5-page papers long papers evenly spaced through the semester, a mid-term project and a research paper 10 pages long.

**Difference, Power, and Equity Notes:** The course aims to engage with how historical narratives have traditionally privileged those who have power, and thus see literary texts as an alternative archive that allows for counter narratives that show an array of experiences and redefinition of subjectivity and community outside of the traditional paradigm of the nation state and which allows the dismantling of the monolithic presentation of historical narratives in and of the Arab world.

Fall 2019

SEM Section: 01  Cancelled

Spring 2020

SEM Section: 01  MR 2:35 pm - 3:50 pm  Radwa M. El Barouni

**ARAB 363  (S) Where are all the Jews?**  (DPE) (WS)

**Cross-listings:** HIST 311  JWST 268  ARAB 363  COMP 363  REL 268

**Primary Cross-listing**

Until four decades ago, many Maghrebi and Middle Eastern cities and villages teemed with Jewish populations. However, the creation of the Alliance Israelite Universelle’s schools (1830s), the establishment of the State of Israel in 1948, the decolonization process in the Maghreb and the Middle East, and the Arab defeat in the Six-Day War accelerated the departure of Arab and Berber Jews from their homelands to other destinations, including France, Israel, Canada, the United States, and different Latin American countries. Arab and Berber Jews’ departure from their ancestral lands left a socioeconomic and cultural void that Maghrebi and Middle Eastern cultural production has finally started to address, albeit shyly. The course will help students understand the depth of Jewish life in the Maghreb and the Middle East, and interrogate the local and global factors that led to their sudden disappearance from both social and cultural memories for a long time. Reading fiction, autobiographies, historiographical works, ethnographies, and anthropological texts alongside films and documentaries, the students will understand how literature and film have become a locus in which historiographical amnesia about Arab/Berber Jews is actively contested by recreating a bygone world, which, until fairly recently, both Jews and Muslims occupied and negotiated successfully for millennia. Reading against both conflict and nostalgia as the primary determinants of Jewish-Muslim relations, the course will help students think about multiple ways in which Jews and Muslims formed communities of citizens despite their differences and disagreements.

**Class Format:** Seminar

**Requirements/Evaluation:** 400-word weekly, focused responses on Glow; a book review (600 words); two five-page papers as mid-terms; one ten-page final paper; one presentation

**Prerequisites:** None

**Enrollment Limit:** 19

**Enrollment Preferences:** None

**Expected Class Size:** 19

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

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

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

HIST 311 (D2) JWST 268 (D1) ARAB 363 (D1) COMP 363 (D1) REL 268 (D2)
**Writing Skills Notes:** Students are required to present an outline of their papers before submitting a draft paper. The professor will give feedback on each written work to improve students' writing skills. Students are required to incorporate the feedback to improve their drafts before they become final. Students will receive detailed and consistent feedback about their writing in Arabic language. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

**Difference, Power, and Equity Notes:** Students in this course will understand the historical process that lead to the disappearance of Arab/Berber Jews. Students also will work out alternative ways to grasp Jewish-Muslim relations beyond nostalgia and conflict. Finally, students enrolled in the course will grapple with and try to disentangle the complexity of Jewish-Muslim citizenship in both pre-colonial and postcolonial contexts.

Spring 2020

**SEM Section:** 01  TR 11:20 am - 12:35 pm  Brahim El Guabli

**ARTH 103** (S) **Asian Art Survey: From the Land of the Buddha to the World of the Geisha** (DPE) (WS)

**Cross-listings:** ARTH 103 ASST 103

**Primary Cross-listing**

Moving chronologically and thematically, this course surveys the history of Asian art from the Bronze Age to the globalizing art worlds in the present day with particular emphasis on India, China, and Japan. Its contextual approach helps students gain insight into the aesthetic, religious, and political ideas and cultural meanings conveyed by the works of art. It also provides students with the vocabulary, analytical techniques, and patterns of thinking needed for advanced art history courses. Topics include visualizing imperial power; temple architecture and rituals; sexual symbolism in Buddhist and Hindu art; nature or landscape painting as moral and political rhetoric; literati theory and practice in art; modes of visual narration; politicizing Zen Buddhism and its related practices in Japan's samurai culture; and the sex industry and kabuki theater and their art in Edo Japan. While each class session will explore unique and region-specific cultural formations and artistic developments, a strong emphasis will be also placed on the interconnectedness, through trade; movement of objects; pilgrimage; and diplomacy and war, not only among these three distinctively different Asian cultures, but their respective interactions with the West (Key words: Chinoiserie, Japonisme, Company painting, perspective picture). The methodology used is intended to dispute the idea of a single, stable identity of "Asia," "Asian art," or "Asian culture" that has dominated the Western narratives throughout history, and to call attention to the variety of cultures and cultural encounters at different times in history that contributed to what we currently think of as "India and its art and culture," "China and its art and culture," and "Japan and its art and culture." (Persian, Mesopotamian, and European influences on Indian art and its culture, for example.)

**Class Format:** lecture with limited # of class discussion; some classes may be conducted at WCMA

**Requirements/Evaluation:** four required textbooks; three quizzes; one response paper 3-4 pages; two writing assignments 4-6 pages; class attendance

**Prerequisites:** None

**Enrollment Limit:** none

**Enrollment Preferences:** Art History majors

**Expected Class Size:** 25

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

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

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

ARTH 103 (D1) ASST 103 (D1)

**Writing Skills Notes:** One reading response paper (3-4 pages); first writing assignment (4-5 pages); and second writing assignment (5-6 pages). Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

**Difference, Power, and Equity Notes:** Topics discussed in class encourage students to confront and reflect on the operations of difference, power, and equity within and among Asian cultures. Examples include the relationships between political power, ritual, and the creation and use of artworks; style as a function of social class (elite arts, popular arts, professional court style vs. literati amateur style, etc.); the sex trade and its portrayal in popular Japanese prints; the modernization or Westernization of Asian societies.

**Attributes:** ARTH pre-1800 Courses  GBST East Asian Studies Electives

Spring 2020
This tutorial provides a focused study of the politics / poetics of visualization and identification associated with film and cinema about Africa from past to present. From colonial-era propaganda newsreels about Africa’s ‘fighting men’ to contemporary white-savior narratives that exploit current socio-political ruptures on the continent for epic effect, films about Africa produced by a primarily Western cinematic regime have proven themselves to be highly effective apparatuses for framing “Africa” as a concept to be summoned time and time again to tell different stories for different audiences, and in doing so privilege particular viewpoints and imaginaries. This tutorial will provide a space for robust discussion and debate about the various representative tropes, conceptualizations, and visualizations that have been used to shape the contours of “Africa” as understood by a primarily Western audience from past to present, and how these same tropes in many ways have come to define the nature of the relationship between film / cinema and the continent over the history of their engagement. In doing so, it will also address how strategic displays and narratives deployed by cinematic productions often support specific power dynamics that locate an idea of “Africa” within paradigms of specific cultural and political understanding. In zeroing in on how such films promote targeted realities for people and places within the continent, this tutorial will address how “Africa” in Western film and cinematic traditions is positioned within a particular framework of understanding that is more often than not irrevocably tethered to a Western imaginary.

Class Format: Tutorial
Requirements/Evaluation: targeted bi-monthly writing assignments (5-7 pages in length) and bi-monthly peer response papers (2 pages in length)
Prerequisites: None
Enrollment Limit: 10
Expected Class Size: 10
Grading: no pass/fail option, no fifth course option
Distributions: (D1) (DPE) (WS)
This course is cross-listed and the prefixes carry the following divisional credit:
AFR 207 (D2) ARTH 207 (D1)
Writing Skills Notes: This course fulfills Writing Skills requirements through its focus on the development of writing proficiency in terms of writing mechanics, syntax, and organization. It is also designed to help students craft a general approach to formulating a well-articulated, compelling argument. Students will receive extensive feedback on bi-monthly writing assignments from both the instructor and their peers as well as a comprehensive mid-semester critique from the instructor.
Difference, Power, and Equity Notes: This course fulfills DPE requirements through its exploration of issues of ‘authentic’ representation as they have been applied to representations of “Africa” displayed within the contexts of Western film and cinema. Through discussions of cultural capital and the politics of representation, students analyze how a general African ‘identity’ has been dictated by Western film culture and how this hegemony is currently being disrupted by an emergent generation of African artists and filmmakers.
Attributes: FMST Core Courses

Fall 2019
TUT Section: T1  TBA  Michelle M. Apotsos

AR TH 231  (S) Art, Life, and Death: Locating Women in Italian Renaissance Art  (WS)
Cross-listings: WGSS 231  AR TH 231
Primary Cross-listing
Renaissance art is the stuff of blockbuster museum exhibitions, mass tourist pilgrimage, and record auction prices. From our modern vantage point, the cultural accomplishment of the 15th and 16th centuries in Italy clearly has the ability to astound. Calling to mind the inimitable imagination of Botticelli, the scientific genius of Leonardo, or the superhuman creativity of Michelangelo brings into focus an inspiring narrative of individual accomplishment, innovation, and progress (ideals we easily understand and may well share). This is an important story we still tell of human achievement. This tutorial explores a critical question: where are the women in this narrative? Women were not typically artists, so how might we bring
their roles, force, and power into focus? To do this, we will turn away from the grand historical narrative we so easily recognize and enter a more foreign world: a realm of everyday experience in which art—never created for its own sake—was powerful, and mattered to people. Art shaped realities and mediated the fundamental questions and of life and death, from power, sexuality, love, desire, and self-definition, to mortality and communion with divinity. When we approach Renaissance art on its own terms, our picture expands to include women, their lives, and what they themselves wanted to see. In addition to secondary scholarship, we will pay close attention to primary sources (including images themselves), giving students ample change to forge original arguments: one of the central goals of the tutorial.

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

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

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

Enrollment Limit: 10

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

Expected Class Size: 10

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

Distributions: (D1) (WS)

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

WGSS 231 (D2) ARTH 231 (D1)

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

Attributes: ARTH pre-1800 Courses

Spring 2020

TUT Section: T1 TR 11:20 am - 12:35 pm Stefanie Solum

ARTH 239 (F) Social Media in the Nineteenth Century: Prints and Pictorial Persuasion (WS)

This tutorial surveys the public lives of printed pictures in Europe between 1789 and 1914. Though the history of print extends well beyond these chronological limits, the so-called "long nineteenth century” witnessed the invention of new printmaking technologies. Larger audiences could now stay abreast of the period's revolutions, wars, and breakthroughs both in science and in fashion. Designed for students who have no prior experience studying art history, the course will begin with an overview of printmaking techniques before moving on to focused case studies that include pornographic political engravings made during the French Revolution, etchings created by the Spanish artist Francisco de Goya, and the manipulation of self and space made possible by early photography. We will analyze how these works were produced in multiples, circulated by publishers and dealers, and consumed by viewers across Europe. Readings in cultural theory, intellectual history, the history of technology, and art history will help students develop their own interdisciplinary approach to the print. Together we will ask: what makes this medium social? How is cultural critique made visible? What can print cultures teach us about today's practices of engaging with images digitally?

Class Format: Tutorial

Requirements/Evaluation: alternating weekly essays (4-5 pages) and responses (2 pages) as well as discussion; three group meetings in WCMA, the Clark, and Chapin Library

Prerequisites: none

Enrollment Limit: 10

Enrollment Preferences: first- and second-year students

Expected Class Size: 6

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

Distributions: (D1) (WS)

Writing Skills Notes: In this course, students will write a minimum of 20 pages broken up over several shorter analytical essays. Moreover, they will also write brief responses to their partners’ essays in which they consider the craft of writing and composition. Students will receive from the instructor
timely comments on their writing skills, with suggestions for improvement.

Attributes: ARTH post-1800 Courses

Fall 2019
TUT Section: T1 TBA Kailani Polzak

ARTH 265 (S) Pop Art (WS)
Cross-listings: AMST 265 ARTH 265

Primary Cross-listing
The use of commercial and mass media imagery in art became recognized as an international phenomenon in the early 1960s. Items such as comic strips, advertising, movie stills, television programs, soup cans, “superstars,” and a variety of other accessible and commonplace objects inspired the subject matter, form, and technique. This course will critically examine the history and legacy of Pop Art by focusing on its social and aesthetic contexts. An important component of the course involves developing skills in analyzing visual images, comparing them with other forms, and relating them to their historical context.

Class Format: lecture
Requirements/Evaluation: one final research paper (15 pages) written in stages over the semester including revisions; bibliographic research, writing exercises, and oral presentations
Enrollment Limit: 19
Enrollment Preferences: American Studies majors
Expected Class Size: 19
Grading: yes pass/fail option, no fifth course option
Distributions: (D1) (WS)
This course is cross-listed and the prefixes carry the following divisional credit:
AMST 265 (D2) ARTH 265 (D1)

Writing Skills Notes: There will be considerable focus on writing and peer-editing as a means of shaping critical thinking. We will treat writing as a process; revision is built into the syllabus. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

Attributes: AMST Arts in Context Electives ARTH post-1800 Courses

Spring 2020
LEC Section: 01 MWF 8:30 am - 9:45 am C. Ondine Chavoya

ARTH 301 (F) Methods of Art History (WS)
This course on the methods and historiography of art history offers art-history majors an overview of the discipline since the late 18th century. The course surveys influential definitions of the discipline, the evolving tasks it has set itself, and the methods it has developed for implementing and executing them. Works of art will inevitably enter into our discussions, but the main objects of study will be texts about art as well as texts about methods for an historical study of art. Topics include: style and periodization; iconography, narratology, and phenomenology; the social functions of images and the social history of art; art and the material world; art, gender, and sexuality; and art as a global phenomenon.

Class Format: lecture and discussion
Requirements/Evaluation: six 1,000-word analytical essays plus one 2,000-word writing project
Prerequisites: any 100-level ARTH course or permission of instructor
Enrollment Limit: 19
Enrollment Preferences: Art History majors and required of them
Grading: no pass/fail option, no fifth course option
Distributions: (D1) (WS)

Writing Skills Notes: Students submit one 1,000-word essay every other week, for a total of six short essays. In addition, they submit a 2,000 writing
The purpose of the essays is to analyze the arguments and rhetoric of influential art-historical scholarship and criticism. The subject of the course, then, is how to write as an art historian. We discuss not only the content of the essays we read and write but also the form, both outside of class in office hours and also in class.

Fall 2019
LEC Section: 01    TR 11:20 am - 12:35 pm     Guy M. Hedreen

**ARTH 308 (S) African Art and the Western Museum (DPE) (WS)**

**Cross-listings:** AFR 369  ARTH 308

**Primary Cross-listing**

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

**Class Format:** tutorial

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

**Prerequisites:** ARTH 104 or special permission from the instructor

**Enrollment Limit:** 10

**Enrollment Preferences:** Art History and African Studies Majors

**Expected Class Size:** 10

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

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

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

AFR 369 (D2) ARTH 308 (D1)

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

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

Spring 2020

TUT Section: T1    TBA     Michelle M. Apotsos

**ARTH 332 (F) Abstraction in Action: Global Modern and Contemporary Art (WS)**

Abstraction, be it gestural or geometrical, was a protagonist in the story of global modernisms and continues to be a powerful visual language in contemporary art. The term "abstraction" may first appear straightforward, but its associations are quite complex: in varying historical contexts, abstraction has signaled formalist rupture, cultural co-optation, revolutionary politics, as well as racial, feminist, and queer critique. This object-oriented course will delve deeply into non-representation in global modern and contemporary art; we will supplement our careful study of artworks with primary documents, as well as with canonical theoretical frameworks and the reassessments that have sought to complicate these. This seminar is organized into two weekly sessions--a lecture and a discussion--to introduce key concepts and issues and to allow for ample group dialogue on these. Ultimately, the course seeks to revise and expand the cartographies and ontologies of abstraction in the 20th and 21st centuries. As such, it welcomes students with an interest in modern and contemporary art, yet does not require previous coursework in either.
**Class Format:** biweekly seminar, with one lecture session and one discussion session

**Requirements/Evaluation:** participation, weekly assignments, final 12- to 15-page paper written in stages throughout the semester

**Prerequisites:** must have previously taken one Art History course in any area

**Enrollment Limit:** 19

**Enrollment Preferences:** none

**Expected Class Size:** 10

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

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

**Writing Skills Notes:** Students will complete short written assignments and will prepare a final paper in three stages throughout the semester. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

**Attributes:** ARTH post-1800 Courses

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Fall 2019

SEM Section: 01  MW 11:00 am - 12:15 pm  Mari Rodriguez Binnie

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

**Cross-listings:** ASST 342  ARTH 342

**Primary Cross-listing**

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

**Class Format:** Tutorial

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

**Prerequisites:** none, open to all students

**Enrollment Limit:** 10

**Enrollment Preferences:** one

**Expected Class Size:** 6

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

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

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

ASST 342 (D1)  ARTH 342 (D1)

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

**Attributes:** ARTH pre-1800 Courses

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Spring 2020

TUT Section: T1  TBA  Murad K. Mumtaz
Moving chronologically and thematically, this course surveys the history of Asian art from the Bronze Age to the globalizing art worlds in the present day with particular emphasis on India, China, and Japan. Its contextual approach helps students gain insight into the aesthetic, religious, and political ideas and cultural meanings conveyed by the works of art. It also provides students with the vocabulary, analytical techniques, and patterns of thinking needed for advanced art history courses. Topics include visualizing imperial power; temple architecture and rituals; sexual symbolism in Buddhist and Hindu art; nature or landscape painting as moral and political rhetoric; literati theory and practice in art; modes of visual narration; politicizing Zen Buddhism and its related practices in Japan’s samurai culture; and the sex industry and kabuki theater and their art in Edo Japan. While each class session will explore unique and region-specific cultural formations and artistic developments, a strong emphasis will be also placed on the interconnectedness, through trade; movement of objects; pilgrimage; and diplomacy and war, not only among these three distinctively different Asian cultures, but their respective interactions with the West (Key words: Chinoiserie, Japonisme, Company painting, perspective picture). The methodology used is intended to dispute the idea of a single, stable identity of "India," Asian art," or "Asian culture" that has dominated the Western narratives throughout history, and to call attention to the variety of cultures and cultural encounters at different times in history that contributed to what we currently think of as "India and its art and culture," "China and its art and culture," and "Japan and its art and culture." (Persian, Mesopotamian, and European influences on Indian art and its culture, for example.)

Class Format: lecture with limited # of class discussion; some classes may be conducted at WCMA

Requirements/Evaluation: four required textbooks; three quizzes; one response paper 3-4 pages; two writing assignments 4-6 pages; class attendance

Prerequisites: None

Enrollment Limit: none

Enrollment Preferences: Art History majors

Expected Class Size: 25

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

Distributions: (D1) (DPE) (WS)

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

ARTH 103 (D1) ASST 103 (D1)

Writing Skills Notes: One reading response paper (3-4 pages); first writing assignment (4-5 pages); and second writing assignment (5-6 pages). Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

Difference, Power, and Equity Notes: Topics discussed in class encourage students to confront and reflect on the operations of difference, power, and equity within and among Asian cultures. Examples include the relationships between political power, ritual, and the creation and use of artworks; style as a function of social class (elite arts, popular arts, professional court style vs. literati amateur style, etc.); the sex trade and its portrayal in popular Japanese prints; the modernization or Westernization of Asian societies.

Attributes: ARTH pre-1800 Courses GBST East Asian Studies Electives

Spring 2020
LEC Section: 01 TR 9:55 am - 11:10 am Ju-Yu Scarlett Jang

ASST 115 (F) The World of the Mongol Empire (WS)

Cross-listings: HIST 115 ASST 115

Secondary Cross-listing

By the middle of the thirteenth century, Mongol armies led by Genghis Khan had conquered an enormous swath of territory, extending from China westward to Eastern Europe and the Middle East. Further expanded by Genghis's descendants, the Mongol Empire incorporated a vast range of different peoples and cultures, enhancing communications, trade, and exchange among them. In this course we will examine the "world order" of the Mongol Empire from its origins on the Asian steppe through its expansion, consolidation, and disintegration, as well as its legacies. From a wide range of primary and secondary sources, including literature, chronicles, and traveler's accounts, we will investigate the diverse experiences of the Mongol world in places such as China, Russia, Persia, and Central Asia.
Class Format: seminar

Requirements/Evaluation: active participation in discussion, several short papers, and a final research paper

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

Enrollment Limit: 19

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

Expected Class Size: 15-19

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

Distributions: (D2) (WS)

This course is cross-listed and the prefixes carry the following divisional credit:
HIST 115 (D2) ASST 115 (D2)

Writing Skills Notes: Three 5- to 7-page papers written in two drafts each with instructor feedback, one 10- to 12-page final research paper. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

Attributes: GBST East Asian Studies Electives HIST Group B Electives - Asia HIST Group G Electives - Global History HIST Group P Electives - Premodern

Fall 2019
SEM Section: 01    TR 9:55 am - 11:10 am     Anne Reinhardt

ASST 117  (S) Bombay/Mumbai: Making of a Modern Metropolis  (WS)

Cross-listings: GBST 117    HIST 117    ASST 117

Secondary Cross-listing
Bombay or Mumbai is India's foremost urban center and is well known today as a truly global city. It is the heart of India's commercial life comparable in vibrancy and multiculturalism with the world's emerging cities like Shanghai, Hong Kong and Sao Paulo. What are the historical elements that contributed to the making of India's most modern and global metropolis? What are the antecedents of the modernity, the vibrant culture, dark underbelly and economic diversity that characterize Bombay today? What does the history of Bombay tell us about modernity in India and the emerging countries of the third world in general? This seminar will help students to answer these questions through historical materials on Bombay as well a wide range of multimedia sources including cinema, photography and literature. With a focus on the 19th and 20th centuries, we will explore themes like the commercial culture of a colonial port city, the modern public sphere, theatre and film, labor migration, public health and prostitution to understand what went into the making of this modern metropolis. The primary objective of this course is to introduce students to a wide range of historical sources and ways of interpreting them. The other objective is facilitating their understanding of the history of modern India through the history of its most important city.

Class Format: seminar

Requirements/Evaluation: assessment will be based on class participation and weekly responses to readings, 2-3 short papers, leading to an oral presentation and final paper

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

Enrollment Limit: 19

Enrollment Preferences: First-Year Students, and then Sophomores who have not previously taken a 100-level seminar; not open to juniors or seniors

Expected Class Size: 15-19

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

Distributions: (D2) (WS)

This course is cross-listed and the prefixes carry the following divisional credit:
GBST 117 (D2) HIST 117 (D2) ASST 117 (D2)

Writing Skills Notes: Weekly reading response (less than 1000 words), several short papers leading to a final research paper. Peer reviews and instructor feedback of all written work to improve writing skills.

Attributes: GBST South + Southeast Asia Studies Electives HIST Group B Electives - Asia
ASST 269  (S)  Mindsight: Mindfulness and Medicine  (DPE)  (WS)

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

Secondary Cross-listing

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

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

Requirements/Evaluation: weekly tutorial papers and discussion

Prerequisites: a course on Buddhism is preferred but not required

Enrollment Limit:  10

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

Expected Class Size:  10

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

Distributions:  (D2)  (DPE)  (WS) 

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

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

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

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

Spring 2020

TUT Section: T1   TBA   Kim Gutschow

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

Cross-listings:  ASST 342  ARTH 342

Secondary Cross-listing

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

Class Format: Tutorial
Requirements/Evaluation: bi-weekly writing assignments 5-7 pages in length, short peer response papers, field trips to local museums
Prerequisites: none, open to all students
Enrollment Limit: 10
Enrollment Preferences: one
Expected Class Size: 6
Grading: no pass/fail option, no fifth course option
Distributions: (D1) (WS)

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

Writing Skills Notes: Bi-weekly 5-7 pages long papers. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.
Attributes: ARTH pre-1800 Courses

Spring 2020
TUT Section: T1 TBA Murad K. Mumtaz

BIOC 430 (S) Genome Sciences: At the Cutting Edge (WS)

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

Class Format: tutorial
Requirements/Evaluation: five (4-5 page) papers, tutorial presentations, and the student's effectiveness as a critic
Prerequisites: BIOL 202
Enrollment Limit: 10
Enrollment Preferences: open to juniors and seniors; senior Biology majors who have not taken a 400-level course
Expected Class Size: 10
Grading: no pass/fail option, no fifth course option
Unit Notes: BIMO, BIGP; does not satisfy the distribution requirement for the Biology major
Distributions: (D3) (WS)

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

**Attributes:** BIGP Recommended Courses  BIMO Interdepartmental Electives

Spring 2020

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

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

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

**Primary Cross-listing**

Living in a time of political and social turmoil, Confucius told his followers: “When the realm has the Way, show yourself; when it lacks the way, hide.”

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

**Class Format:** tutorial course will involve an experiential component

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

**Prerequisites:** none

**Enrollment Limit:** 10

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

**Expected Class Size:** 10

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

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

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

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

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

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

Spring 2020

TUT Section: T1  TBA  Christopher M. B. Nugent

**CLAS 214  (S) Athletics and Literature in Ancient Greece  (WS)**

**Cross-listings:** COMP 252  CLAS 214

**Primary Cross-listing**

The modern Olympic games are one of the most visible traces of ancient Greek influence on contemporary culture. Less well-known, however, are the complex and challenging poems (originally songs) of Pindar and Bacchylides that celebrated the victors of the archaic Greek games. These victory odes are a rich source for the study of Greek culture, from their vivid descriptions of heroic feats to their philosophical claims about human life and
divine favor. Athletic competition provides the impetus for these songs and constitutes one of their major themes, yet their significance extends far beyond a single athlete or festival. In this course, we will interrogate the relationship between athletics and literary production in the ancient Greek world. We will use both primary and secondary sources to develop familiarity with major festivals, games, events, and figures, and use that knowledge to contextualize our analysis of Greek literature. Ancient Greek athletic discourse will thus provide an entry point to broader reflections on the literary construction and representation of the body and its movement, as well as the interplay between literature and its cultural contexts.

Class Format: Seminar

Requirements/Evaluation: brief writing assignments, essays, class participation

Prerequisites: none

Enrollment Limit: 19

Enrollment Preferences: majors, first-years, sophomores

Expected Class Size: 19

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

Distributions: (D1) (WS)

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

COMP 252 (D1) CLAS 214 (D1)

Writing Skills Notes: Weekly (pass/fail) writing assignments (1-2 pages), five graded essays (two of which will be revisions and expansions of previous work, 4-5 pages each), regular in-class workshops on writing style and essay structure. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

Spring 2020

SEM Section: 01    TF 1:10 pm - 2:25 pm     Sarah E. Olsen

COMP 105  (S)  "Make it New": The Modernist Experiment  (WS)

Cross-listings: COMP 105  ENGL 106

Secondary Cross-listing

In her essay "Mr. Bennett and Mrs. Brown" (1924), Virginia Woolf proposed that around 1910 "human character" itself had suddenly changed, rendering existing conventions "in religion, conduct, politics, and literature" no longer adequate to express the new age. "And so the smashing and the crashing began. Thus it is that we hear all around us, in poems and novels . . . the sound of breaking and falling, crashing and destruction." This course will explore the effort of artists in the decade or so before and after World War I to "make it new." We will read work by Conrad, Yeats, Frost, Pound, Joyce, T.S.Eliot, Mansfield, Woolf, Faulkner, Wallace Stevens, William Carlos Williams and others, and chart the range of innovative narrative and formal strategies Modernist writers adopted in their efforts to represent consciousness, experience, memory and the objective world more fully and accurately in an era of massive social, political and technological change. We will also consider some non-print media, including developments in the visual arts from the post-impressionists through to the surrealists, the work of the Bahaus, and early experiments in film.

Class Format: seminar

Requirements/Evaluation: active class participation; three papers rising from 3-7 pages; three two-page reading responses

Prerequisites: none

Enrollment Limit: 19

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

Expected Class Size: 19

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

Distributions: (D1) (WS)

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

COMP 105 (D1) ENGL 106 (D1)

Writing Skills Notes: Three papers rising from 3-7 pages; three 2-page reading responses. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

Attributes: ENGL Literary Histories C
COMP 111 (F) The Nature of Narrative (WS)

Cross-listings: COMP 111 ENGL 120

Primary Cross-listing

This course focuses on the nature and function of narrative using a wide range of texts from different periods, traditions and genres. We will analyze the ways in which works of fiction communicate their concerns; in other words: how do they say what they say? And why does "how" matter as much as, if not more than, "what?" We will also look at film, articles, and other relevant texts, accompanying the readings with a few pertinent theoretical texts. The authors we will study may include Homer, Cervantes, Kleist, Kafka, Zweig, García Márquez, Rankine, and Farhadi. All readings in English, although those with foreign language competency are invited to make comparisons with the original where possible.

Class Format: seminar

Requirements/Evaluation: active and meaningful class participation; two shorter papers, longer final paper including a draft workshopped in tutorial format

Prerequisites: none

Enrollment Limit: 19

Enrollment Preferences: students considering a major in Comparative Literature and/or who have studied a foreign language

Expected Class Size: 19

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

Distributions: (D1) (WS)

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

COMP 111 (D1) ENGL 120 (D1)

Writing Skills Notes: The two shorter papers will receive extensive comments from the instructor; the instructor will meet individually with students to discuss their writing after the second paper. A partial draft of the final longer paper will be workshopped with the instructor plus a peer partner in tutorials; the tutorials will provide feedback for expanding and deepening the final paper.

Attributes: FMST Related Courses

Fall 2019

SEM Section: 01 MR 2:35 pm - 3:50 pm Gail M. Newman

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

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

Secondary Cross-listing

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

Class Format: tutorial course will involve an experiential component

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

Prerequisites: none
Enrollment Limit: 10

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

Expected Class Size: 10

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

Distributions: (D1) (DPE) (WS)

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

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

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

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

Spring 2020

TUT Section: T1 TBA Christopher M. B. Nugent

COMP 139 (S) Living a Feminist Life (DPE) (WS)

Cross-listings: ENGL 139 COMP 139 WGSS 139

Secondary Cross-listing

The course invites students to consider the range of ways in which "knowledge" about women's, femme's and non-binary lives has been constructed in text, and how this knowledge determines and impacts the we have and make. The first half of the course is organized around a deep reading of Sara Ahmed's recent theoretical book, Living a Feminist Life, while the second half of the course will examine a spectrum of women's life writing-poetry, music, journalism, theory, and memoir-to discover how text continues to shape feminist lives, and how femmies' lived experience in turn shapes feminist discourse. Course materials for the second half of the semester will be generated in part through discussion and students' suggestions. Key texts will include Jamaica Kincaid's A Small Place, Audre Lorde's Sister Outsider, Djamila Bouacha's memoir, Ana Lily Amirpour's film A Girl Walks Home Alone at Night, Sara Ahmed's Living a Feminist Life, Valerie Solanas's SCUM Manifesto, and bell hooks's Teaching to Transgress. In their writing for this course, students will consider how their own intimate relationships-with parents, partners, children, neighbors, or friends-can become sites of feminist activism, and sources of strength and knowledge to be carried into the broader world of public engagement and intervention. In the final weeks of the course, we will collectively interrogate the (false) boundary between writing and living as modes of feminist praxis.

Class Format: Seminar

Requirements/Evaluation: five short written assignments and one final research project

Prerequisites: None

Enrollment Limit: 19

Enrollment Preferences: None

Expected Class Size: 19

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

Distributions: (D1) (DPE) (WS)

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

ENGL 139 (D1) COMP 139 (D1) WGSS 139 (D2)

Writing Skills Notes: This course will center writing and research skills with at least one session per week devoted to ladder development and revision. Five short papers (3-4 pages) with one revision (5-6 pages) as well as a bibliography and final research paper (12-15 pages).

Difference, Power, and Equity Notes: This course will examine the generative intersectional site of feminism, antiracism, and anticapitalism to provide an alternative introduction to feminist thought, writing, and practice. The syllabus centers women and femme writers of color.

Attributes: ENGL Literary Histories C

Spring 2020
COMP 215 (F)  Cults of Personality  (WS)

Cross-listings: RUSS 219  COMP 215

Secondary Cross-listing

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

Class Format: Tutorial

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

Prerequisites: none

Enrollment Limit: 10

Enrollment Preferences: first-year students

Expected Class Size: 10

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

Distributions: (D1)  (WS)

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

RUSS 219 (D1) COMP 215 (D1)

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

Fall 2019

TUT Section: T1  TBA  Julie A. Cassiday

COMP 230 (S)  The Renaissance in England and the European Continent: Self and World  (DPE)  (WS)

Cross-listings: COMP 230  ENGL 228

Secondary Cross-listing

At the same time as the individual human being in possession of a distinctive personality was taking on enormous importance in politics, philosophy, literature, and the visual arts, early modern Europeans were encountering unprecedented levels of cultural diversity. In this interdisciplinary course, we will consider these two developments both separately and together. As Renaissance humanists were acquiring a sophisticated understanding of the distance between the present and various European pasts (the recent medieval past and the remote history of antiquity), they were also coming into contact with non-European cultures in Africa, the Americas, and Asia via trade and economic development, imperial expansion, and religious conversion. Always at stake in these encounters was the question of who counted as an individual; the self was not considered to be intrinsic to human nature but rather the product of historical and cultural developments. Themes will include religious pluralism, the sacred and the secular, vernacularity, exploration and empire, the relationship between mind and body, slavery, trade, wealth, gender, self-fashioning, and style. We will consider such English writers as the Pearl poet, More, Marlowe, Spenser, Shakespeare, Browne, and Milton; such continental intellectuals as Descartes, Erasmus, Las Casas, and Castiglione; and such continental artists as Michelangelo, Velázquez, Bruegel, and Rembrandt.

Class Format: seminar

Requirements/Evaluation: five 4-page papers, in-class presentation, thoughtful participation in discussions

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

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

COMP 230 (D1) ENGL 228 (D1)

Writing Skills Notes: The course asks students to write five four-page papers and offers exposure to a range of humanistic modes, from close reading to visual analysis to the exposition of philosophical claims. One paper will involve independent research. The instructor will provide frequent and extensive written feedback on student work. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

Difference, Power, and Equity Notes: This course examines the role of historical and cultural difference within and beyond Europe at the very beginning of globalization. Students will become acquainted with the origins of colonialism and the global traffic in slaves, as well as with the complex role of writers and intellectuals in questioning, defending, and imagining these practices. We will consider the epistemological challenges of accessing the testimony of subordinated persons.

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

Spring 2020

SEM Section: 01 TR 9:55 am - 11:10 am Emily Vasilakis

COMP 231 (F) Postmodernism (WS)

Cross-listings: COMP 231 ENGL 266

Primary Cross-listing

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

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

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

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

Enrollment Limit: 10

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

Expected Class Size: 10

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

Distributions: (D1) (WS)

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

COMP 231 (D1) ENGL 266 (D1)

Attributes: ENGL Criticism Courses
**COMP 240 (F) Introduction to Literary Theory** (WS)

**Cross-listings:** ENGL 230  COMP 240

**Secondary Cross-listing**

This course introduces students to some of the most significant and compelling trends in modern criticism—such as gender and postcolonial theory, deconstruction, sociological analysis, and psychoanalytic criticism—in an applied, hands-on way. The course will engage a range of primary texts from Shakespeare to Hitchcock by way of varied theoretical approaches. Can *Othello*, for instance, be read as a feminist text? A site of class struggle? A staging of the relationship between language and the unconscious? The course aims both to make familiar some of the critical methods students are likely to encounter in the field of literary studies these days, and to show how such methods can transform our understanding of a text, opening surprising possibilities even in familiar works. In the process, the course will also raise broader questions about the imperatives and usefulness of literary theory in relation to texts and worlds.

**Class Format:** discussion seminar

**Requirements/Evaluation:** frequent short papers totaling 20 pages

**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, no fifth course option

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

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

ENGL 230 (D1) COMP 240 (D1)

**Writing Skills Notes:** The course fulfills the writing skills requirement by asking students to complete four five-page papers evenly spaced over the course of the semester, providing an opportunity for revision. Each paper will receive full comments on writing and argumentation, as well as on content.

**Attributes:** AMST Critical and Cultural Theory Electives  ENGL Criticism Courses  ENGL 200-level Gateway Courses

Fall 2019

SEM Section: 01  MWF 11:00 am - 12:15 pm  Christopher L. Pye

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

**Cross-listings:** ARAB 249  COMP 249

**Secondary Cross-listing**

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, films, 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 and films 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 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:** regular posts on Glow, two five-page papers, one ten-page final paper, one presentation, and participation in class

**Prerequisites:** none

**Enrollment Limit:** 19
Enrollment Preferences: Arabic Studies majors and certificate students

Expected Class Size: 19

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

Distributions: (D1) (DPE) (WS)

This course is cross-listed and the prefixes carry the following divisional credit:
ARAB 249 (D1) COMP 249 (D1)

Writing Skills Notes: Students in the course will write: 1) 400-word weekly, focused responses on Glow; 2) a book review (600 words); 3) two five-page papers as mid-terms; 4) one ten-page paper as a final paper for the course. Students are required to present an outline of their papers before submitting a draft paper. Students will receive detailed and consistent feedback about their writing in Arabic language. Students are required to incorporate the feedback to improve their drafts before they become final.

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 252 (S) Athletics and Literature in Ancient Greece (WS)

Cross-listings: COMP 252 CLAS 214

Secondary Cross-listing
The modern Olympic games are one of the most visible traces of ancient Greek influence on contemporary culture. Less well-known, however, are the complex and challenging poems (originally songs) of Pindar and Bacchylides that celebrated the victors of the archaic Greek games. These victory odes are a rich source for the study of Greek culture, from their vivid descriptions of heroic feats to their philosophical claims about human life and divine favor. Athletic competition provides the impetus for these songs and constitutes one of their major themes, yet their significance extends far beyond a single athlete or festival. In this course, we will interrogate the relationship between athletics and literary production in the ancient Greek world. We will use both primary and secondary sources to develop familiarity with major festivals, games, events, and figures, and use that knowledge to contextualize our analysis of Greek literature. Ancient Greek athletic discourse will thus provide an entry point to broader reflections on the literary construction and representation of the body and its movement, as well as the interplay between literature and its cultural contexts.

Class Format: Seminar

Requirements/Evaluation: brief writing assignments, essays, class participation

Prerequisites: none

Enrollment Limit: 19

Enrollment Preferences: majors, first-years, sophomores

Expected Class Size: 19

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

Distributions: (D1) (WS)

This course is cross-listed and the prefixes carry the following divisional credit:
COMP 252 (D1) CLAS 214 (D1)

Writing Skills Notes: Weekly (pass/fail) writing assignments (1-2 pages), five graded essays (two of which will be revisions and expansions of previous work, 4-5 pages each), regular in-class workshops on writing style and essay structure. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

Spring 2020
SEM Section: 01 TF 1:10 pm - 2:25 pm Sarah E. Olsen

COMP 265 (S) Theories of Language and Literature (WS)
Cross-listings: ENGL 209  COMP 265

Secondary Cross-listing

This course is made up of questions: What is literature and why would anyone want to study it? What can you figure out by examining language that you can't figure out by studying history or psychology? Do students of literature have distinctive ways of asking questions about the world? Why do we call some language literary? Can any language be literary if it appears in the right kind of book? Is there a difference between verbal forms of art and visual or auditory ones? Can novels do things that plays and poetry cannot? Why does anyone read poetry anyway?

Class Format: seminar

Requirements/Evaluation: Informal writing every week; three 6-page papers; class attendance and participation

Prerequisites: none

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, no fifth course option

Distributions: (D1)  (WS)

This course is cross-listed and the prefixes carry the following divisional credit:
ENGL 209 (D1) COMP 265 (D1)

Writing Skills Notes: Informal writing before every class (about 500 words); three 6-page essays, plus a lead-in assignment on which the professor comments; two special writing sessions; fifteen pages of writing advice. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

Attributes: ENGL Criticism Courses  ENGL 200-level Gateway Courses

Spring 2020

SEM Section: 01  TF 1:10 pm - 2:25 pm  Christian Thorne

COMP 273 (S) Detectives Without Borders (DPE) (WS)

Cross-listings: ENGL 273  COMP 273

Primary Cross-listing

Why is detective fiction so popular? What explains the continuing multiplication of mystery novels despite the seemingly finite number of available plots? This course will explore the worldwide fascination with this genre beginning with European writers before turning to more distant detective stories from around the world. The international scope of our readings will highlight how authors in different countries have developed their own national detective typologies while simultaneously responding to the international influence of the Anglo-American model. At the same time the readings will trace the evolution of the genre from the classical Sherlock Holmes model through later iterations, including golden age, hard-boiled, police procedural, female detective types, and more. Alongside fictional narratives, essays on the genre will provide the theoretical ground for our investigation. Our international journey will begin in England and the United States (G.K. Chesterton, Robert Knox and Edgar Allan Poe) and continue through Japan (Edogawa Rampo), France (Georges Simenon), Italy (Andrea Camilleri), Argentina (Jorge Luis Borges), and beyond. As we journey around the world, we will look at the possibility of reading detective fiction through the categories of gender, postcolonial, and race studies. Film adaptations of the novels we read, TV shows and films noir will also be included in the course material. All readings will be in English.

Class Format: seminar

Requirements/Evaluation: short papers, one research paper, oral presentations, midterm, class participation

Prerequisites: none

Enrollment Limit: 19

Enrollment Preferences: Comparative Literature and English majors

Expected Class Size: 15

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

Unit Notes: COMP core course

Distributions: (D1) (DPE) (WS)
This course is cross-listed and the prefixes carry the following divisional credit:
ENGL 273 (D1) COMP 273 (D1)

Writing Skills Notes: This is a writing skills course which requires weekly short papers, blog entries and three 5- to 7-page papers which will test students' ability in close-reading, comparative readings and research analysis. I will provide written feedback regarding grammar, style, and argument.

Difference, Power, and Equity Notes: A significant part of the course addresses issues of post-colonial critical theory, by including crime fiction from non-Western countries (South Africa, Japan, Brazil, Argentina). The post-colonial reading of those novels is supported by the reading of post-colonial theory such as (Frantz Fanon and Edward Said). The issue of gender inequalities is central to the course. Women and LGBTQ detectives are included in the syllabus.

Spring 2020
SEM Section: 01 MR 2:35 pm - 3:50 pm Michele Monserrati

COMP 280 (F) Art at its Limits: Representing the Holocaust (DPE) (WS)

Cross-listings: COMP 280 JWST 280 GERM 280

Secondary Cross-listing

The Holocaust poses unique challenges to art: it is an event that unsettles the very notion of representation while, at the same time, also demanding it. Art, after all, is a mode of witnessing as well as a form of commemoration; it allows survivors to record their testimony and later generations to remember. Yet the representation of suffering can all too easily become exploitative or aestheticizing, it can turn pain into entertainment and history into fiction. How, then, do writers, artists, and filmmakers navigate the representation of the Shoah if it resists comprehension and undermines traditional forms of narrative? In this course, we will ask if and how art can do justice to a catastrophe of such magnitude as the Holocaust by analyzing different forms of media from a variety of cultural backgrounds. What can poetry offer that remains foreclosed to prose? Was Art Spiegelman's graphic novel Maus really in bad taste? How should documentaries approach the Shoah, and is there a place for Hollywood films in the archives of commemoration? Texts among others by Tadeusz Borowski, Tadeusz Ró’ewicz, Art Spiegelman, Paul Celan, Primo Levi, Sylvia Plath, Hannah Arendt, Theodor W. Adorno, Jacques Derrida, and Maurice Blanchot; films by Quentin Tarantino, Claude Lanzmann, Pawe’ Pawlikowski, and Steven Spielberg.

Class Format: Seminar

Requirements/Evaluation: three 2-page critical responses, oral presentation, final project

Prerequisites: none

Enrollment Limit: 20

Enrollment Preferences: German and Comparative Literature majors

Expected Class Size: 14

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

Distributions: (D1) (DPE) (WS)

This course is cross-listed and the prefixes carry the following divisional credit:
COMP 280 (D1) JWST 280 (D2) GERM 280 (D1)

Writing Skills Notes: Three 2-page papers spaced over the course of the semester on which students will receive detailed feedback and which they will be able to revise; the final project will either be a 10-page paper or a creative project accompanied by a 4-page reflection that will consider the creative component in relation to the themes of the course. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

Difference, Power, and Equity Notes: This course will examine how art can help us think about the catastrophic abuses of power in the Third Reich. While many of the texts we will examine focus on the stories of Jewish people, the class will also consider how the narratives of other persecuted groups, including the Sinti and Roma, people with disabilities, and LGBTQ victims and survivors, relate to and differ from these experiences.

Fall 2019
SEM Section: 01 MR 1:10 pm - 2:25 pm Natalie E. Lozinski-Veach

COMP 293 (S) Great Big Books (WS)
Some of the greatest novels are really, really long—so long that they are too seldom read and taught. This course takes time to enjoy the special pleasures of novels of epic scope: the opportunity to immerse oneself in a wide and teeming fictional world; to focus sustained attention on the changeable fortunes of characters and societies over a long span of time; to appreciate the detailed grounding of lives in their social environment and historical moment; to experience the leisurely and urgent rhythms, with their elaborate patterning of build-ups and climaxes, that are possible in such works. We will read but two novels, both preoccupied with the disruption and evolution of lives and loves at moments of historic upheaval: War and Peace (1869), Leo Tolstoy’s epic of the Napoleonic Wars, and Parade’s End (1924-28), Ford Madox Ford’s modernist masterpiece about World War I and its traumatic impact on English social life. Set a century apart, the novels are distinguished by vivid and scrupulous representation of their respective wars, by their shrewd accounts of political and social pressures informing the crises, and by their insight into the struggles of those whose lives are engulfed in global crisis. Tolstoy’s and Ford’s approaches to fictional representation, however, provide intriguing contrasts: one favors the lucidity of classic realism, the other the challenges of modernist innovation; one deploys a single multiplot novel, the other a tetralogy of shorter novels developing a single plot. We will discuss the differing strategies and effects of these two approaches, as well as the more general difficulties of reading and interpreting long fiction.

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 English course, or a score of 5 on the Advanced Placement examination in English Literature or a 6 or 7 on the International Baccalaureate

Enrollment Limit: 19

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

Expected Class Size: 19

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

Distributions: (D1) (WS)

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

COMP 293 (D1) ENGL 233 (D1)

Writing Skills Notes: Four 5-page papers, two of them submitted in both a draft and a revision; two mandatory paper conferences; occasional in-class discussion of issues of writing and argumentation.

Attributes: ENGL 200-level Gateway Courses ENGL Literary Histories B

Spring 2020

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

COMP 339 (F) Posthuman Ecologies: Bodies, Environments, Art (DPE) (WS)

Cross-listings: ENVI 340 GERM 339 COMP 339

Secondary Cross-listing

What is it that makes us human? Or, to paraphrase the philosopher Donna Haraway, what if we have never been human at all? One of the central arguments of posthumanist theory is that the human being is not, as traditionally assumed, an individual, fixed subject in full control over its actions. Rather, we emerge only through our connections and interdependencies with others. The networks that shape us are both organic and inorganic; they include “nature,” the microbial ecologies of own bodies, affective landscapes, and social and cultural constructs. Over the course of the semester, we will analyze how such networks fashion our humanity with the help of literature, film, and theory. Among other things, we will consider the queer ecologies of android bodies, probe the subversive potential of the cyborg in relation to questions of disability, and think about what it means to be human in the Anthropocene. Texts will include Sasa Stanisic, Yoko Tawada, Olga Tokarczuk, Franz Kafka, Octavia Butler, Donna Haraway, Jacques Derrida, and Theodor W. Adorno; films will include Mad Max: Fury Road, Metropolis, Ex-Machina, and episodes of West World and Black Mirror.

Class Format: Seminar

Requirements/Evaluation: four 1-page critical response papers over the course of the semester, oral presentation, creative final project with 4-page self-analysis

Prerequisites: none

Enrollment Limit: none
Enrollment Preferences: none

Expected Class Size: 14

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

Distributions: (D1) (DPE) (WS)

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

ENVI 340 (D1) GERM 339 (D1) COMP 339 (D1)

Writing Skills Notes: The 1-page papers will help students refine their argumentative skills; they will essentially contain all elements of a longer paper in miniature and provide a focused space on which to practice crafting convincing arguments. I will give students detailed feedback on these short papers. The final self-analysis will apply these skills to the student's own work. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

Difference, Power, and Equity Notes: The questions of ecology discussed in this course are inherently questions of power: power over the natural environment, power over our own bodies and those of others, both human and nonhuman, power over resources. We will consider how the very concept of "the human" facilitates such power structures, and acquire theoretical tools to help us rethink human being beyond such coercive relations.

Fall 2019
SEM Section: 01 TF 1:10 pm - 2:25 pm Natalie E. Lozinski-Veach

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

Cross-listings: ENGL 374 REL 374 COMP 352

Secondary Cross-listing

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

Class Format: Tutorial

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

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

Enrollment Limit: 10

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

Expected Class Size: 10

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

Distributions: (D1) (WS)

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

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

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

Attributes: ENGL Literary Histories A

Spring 2020
TUT Section: T1 TBA Emily Vasiliauskas
Secondary Cross-listing

Until four decades ago, many Maghrebi and Middle Eastern cities and villages teemed with Jewish populations. However, the creation of the Alliance Israelite Universelle’s schools (1830s), the establishment of the State of Israel in 1948, the decolonization process in the Maghreb and the Middle East, and the Arab defeat in the Six-Day War accelerated the departure of Arab and Berber Jews from their homelands to other destinations, including France, Israel, Canada, the United States, and different Latin American countries. Arab and Berber Jews’ departure from their ancestral lands left a socioeconomic and cultural void that Maghrebi and Middle Eastern cultural production has finally started to address, albeit shyly. The course will help students understand the depth of Jewish life in the Maghreb and the Middle East, and interrogate the local and global factors that led to their sudden disappearance from both social and cultural memories for a long time. Reading fiction, autobiographies, historiographical works, ethnographies, and anthropological texts alongside films and documentaries, the students will understand how literature and film have become a locus in which historiographical amnesia about Arab/Berber Jews is actively contested by recreating a bygone world, which, until fairly recently, both Jews and Muslims occupied and negotiated successfully for millennia. Reading against both conflict and nostalgia as the primary determinants of Jewish-Muslim relations, the course will help students think about multiple ways in which Jews and Muslims formed communities of citizens despite their differences and disagreements.

Class Format: Seminar

Requirements/Evaluation: 400-word weekly, focused responses on Glow; a book review (600 words); two five-page papers as mid-terms; one ten-page final paper; one presentation

Prerequisites: None

Enrollment Limit: 19

Enrollment Preferences: None

Expected Class Size: 19

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

Distributions: (D1) (DPE) (WS)

This course is cross-listed and the prefixes carry the following divisional credit:
HIST 311 (D2) JWST 268 (D1) ARAB 363 (D1) COMP 363 (D1) REL 268 (D2)

Writing Skills Notes: Students are required to present an outline of their papers before submitting a draft paper. The professor will give feedback on each written work to improve students’ writing skills. Students are required to incorporate the feedback to improve their drafts before they become final. Students will receive detailed and consistent feedback about their writing in Arabic language. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

Difference, Power, and Equity Notes: Students in this course will understand the historical process that lead to the disappearance of Arab/Berber Jews. Students also will work out alternative ways to grasp Jewish-Muslim relations beyond nostalgia and conflict. Finally, students enrolled in the course will grapple with and try to disentangle the complexity of Jewish-Muslim citizenship in both pre-colonial and postcolonial contexts.

Spring 2020

SEM Section: 01 TR 11:20 am - 12:35 pm Brahim El Guabli

ECON 214 (S) The Economics and Ethics of CO2 Offsets (WS)

Cross-listings: ECON 214 ENVI 212 POEC 214

Primary Cross-listing

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

Class Format: tutorial, meeting with the instructor in pairs for one hour each week
**Requirements/Evaluation:** a 5- to 7-page paper every other week; a 3-page written critique every other week; one re-write paper

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

**Enrollment Limit:** 10

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

**Expected Class Size:** 10

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

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

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

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

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

**Attributes:** ENVI Environmental Policy  EVST Social Science/Policy  POEC Comparative POEC/Public Policy Courses

Spring 2020

TUT Section: T1  TBA  Ralph M. Bradburd

**ECON 299 (F) Economic Liberalism and Its Critics (WS)**

**Cross-listings:** POEC 250  ECON 299  PSCI 238

**Secondary Cross-listing**

Economic liberalism holds that society is better off if people enjoy economic freedom. Its critics point to what they believe this position ignores or what it wrongly assumes, and hence, how it would make bad policy. This course explores the relationship between politics and economics by surveying influential works of political economy. Its first part examines major thinkers in relation to the historical development of capitalism in Western Europe and the United States: the classical liberalism of Adam Smith, Karl Marx’s revolutionary socialism, and the reformist ideas of John Maynard Keynes. The second part considers mid-20th-century writers who revise and critique economic liberalism from a variety of perspectives, including Friedrich Hayek, Milton Friedman, Ronald Coase, Arthur Okun, and Albert O. Hirschman. The third part surveys significant recent contributions relevant to the themes of the course, with applications to current public policy issues, including topics such as: power relations and autonomy in the workplace; asymmetric information and social insurance; economic inequality and distributive justice; equality of opportunity; the economics of health care; positional goods and the moral foundations of capitalism; economic nationalism and new trade theory; behavioral economics; finance and financial crises; and rent-seeking. The combination of the historical focus of the early part of the course with discussion of modern policy issues and debates in the latter part of the course permits you to appreciate the ongoing dialogue between classical and contemporary views of political economy.

**Class Format:** lecture/discussion

**Requirements/Evaluation:** eight short essays, several short homework assignments, and a final exam

**Prerequisites:** ECON 110 and 120 or equivalent; PSCI 201, 202, 203, or 204 (may be taken concurrently with POEC 250); open to non-majors

**Enrollment Limit:** 35

**Enrollment Preferences:** Political Economy majors and sophomores intending a Political Economy major

**Expected Class Size:** 35

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

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

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

POEC 250 (D2) ECON 299 (D2) PSCI 238 (D2)

**Writing Skills Notes:** Students write at least eight 650-word graded reaction papers, across twelve weekly opportunities, during the semester. An instructor meets with each student after the first few weeks to go over their work and to discuss methods of composition.

**Attributes:** AMST Critical and Cultural Theory Electives  POEC Required Courses

Fall 2019
ENGL 104 (F) Creative Non-fiction (WS)

In this course we will read some of the most prominent practitioners of creative non-fiction--writers like John McPhee, Joan Didion, Malcolm Gladwell, Susan Orlean, Ta-Nehisi Coates, Michael Pollan, Zadie Smith and Oliver Sacks. Students will also write in a variety of non-fiction modes--explainers, profiles, essays, memoirs. We will probe the border between invention and fact and consider the ways that narratives are constructed.

Class Format: seminar and workshop

Requirements/Evaluation: four short exercises of three pages or less; three longer assignments of five pages; and a final assignment, which is a revision and expansion of an earlier essay

Prerequisites: none

Enrollment Limit: 14

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

Expected Class Size: 14

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

Distributions: (D1) (WS)

Writing Skills Notes: Four short exercises of three pages or less; three longer assignments of five pages; and a final assignment, which is a revision and expansion of an earlier essay. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

Fall 2019

SEM Section: 01 MWF 8:30 am - 9:45 am John E. Kleiner

ENGL 105 (F)(S) American Girlhoods (DPE) (WS)

Cross-listings: WGSS 105 ENGL 105 AMST 105

Primary Cross-listing

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-year students who do not have a 5 on the AP and/or have not previously taken a 100-level English class

Expected Class Size: 19

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

Distributions: (D1) (DPE) (WS)

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

WGSS 105 (D2) ENGL 105 (D1) AMST 105 (D2)

Writing Skills Notes: Students do at least 20 pages of writing (4-5 papers) and are required to revise several papers. We also devote significant class time to talking about successful academic writing. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

Difference, Power, and Equity Notes: This course considers the construction of girlhood in the United States along the axes of race, gender, sexuality, class and more, and the literary history of who, in various moments in America, has even been allowed to claim the privileges of and/or be burdened with the idea of being a girl. It examines how girlhood is represented in relation to (in)equality and power and what kinds of literary and cultural forms writers utilize to illuminate these differences.

Attributes: AMST Arts in Context Electives
ENGL 106 (S) "Make it New": The Modernist Experiment (WS)

Cross-listings: COMP 105  ENGL 106

Primary Cross-listing

In her essay "Mr. Bennett and Mrs. Brown" (1924), Virginia Woolf proposed that around 1910 "human character" itself had suddenly changed, rendering existing conventions "in religion, conduct, politics, and literature" no longer adequate to express the new age. "And so the smashing and the crashing began. Thus it is that we hear all around us, in poems and novels . . . the sound of breaking and falling, crashing and destruction." This course will explore the effort of artists in the decade or so before and after World War I to "make it new." We will read work by Conrad, Yeats, Frost, Pound, Joyce, T.S.Eliot, Mansfield, Woolf, Faulkner, Wallace Stevens, William Carlos Williams and others, and chart the range of innovative narrative and formal strategies Modernist writers adopted in their efforts to represent consciousness, experience, memory and the objective world more fully and accurately in an era of massive social, political and technological change. We will also consider some non-print media, including developments in the visual arts from the post-impressionists through to the surrealists, the work of the Bahaus, and early experiments in film.

Class Format: seminar

Requirements/Evaluation: active class participation; three papers rising from 3-7 pages; three two-page reading responses

Prerequisites: none

Enrollment Limit: 19

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

Expected Class Size: 19

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

Distributions: (D1) (WS)

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

COMP 105 (D1) ENGL 106 (D1)

Writing Skills Notes: Three papers rising from 3-7 pages; three 2-page reading responses. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

Attributes: ENGL Literary Histories C

Spring 2020

ENGL 114 (F) Literary Speakers (WS)

The general purpose of this course is to develop students' skills as interpreters of poetry and short fiction. Its particular focus is on how--and with what effects--poets create the voices of their poems, and fiction writers create their narrators. We'll consider the ways in which literary speakers inform and entice, persuade and sometimes deceive, their audiences. Readings will include texts from various historical periods, with particular emphasis on the twentieth century (including works by James Joyce, Henry James, Vladimir Nabokov, Robert Frost, Toni Cade Bambara, Raymond Carver, and Seamus Heaney).

Class Format: seminar

Requirements/Evaluation: 5-6 papers, of varying length, spaced throughout the term (about 20 pages total); detailed feedback will be provided on each paper, along with opportunities for revision

Prerequisites: none

Enrollment Limit: 19

Enrollment Preferences: first-year students and then sophomores who have not yet taken a 100-level course in English

Expected Class Size: 19
Grading: yes pass/fail option, yes fifth course option

Distributions: (D1) (WS)

Writing Skills Notes: There will be 5-6 papers assigned, spaced evenly throughout the term, ranging in length from 1-2 pages to 5-6 pages. Detailed feedback will be provided on each paper. There will be opportunities for revisions, and for conferences before and after each paper. At least two classes during the term will be specifically devoted to issues related to paper writing.

Fall 2019
SEM Section: 01 MWF 10:00 am - 10:50 am Stephen Fix

ENGL 120 (F) The Nature of Narrative (WS)
Cross-listings: COMP 111 ENGL 120

Secondary Cross-listing

This course focuses on the nature and function of narrative using a wide range of texts from different periods, traditions and genres. We will analyze the ways in which works of fiction communicate their concerns; in other words: how do they say what they say? And why does "how" matter as much as, if not more than, "what?" We will also look at film, articles, and other relevant texts, accompanying the readings with a few pertinent theoretical texts. The authors we will study may include Homer, Cervantes, Kleist, Kafka, Zweig, García Márquez, Rankine, and Farhadi. All readings in English, although those with foreign language competency are invited to make comparisons with the original where possible.

Class Format: seminar

Requirements/Evaluation: active and meaningful class participation; two shorter papers, longer final paper including a draft workshopped in tutorial format

Prerequisites: none

Enrollment Limit: 19

Enrollment Preferences: students considering a major in Comparative Literature and/or who have studied a foreign language

Expected Class Size: 19

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

Distributions: (D1) (WS)

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

COMP 111 (D1) ENGL 120 (D1)

Writing Skills Notes: The two shorter papers will receive extensive comments from the instructor; the instructor will meet individually with students to discuss their writing after the second paper. A partial draft of the final longer paper will be workshopped with the instructor plus a peer partner in tutorials; the tutorials will provide feedback for expanding and deepening the final paper.

Attributes: FMST Related Courses

Fall 2019
SEM Section: 01 MR 2:35 pm - 3:50 pm Gail M. Newman

ENGL 125 (F) Theater and Politics (WS)
Cross-listings: THEA 125 ENGL 125

Primary Cross-listing

When Plato designed his ideal republic, he excluded theater from it, arguing that indulging in the charms of theatrical representation would make men poor governors of themselves and thus threaten the integrity of fledgling Greek democracies. In the twentieth-century, however, the work of younger artists and playwrights as diverse as Bertolt Brecht and Antonin Artaud provocatively suggested that theater itself could remedy the ills that Plato thought it aggravated by restoring to the people the productive power that the passively on-looking masses had ceded to the charisma of dictators.

Today, as rapid changes in media daily transform the way in which we experience the world and understand our place within it, artists, critics, and philosophers continue to draw on the terms of historical debates about theater in attempts to understand the political significance of technologically enhanced forms of global spectatorship, asking what becomes of the traditional roles of viewers and directors on the new world-stage, in an age when revolutions are triggered by cell phone images, but advertising campaigns are also customized to consumers based on automated scans of private
information like email. In this seminar, students take a historical approach to these urgent contemporary questions, analyzing the politics of theater in literature, criticism, film, and philosophy from antiquity to the present.

**Class Format:** seminar

**Requirements/Evaluation:** three papers of increasing length and complexity, one of which you will revise, totaling 20 pages of finished writing, and a portfolio of interpretive questions

**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, no fifth course option

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

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

THEA 125 (D1) ENGL 125 (D1)

**Writing Skills Notes:** The seminar includes extensive discussion of writing strategies throughout, frequent writing assignments, substantive feedback on writing assignments, and revision in response to that feedback.

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Fall 2019

SEM Section: 01  MWF 11:00 am - 12:15 pm  Walter Johnston

**ENGL 131 (F) All About Sonnets** (WS)

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

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

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

**Prerequisites:** none

**Enrollment Limit:** 10

**Enrollment Preferences:** first-year students

**Expected Class Size:** 10

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

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

**Writing Skills Notes:** Bi-weekly short analytic papers (1000 words) which will be critiqued in tutorial meetings and revised as needed. Bi-weekly critique of partner's paper. Regular sonnet paraphrases and or "prose sonnets" that will be critiqued for linguistic precision and succinctness.

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Fall 2019

TUT Section: T1  TBA  Alison A. Case
ENGL 132 (F) Black Writing To/From/About Prison (DPE) (WS)

Cross-listings: ENGL 132 WGSS 132

Primary Cross-listing

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. The primary project in this course is the development of open letter writing skills. This epistolary form allows both for the intimate engagement of individual, familiar contact and the deft inclusion of targeted eavesdroppers in order to raise the consciousness of listeners and affirm the value of personal relationships. Course texts will include letters to and from prison; documentaries; selections from anthologies like If They Come in the Morning and Captive Genders: Trans Embodiment and the Prison Industrial Complex; autobiographies like that by Malcolm X, Waldah Imarisha, and Assata Shakur; poetry by Ericka Huggins, Huey Newton, and Terrance Hayes; and critical interventions by scholars like Nikki Jones, Victor Rios, Michelle Alexander, and Angela Davis. We will also look at contemporary groups organizing around abolition and prisoner support including Critical Resistance, Photos From Solitary, and TGIJP (Transgender Gender Variant Intersex Justice Project).

Class Format: seminar discussion, engagement with guest speakers, engagement with Special Collections

Requirements/Evaluation: four open letters developed with critical feedback (4-5 pages), a twice weekly question diary, an organization report and presentation, a collectively decided project

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, no fifth course option

Distributions: (D1) (DPE) (WS)

This course is cross-listed and the prefixes carry the following divisional credit:
ENGL 132 (D1) WGSS 132 (D2)

Writing Skills Notes: Open letters are a mainstay of black literature allowing for intimate engagement of the individual and the deft inclusion of targeted eavesdroppers to raise the consciousness of listeners and affirm the value of personal relationships. Students will learn to write letters with purpose to facilitate a felt relationship to the topic; enhance writing skills including achieving clarity and aesthetic value; practice curation of references. Four 5-page letters with rigorous feedback to sharpen form.

Difference, Power, and Equity Notes: This class studies the historical development of mass incarceration of black folk from its roots in American slavery and white supremacist policy. This class also studies the impact of the prison industrial complex on transgender and queer folk in reproducing gender binaries and sexual abuse in and outside prison walls. The politics of prison abolition and gender self determination present critical interventions into the hegemonic structures of normalized racial dominance and gender oppression.

Attributes: ENGL Literary Histories C

Fall 2019
SEM Section: 01 MW 7:00 pm - 8:15 pm Ianna Hawkins Owen

ENGL 138 (S) What is a Self? Investigations in Literature, Philosophy, and Psychology (WS)

The experience of having a self (or a subjective point of view) informs and colors literally everything we think, see, and feel. And yet what, exactly, is a self? Is it the unchanging essence of who we are as individuals (like what Christians call the soul)? Or is it the historically contingent product of ever-changing cultural and political forces (like the media, gender norms, and ideologies about race, to name just a few)? Or, perhaps, is the belief that we have a self just one big illusion, as the Buddha suggested millennia ago and as modern philosophers and neuroscientists have argued in their own different idioms more recently? In this class, we'll explore the deep mystery of human existence that we call "the self" or "subjectivity," looking at various attempts to capture, represent, and explain it. Our investigations will be wide-ranging, looking at examples from literature, philosophy, religion, and psychology. Works we will study include: Tim O'Brien's The Things They Carried, Toni Morrison's Beloved, Ta-Nehisi Coates' Between the World and Me, Paul Kalanithi's When Breath Becomes Air, and theoretical writings on the self by Plato, Descartes, Thoreau, Sartre, and Bruner, among others. Students who genuinely find the experience of the self puzzling and fascinating will get the most out of this class. Bring an open mind about what it is to have a mind in the first place.

Class Format: seminar

Requirements/Evaluation: four analytical papers totaling 20 pages; active class participation; participation in other short writing assignments
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, no fifth course option
Distributions: (D1) (WS)
Writing Skills Notes: Four 5-page essays in multiple drafts. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.
Attributes: PHIL Related Courses

Spring 2020
SEM Section: 01    TF 2:35 pm - 3:50 pm    Bernard J. Rhie

ENGL 139  (S) Living a Feminist Life  (DPE) (WS)
Cross-listings: ENGL 139  COMP 139  WGSS 139
Primary Cross-listing
The course invites students to consider the range of ways in which "knowledge" about women's, femme's and non-binary lives has been constructed in text, and how this knowledge determines and impacts the we have and make. The first half of the course is organized around a deep reading of Sara Ahmed's recent theoretical book, Living a Feminist Life, while the second half of the course will examine a spectrum of women's life writing-poetry, music, journalism, theory, and memoir-to discover how text continues to shape feminist lives, and how femmes' lived experience in turn shapes feminist discourse. Course materials for the second half of the semester will be generated in part through discussion and students' suggestions. Key texts will include Jamaica Kincaid's A Small Place, Audre Lorde's Sister Outsider, Djamila Bouacha's memoir, Ana Lily Amirpour's film A Girl Walks Home Alone at Night, Sara Ahmed's Living a Feminist Life, Valerie Solanas's SCUM Manifesto, and bell hooks's Teaching to Transgress. In their writing for this course, students will consider how their own intimate relationships-with parents, partners, children, neighbors, or friends-can become sites of feminist activism, and sources of strength and knowledge to be carried into the broader world of public engagement and intervention. In the final weeks of the course, we will collectively interrogate the (false) boundary between writing and living as modes of feminist praxis.
Class Format: Seminar
Requirements/Evaluation: five short written assignments and one final research project
Prerequisites: None
Enrollment Limit: 19
Enrollment Preferences: None
Expected Class Size: 19
Grading: no pass/fail option, yes fifth course option
Distributions: (D1) (DPE) (WS)
This course is cross-listed and the prefixes carry the following divisional credit:
ENGL 139 (D1) COMP 139 (D1) WGSS 139 (D2)
Writing Skills Notes: This course will center writing and research skills with at least one session per week devoted to ladder development and revision. Five short papers (3-4 pages) with one revision (5-6 pages) as well as a bibliography and final research paper (12-15 pages).
Difference, Power, and Equity Notes: This course will examine the generative intersectional site of feminism, antiracism, and anticapitalism to provide an alternative introduction to feminist thought, writing, and practice. The syllabus centers women and femme writers of color.
Attributes: ENGL Literary Histories C

Spring 2020
SEM Section: 01    Cancelled

ENGL 151  (S) Reading and Writing Science Fiction  (WS)
This course will explore some of the themes and techniques of modern science fiction by examining a range of published stories, while at the same time making some new stories of our own. Writers of fiction and non-fiction often watch each other with suspicion, as if from opposing sides of an obvious frontier. Though the goals of both forms of writing—lue the disciplined articulation of brainy thoughts and mighty feelings—are similar, there is a tendency in both camps to think their methods different and exclusive. The conceit of this class is to imagine that constructing a plot and constructing an argument, say, are complementary skills, and that the tricks and techniques of one type of writing can profitably be applied to the other. With this in mind, the class is made of two strands twisted together—a creative writing workshop and a course in critical analysis. There will be short weekly assignments in both types of writing, as well as two larger projects: an original science fiction short story and an interpretive/analytical essay. Assigned readings will include stories and essays by Terry Bisson, Octavia Butler, Samuel R. Delany, Karen Joy Fowler, Carol Emshwiller, and John Crowley, among many others.

**Class Format:** discussion/seminar

**Requirements/Evaluation:** active participation in class and about thirty pages of writing, both critical and creative; two 12- to 20-page writing assignments (short story and analytical/interpretive essay), with revisions; half-dozen shorter writing assignments, plus written responses

**Prerequisites:** none

**Enrollment Limit:** 19

**Enrollment Preferences:** first-year students

**Expected Class Size:** 19

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

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

**Writing Skills Notes:** This course will require two long writing assignments, twelve to twenty pages, one critical and one creative, each of which will go through an extensive revision process. In addition, I will assign a half-dozen shorter assignments of both types (critical and creative) and single-page critical responses to all workshopped assignments, for a total of thirty or so pages of required writing. A crucial component of the course will be its attention to writing style, strategy, and organization.

Spring 2020

**SEM Section:** 01  TF 2:35 pm - 3:50 pm  Paul C. Park

**ENGL 153 (S) Androids, Cyborgs, Selves (WS)**

**Cross-listings:** STS 153  ENGL 153

**Primary Cross-listing**

In this expository writing course, we will analyze and argue about how near-human and partly human bodies appear in fiction and film. When do these bodies improve the spaces in which they appear? When do they threaten them? How are they gendered, how are they raced, and why? What do they desire? Authors in different cultural and technological contexts have imagined not-quite-human selves for different ends and in different ways. Together we will develop our ideas on these topics in clear, strong prose. We will also ask how artists have cast human identities into foreign materials and media, and study the distortions and revelations that result. During museum visits at WCMA, students will use examples of self-portraiture, electrified bodies, and aspirational bodies to explore the representation, imitation, and abstraction of selves. Because this is an expository writing seminar, we will spend half or more of our class time discussing and practicing writing skills.

**Class Format:** seminar

**Requirements/Evaluation:** five response papers (500 words); four essays (1200-1500 words, each in two drafts); class participation

**Prerequisites:** none

**Enrollment Limit:** 12

**Expected Class Size:** 12

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

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

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

STS 153 (D2) ENGL 153 (D1)

**Writing Skills Notes:** This expository writing course is dedicated to facilitating real improvement in students' written work. Students write five response papers and four five-page essays (in two drafts) over the course of the semester, receiving substantial instructor feedback on all. Students
will practice: drafting, revising, and responding to critique; writing appropriately for given occasions and audiences; grounding their writing in close, analytical reading; and acknowledging sources.

Spring 2020

SEM Section: 01    TR 8:30 am - 9:45 am     Ezra D. Feldman

ENGL 162 (F) Robots, Puppets, and Dolls  (WS)

Is Pinocchio alive? How about the Terminator, or the operating system in Her? This course explores our persistent interest in human simulacra (robots, puppets, dolls; but also automata and cyborgs) and what they suggest about human identity, independence, and free will. We'll look at a wide range of simulacra as they appear in literature, film, and, increasingly, in the actual world ("reborn" dolls, therapy robots). We will frame our explorations with readings in artificial intelligence, neurology, and psychoanalysis (Freud on the uncanny; Winnicott on transitional objects). Throughout, we will wonder: why this fascination with the almost living? How is it that we often care more for Wall-E or the Velveteen Rabbit than we do for many real people?

Class Format: seminar

Requirements/Evaluation: students write five essays over the course of the term, in addition to a number of ungraded but required exercises

Prerequisites: none

Enrollment Limit: 19

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

Expected Class Size: 19

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

Distributions: (D1) (WS)

Writing Skills Notes: The course requires frequent and serious written work: six exercises, and five essays of between 750 and 1500 words, over the course of the semester. All the essays receive letter grades. All of the essays receive written comments addressed to their design and execution.

Fall 2019

SEM Section: 01    TR 11:20 am - 12:35 pm     Shawn J. Rosenheim

ENGL 205 (F) The Art of Poetry: The History and Theory of Lyric  (WS)

"If I read a book and it makes my whole body so cold no fire can ever warm me I know that is poetry. If I feel physically as if the top of my head were taken off, I know that is poetry. These are the only way I know it. Is there any other way?" This excerpt from a letter by Emily Dickinson indicates both the particular pleasures of reading poetry, and also the persistent difficulty of defining poetry as a genre. In this course, we will train our focus on lyric poetry in particular, tracing its long history as well as trends in the theory of lyric. We'll begin by uncovering the roots of lyric in antiquity before shifting our focus to the development of lyric in English. We'll read closely the work of such poets as Wyatt, Donne, Wordsworth, Keats, Hopkins, and Dickinson before turning to questions of lyric in the 20th and 21st centuries. Along the way, we'll examine the trends in criticism responsible for the conflation of lyric and poetry in our time, and will get a strong sense of the current state of lyric theory.

Class Format: seminar

Requirements/Evaluation: frequent short writing assignments totaling 20+ pages, thoughtful participation in discussions

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

Enrollment Limit: 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, no fifth course option

Distributions: (D1) (WS)

Writing Skills Notes: Frequent informal writing assignments and two formal papers: one (5-7 pages) due at the midterm, and one final paper (10-12 pages), in preparation for which students will submit a proposal and meet with the professor as their research develops. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

Attributes: ENGL 200-level Gateway Courses
ENGL 206  (F)  We Aren't The World: “Global” Anglophone Literature and the Politics of Literary Language  (DPE) (WS)
An eighteenth-century diplomat once referred to the British colonies as a "vast empire on which the sun never set," and at the time, he was right: the
British controlled an enormous portion of the globe for nearly three centuries, from the Caribbean to South Asia, from Oceania to Africa. One outcome
of this vast empire was the creation of a rich and diverse literary tradition in the English language--now called Anglophone literature--from far-flung
places around the globe. This course will introduce students to select works of global Anglophone literature in the twentieth century, and consider the
ways in which writers from around the world have used a variety of literary forms, such as the bildungsroman, national allegory, and testimony, to
participate in and reshape conversations about culture, globalization, aesthetics, and politics. Readings will include novels, poetry, short stories, and
film by writers including Kipling, Kincaid, Achebe, Rushdie, Conrad, Coetzee, and Roy, among others. The course will expose students to a variety of
global English idioms, as well as literary traditions from, or in conversation with, non-Western countries.
Class Format: seminar
Requirements/Evaluation: four short papers (5 pages), a presentation, and a final research project
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: potential English majors and those who have yet to take a Gateway course
Expected Class Size: 19
Grading: no pass/fail option, yes fifth course option
Distributions: (D1) (DPE) (WS)
Writing Skills Notes: Students will write daily in class, submit four short (5-page) and one longer paper (10-page), as well as reading questions
before each class. At least one class session per week will center writing skills and revision.
Difference, Power, and Equity Notes: This course will introduce students to the colonial legacies of literary language politics. Authors represent a
range of literary traditions from West Africa to the Caribbean to South and South East Asia and beyond. Class discussion will also focus on issues of
gender, race, and class in imperial history and neoimperialism.
Attributes: ASAM Related Courses ENGL 200-level Gateway Courses ENGL Literary Histories C
This course is cross-listed and the prefixes carry the following divisional credit:
ENGL 209 (D1) COMP 265 (D1)

**Writing Skills Notes:** Informal writing before every class (about 500 words); three 6-page essays, plus a lead-in assignment on which the professor comments; two special writing sessions; fifteen pages of writing advice. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

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

Spring 2020
SEM Section: 01  TF 1:10 pm - 2:25 pm  Christian Thorne

**ENGL 218 (S) Gender and Sexuality in the Neo-slave Narrative**  (DPE) (WS)

**Cross-listings:** WGSS 218  AMST 218  ENGL 218  AFR 218

**Primary Cross-listing**
Hortense Spillers has noted that ex-slave Harriet Jacobs, “between the lines of her narrative, demarcates a sexuality that is neuterbound” and we live with the aftermath of her observation. "Ungendering," one of the transformations undergone by bodies subjected to the Middle Passage, is one of the keywords that forms the foundation for a conversation about slavery, blackness, gender, sexuality, and archive. Throughout this course we will wrestle with the questions: How does the designation "slave" rupture, reify, or expand our understandings of sexuality and gender? What conditions have necessitated the neo-slave narrative form? Texts include: slave narratives and neo-slave narratives in the forms of novels, visual art, and film. Course texts include: Octavia E. Butler's Kindred, Jewelle Gomez's Gilda Stories, Glenn Ligon's "Runaways", and Jordan Peele's Get Out. Critical theories of blackness, gender, and sexuality are also central texts in this course including that by Darieck Scott, Saidiya Hartman, Hortense Spillers, Matt Richardson, and others. Given that neo-slave narratives intervene in the sexual and gendered silences of slave narratives and the power relations that produced them, students who are hesitant to study sexual violence might consider taking another course.

**Class Format:** seminar

**Requirements/Evaluation:** mandatory participation in discussion, four papers including one critical revision (total 20 pages), keyword glossary

**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:** sophomores

**Expected Class Size:** 19

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

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

This course is cross-listed and the prefixes carry the following divisional credit:
WGSS 218 (D2) AMST 218 (D2) ENGL 218 (D1) AFR 218 (D2)

**Writing Skills Notes:** Three thesis papers at 5 pages each (each receiving critical feedback from professor); one thesis paper revision with critical feedback from professor and peers including one letter of revision explaining the student's revision process; one keyword glossary where students develop rigorous definitions of course key terms; one roundtable discussion based on the final paper. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

**Difference, Power, and Equity Notes:** This course examines the work of black writers and artists engaged with the archival silences imposed by the power dynamics of racial hierarchy which constrained the birth of African American literature (the slave narrative). In particular, we examine the meaningful/willful/and censorial omissions that shape the treatment of gender and sexuality in these texts including and especially the silences around sexual abuse and sexual assault practiced by beneficiaries of white supremacy.

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

Spring 2020
SEM Section: 01  TR 11:20 am - 12:35 pm  Ianna Hawkins Owen

**ENGL 222 (S) Lyric Poetry**  (WS)
The goal of this writing-skills gateway course is to advance our abilities as rigorous, subtle, and imaginative interpreters of poetry. Our focus will be on lyrics—relatively short poems in which a single speaker describes (often in intense language) his or her emotions, attitudes, or state of mind. Our readings will be drawn from a range of historical periods from the seventeenth century forward, with particular emphasis on poems written since the mid-nineteenth century. Among the poets likely to be studied are: Jonson, Gray, Wordsworth, Coleridge, Keats, Dickinson, Hardy, Owen, Yeats, Auden, Frost, and Heaney. We will also discuss works by two poets at Williams: Lawrence Raab and Jessica Fisher.

Class Format: seminar

Requirements/Evaluation: active participation in seminar discussions, and four or five papers (about 20 pages total)

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: sophomores and first-year students who have not yet taken an ENGL Gateway course

Expected Class Size: 19

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

Distributions: (D1) (WS)

Writing Skills Notes: There will be 4-5 papers assigned, ranging in length from 4-6 pages, spaced evenly throughout the term. Total writing will be 20 pages or more. Detailed feedback will be provided on each paper. There will be opportunities for revisions, and for conferences before and after each paper.

Attributes: ENGL 200-level Gateway Courses

ENGL Literary Histories B

Spring 2020

SEM Section: 01 MWF 10:00 am - 10:50 am Stephen Fix

ENGL 228 (S) The Renaissance in England and the European Continent: Self and World (DPE) (WS)

Cross-listings: COMP 230 ENGL 228

Primary Cross-listing

At the same time as the individual human being in possession of a distinctive personality was taking on enormous importance in politics, philosophy, literature, and the visual arts, early modern Europeans were encountering unprecedented levels of cultural diversity. In this interdisciplinary course, we will consider these two developments both separately and together. As Renaissance humanists were acquiring a sophisticated understanding of the distance between the present and various European pasts (the recent medieval past and the remote history of antiquity), they were also coming into contact with non-European cultures in Africa, the Americas, and Asia via trade and economic development, imperial expansion, and religious conversion. Always at stake in these encounters was the question of who counted as an individual; the self was not considered to be intrinsic to human nature but rather the product of historical and cultural developments. Themes will include religious pluralism, the sacred and the secular, vernacularity, exploration and empire, the relationship between mind and body, slavery, trade, wealth, gender, self-fashioning, and style. We will consider such English writers as the Pearl poet, More, Marlowe, Spenser, Shakespeare, Browne, and Milton; such continental intellectuals as Descartes, Erasmus, Las Casas, and Castiglione; and such continental artists as Michelangelo, Velázquez, Bruegel, and Rembrandt.

Class Format: seminar

Requirements/Evaluation: five 4-page papers, in-class presentation, thoughtful participation in discussions

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

Enrollment Limit: 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) (DPE) (WS)

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

COMP 230 (D1) ENGL 228 (D1)

Writing Skills Notes: The course asks students to write five four-page papers and offers exposure to a range of humanistic modes, from close reading to visual analysis to the exposition of philosophical claims. One paper will involve independent research. The instructor will provide frequent and extensive written feedback on student work. Students will receive from the instructor timely comments on their writing skills, with suggestions for
improvement.

**Difference, Power, and Equity Notes:** This course examines the role of historical and cultural difference within and beyond Europe at the very beginning of globalization. Students will become acquainted with the origins of colonialism and the global traffic in slaves, as well as with the complex role of writers and intellectuals in questioning, defending, and imagining these practices. We will consider the epistemological challenges of accessing the testimony of subordinated persons.

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

Spring 2020

SEM Section: 01  TR 9:55 am - 11:10 am  Emily Vasilisauskas

**ENGL 230 (F) Introduction to Literary Theory (WS)**

**Cross-listings:** ENGL 230 COMP 240

**Primary Cross-listing**

This course introduces students to some of the most significant and compelling trends in modern criticism—such as gender and postcolonial theory, deconstruction, sociological analysis, and psychoanalytic criticism—in an applied, hands-on way. The course will engage a range of primary texts from Shakespeare to Hitchcock by way of varied theoretical approaches. Can *Othello*, for instance, be read as a feminist text? A site of class struggle? A staging of the relationship between language and the unconscious? The course aims both to make familiar some of the critical methods students are likely to encounter in the field of literary studies these days, and to show how such methods can transform our understanding of a text, opening surprising possibilities even in familiar works. In the process, the course will also raise broader questions about the imperatives and usefulness of literary theory in relation to texts and worlds.

**Class Format:** discussion seminar

**Requirements/Evaluation:** frequent short papers totaling 20 pages

**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, no fifth course option

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

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

ENGL 230 (D1) COMP 240 (D1)

**Writing Skills Notes:** The course fulfills the writing skills requirement by asking students to complete four five-page papers evenly spaced over the course of the semester, providing an opportunity for revision. Each paper will receive full comments on writing and argumentation, as well as on content.

**Attributes:** AMST Critical and Cultural Theory Electives ENGL Criticism Courses ENGL 200-level Gateway Courses

Fall 2019

SEM Section: 01  MWF 11:00 am - 12:15 pm  Christopher L. Pye

**ENGL 233 (S) Great Big Books (WS)**

**Cross-listings:** COMP 293 ENGL 233

**Primary Cross-listing**

Some of the greatest novels are really, really long-so long that they are too seldom read and taught. This course takes time to enjoy the special pleasures of novels of epic scope: the opportunity to immerse oneself in a wide and teeming fictional world; to focus sustained attention on the changeable fortunes of characters and societies over a long span of time; to appreciate the detailed grounding of lives in their social environment and historical moment; to experience the leisurely and urgent rhythms, with their elaborate patterning of build-ups and climaxes, that are possible in such works. We will read but two novels, both preoccupied with the disruption and evolution of lives and loves at moments of historic upheaval: *War and Peace* (1869), Leo Tolstoy's epic of the Napoleonic Wars, and *Parade's End* (1924-28), Ford Madox Ford's modernist masterpiece about World War I
and its traumatic impact on English social life. Set a century apart, the novels are distinguished by vivid and scrupulous representation of their respective wars, by their shrewd accounts of political and social pressures informing the crises, and by their insight into the struggles of those whose lives are engulfed in global crisis. Tolstoy's and Ford's approaches to fictional representation, however, provide intriguing contrasts: one favors the lucidity of classic realism, the other the challenges of modernist innovation; one deploys a single multiplot novel, the other a tetralogy of shorter novels developing a single plot. We will discuss the differing strategies and effects of these two approaches, as well as the more general difficulties of reading and interpreting long fiction.

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 English course, or a score of 5 on the Advanced Placement examination in English Literature or a 6 or 7 on the International Baccalaureate

Enrollment Limit: 19

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

Expected Class Size: 19

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

Distributions: (D1) (WS)

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

COMP 293 (D1) ENGL 233 (D1)

Writing Skills Notes: Four 5-page papers, two of them submitted in both a draft and a revision; two mandatory paper conferences; occasional in-class discussion of issues of writing and argumentation.

Attributes: ENGL 200-level Gateway Courses ENGL Literary Histories B

Spring 2020

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

ENGL 238  (S)  Key Topics in Literary Theory: The "Critique of the Subject"  (WS)

This course will introduce students to one of the core topics in the field of literary theory: the "critique of the subject." Is the "subject" (i.e. the "self", what we refer to when we use the word "I") coherent, bounded, and autonomous, like what Christians mean when they speak of the soul? Or is the subject, rather, the contingent product of historical and political forces (like the media, gender norms, and beliefs about race, property, and the law)? Is language best thought of as something humans use to express their thoughts to communicate with one another? Or is language, rather, something which shapes and determines the very forms that human subjectivity can take in the first place? Is "the subject" really real? Or is our sense of self ultimately just an illusion: an effect of language, power, or history? We will consider all these possibilities, and more. We will begin the course by reading classical accounts of subjectivity by Descartes, Kant, and Husserl, before studying a dizzying array of theoretical "critiques" of this philosophical tradition. Not only will the sheer variety of theories be somewhat dizzying, many of the theories themselves are truly mind-blowing (in the best sense), many of them totally upending our sense of what it means to have a self or to think of ourselves as human in the first place. By the end of the semester, students will be familiar with versions of the "critique of the subject" that are associated with a number of influential theoretical approaches, including: phenomenology, psychoanalysis, Marxism, feminism, deconstruction, New Historicism, postcolonial theory, and queer theory. We will read a few literary texts in tandem with various theories, but students should know that the emphasis throughout will fall squarely on the theoretical texts themselves: in particular, how to understand them, how to write about them, and how to put radically different theories in meaningful conversation with one another.

Class Format: Seminar

Requirements/Evaluation: 4 papers totaling about 20 pages; engaged participation in class discussions

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

Enrollment Limit: 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, no fifth course option

Distributions: (D1) (WS)
ENGL 244 (F) Interpreting Film (WS)
From the earliest days of narrative film, it was clear that the new medium enjoyed an unparalleled capacity to absorb spectators in the shear passive enjoyment of the cinematic spectacle, so for many viewers cinema has seemed naturally to be a form of entertainment rather than an art form or a medium for exploring ideas. But not only have entertaining "movies" and artistic "films" always co-existed amicably, but in many cases have coincided: some of the greatest works of cinematic art first billed themselves unassumingly as enjoyable diversions. In order to appreciate the aesthetic and intellectual richness of such films, one must learn to "read" their crucial scenes closely, analyzing their visual and auditory language as well as their dramatic content, and must learn to interpret their surprisingly complex larger patterns of thought. This tutorial offers concrete training in both of these skills. During the first four weeks, students will write and discuss short weekly papers analyzing key sequences of a film, learning to identify diverse cinematic effects in order to illuminate dramatic patterns. During the last six weeks of the semester each student in a tutorial pairing will write a longer interpretive paper in alternate weeks, learning to construct fuller arguments addressing the whole of a film. Most films will be drawn from classical Hollywood cinema of the 1930s and 1940s, but we will also study European, Indian, and Japanese films. Readings during the first part of the semester will concern technical features of cinema; later readings will address larger interpretive issues (e.g., patterns in film genres, such as the nature of the gangster as a tragic hero; or social issues reflected in films, such as the newly empowered roles of women during the early 1940s and their influence in shaping the dangerous heroines of film noir).

Class Format: Tutorial
Requirements/Evaluation: six short (2- to 6-page) papers and three short responses to one's partner's paper, totalling 25 pages of writing; active, sustained participation in tutorial discussions
Prerequisites: a 100-level English course, or a score of 5 on the Advanced Placement examination in English Literature or a 6 or 7 on the International Baccalaureate
Enrollment Limit: 10
Enrollment Preferences: sophomores and first-year students who have satisfied or placed out of the English Department's 100-level prerequisite
Expected Class Size: 10
Grading: no pass/fail option, no fifth course option
Distributions: (D1) (WS)
Writing Skills Notes: Tutorial--constant writing and critique. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.
Attributes: ENGL Literary Histories C

Fall 2019
TUT Section: T1 TBA Stephen J. Tifft

ENGL 246 (S) The Love of Literature (DPE) (WS)
If love "makes the world go 'round," then literature, love's chronicler, may contain the key for understanding this world-formative passion. In this seminar, we will explore representations of love in works of poetry, drama, prose fiction, and philosophy from antiquity to the present. From the philosophical love extolled in Plato's dramatic dialogue The Symposium to the Christian love of Paul's epistles; the Romantic love of Goethe's Elective Affinities to the modern love of Woolf's To the Lighthouse and beyond, we will see how love, like literature, at once reflects and produces historically significant changes in the ways that human beings relate to one another, to themselves, and to the world in which they live. In addition to the authors already mentioned, readings may include literary works by Virgil, Mary Shelley, Wordsworth, Baldwin, and theoretical works by Freud, Foucault, and Luhmann.

Class Format: seminar
Requirements/Evaluation: three papers of increasing length and complexity, totaling 20 pages of finished writing
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: those interested in majoring in English

Expected Class Size: 19

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

Distributions: (D1) (DPE) (WS)

Writing Skills Notes: The seminar includes extensive discussion of writing strategies throughout, frequent writing assignments, and substantive, writing-strategies focused feedback on writing assignments.

Difference, Power, and Equity Notes: The course materials and discussion emphasizes questions of gender, sexuality, and race.

Attributes: ENGL Criticism Courses  ENGL 200-level Gateway Courses  ENGL Literary Histories B

Spring 2020
SEM Section: 01    MWF 11:00 am - 12:15 pm     Walter Johnston

ENGL 258  (S)  Poetry and the City  (WS)

In this course we will consider poems generated out of the experiences of urban life. The city provides for poets a vivid mental and imaginative landscape in which to consider the relation of vice and squalor to glamour; the nature of anonymity and distinction; and the pressure of myriad bodies on individual and mass consciousness. We will explore ways in which the poet's role in the body politic emerges in representations of the city as a site both of civilized values and/or struggles for power marked by guile and betrayal. Taking into account the ways in which cities have been transformed over time by changing social and economic conditions, we will consider such issues as what the New York of the 1950s has to do with the London of the late eighteenth and early nineteenth centuries, and why poetry as a genre might be particularly suited to representing the shifting aspects and populations of urban life. Poets will include Dante, Pope, Swift, Blake, Wordsworth, Whitman, Baudelaire, Yeats, Crane, Moore, Hughes, Brooks, Lorca, Bishop, Ginsberg, Baraka, Ashbery, Yau, Bitsui, Rankine, and Diaz. We will also draw on essays by Simmel, Benjamin, Williams, and Canetti, photographs by Hines, Weegee, Abbott, and Nishino; the blues, as sung by Holliday and Vaughan; and films such as Man with a Movie Camera, Rear Window, and Breathless.

Class Format: discussion-based seminar

Requirements/Evaluation: class participation; the course will require four 5-page essays in multiple drafts

Prerequisites: 100-level English course or a 5 on the literature component of the AP exam, or permission of the instructor

Enrollment Limit: 19

Enrollment Preferences: first-year and sophomore students who are thinking of majoring in English

Expected Class Size: 19

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

Distributions: (D1) (WS)

Writing Skills Notes: The course will require four 5-page essays in multiple drafts. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

Attributes: AMST Arts in Context Electives  ENGL 200-level Gateway Courses  ENGL Literary Histories B

Spring 2020
SEM Section: 01    MR 2:35 pm - 3:50 pm     Anita R. Sokolsky

ENGL 266  (F)  Postmodernism  (WS)

Cross-listings: COMP 231  ENGL 266

Secondary Cross-listing

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

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

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

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

Enrollment Limit: 10

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

Expected Class Size: 10

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

Distributions: (D1) (WS)

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

COMP 231 (D1) ENGL 266 (D1)

Attributes: ENGL Criticism Courses

Fall 2019

TUT Section: T1 TBA Christopher A. Bolton

ENGL 273 (S) Detectives Without Borders (DPE) (WS)

Cross-listings: ENGL 273 COMP 273

Secondary Cross-listing

Why is detective fiction so popular? What explains the continuing multiplication of mystery novels despite the seemingly finite number of available plots? This course will explore the worldwide fascination with this genre beginning with European writers before turning to more distant detective stories from around the world. The international scope of our readings will highlight how authors in different countries have developed their own national detective typologies while simultaneously responding to the international influence of the Anglo-American model. At the same time the readings will trace the evolution of the genre from the classical Sherlock Holmes model through later iterations, including golden age, hard-boiled, police procedural, female detective types, and more. Alongside fictional narratives, essays on the genre will provide the theoretical ground for our investigation. Our international journey will begin in England and the United States (G.K. Chesterton, Robert Knox and Edgar Allan Poe) and continue through Japan (Edogawa Rampo), France (Georges Simenon), Italy (Andrea Camilleri), Argentina (Jorge Luis Borges), and beyond. As we journey around the world, we will look at the possibility of reading detective fiction through the categories of gender, postcolonial, and race studies. Film adaptations of the novels we read, TV shows and films noir will also be included in the course material. All readings will be in English.

Class Format: seminar

Requirements/Evaluation: short papers, one research paper, oral presentations, midterm, class participation

Prerequisites: none

Enrollment Limit: 19

Enrollment Preferences: Comparative Literature and English majors

Expected Class Size: 15

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

Unit Notes: COMP core course

Distributions: (D1) (DPE) (WS)

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

ENGL 273 (D1) COMP 273 (D1)

Writing Skills Notes: This is a writing skills course which requires weekly short papers, blog entries and three 5- to 7-page papers which will test students' ability in close-reading, comparative readings and research analysis. I will provide written feedback regarding grammar, style, and argument.
Difference, Power, and Equity Notes: A significant part of the course addresses issues of post-colonial critical theory, by including crime fiction from non-Western countries (South Africa, Japan, Brazil, Argentina). The post-colonial reading of those novels is supported by the reading of post-colonial theory such as (Frantz Fanon and Edward Said). The issue of gender inequalities is central to the course. Women and LGBTQ detectives are included in the syllabus.

Spring 2020
SEM Section: 01  MR 2:35 pm - 3:50 pm  Michele Monserrati

ENGL 275 (S) Southern Literary Aesthetics  (DPE) (WS)

Cross-listings: AFR 275  AMST 276  ENGL 275

Primary Cross-listing

Hip-Hop artists signify as "the dirty South" the distinct sounds, rhythms, landscapes, gestures, desires as well as frustrations of Black residents living in the southernmost regions of the U.S. American continent. In this course, students will examine what the South means to American concepts and how the South is used to make meaning in literature, music, art, digital archives, and film. We will give particular attention to how representations of the South are informed by region, gender, sexuality, and class. At the end of the course, students will be able to identify Black southern aesthetics across various genres and mediums with attention to historical and regional specificity despite the opacity of these categories. Potential artists include Jean Toomer, Alice Walker, Ernest Gaines, William Faulkner, Jesmyn Ward, Zora Neale Hurston, Natasha Trethewey, E. Patrick Johnson, Trudier Harris, Kiese Laymon, Julie Dash, Spik Lee, Askia Muhammad Touré, Alexis Pauline Gumbs, Alison Janae Hamilton, Outkast, DJ Khalid, Beyoncé Knowles, and Solange Knowles.

Class Format: Seminar

Requirements/Evaluation: four or five writing assignments that total about 20 pages; discussion facilitation

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-years and sophomores

Expected Class Size: 19

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

Distributions: (D1) (DPE) (WS)

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

AFR 275 (D2) AMST 276 (D2) ENGL 275 (D1)

Writing Skills Notes: Students will develop a writing practice through short in-class assignments that culminate in four or five formal submissions. Students will receive group as well as one-on-one feedback on useful writing principles. Feedback will focus on structure, style, argumentation, and audience.

Difference, Power, and Equity Notes: Students will analyze the "shaping of social differences, dynamics of unequal power, and processes of change" in the South. Students will discover how region impacts race, gender, sexuality, and class.

Attributes: ENGL 200-level Gateway Courses

Spring 2020
SEM Section: 01  TR 9:55 am - 11:10 am  Kimberly S. Love

ENGL 320 (S) Marlowe and Shakespeare  (WS)

Cross-listings: ENGL 320  THEA 320

Primary Cross-listing

In 1586, at the age of twenty-three, Christopher Marlowe wrote Tamburlaine the Great. Over the next six years-probably while moonlighting as a government spy-he went on to produce some of the strangest and also most influential works of English drama. Then in 1593, Marlowe was murdered, stabbed through the eye in a tavern brawl. It is often said that Marlowe's early death, no less than his early success, made the work of Shakespeare possible. In this class we will read Marlowe's Edward II, the first popular history play in English, and Shakespeare's Richard II; The Jew of Malta and
The Merchant of Venice; Doctor Faustus and Macbeth. We will look at ways in which Marlovian preoccupations—with lurid violence, with debasement, with self-invention-resurfacing in Shakespeare, in new forms. In the process we will also take up more general questions of literary influence: What do writers borrow from each other? And how does the knowledge of indebtedness—shared to varying degrees—with an audience—affect the meaning and impact of their work? Critical readings will include essays by Harry Levin, Julia Lupton and Stephen Greenblatt.

Class Format: Seminar

Requirements/Evaluation: two 5- to 7-page papers; a ten page final paper

Prerequisites: 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: 20

Enrollment Preferences: English majors

Expected Class Size: 15

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

Distributions: (D1) (WS)

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

ENGL 320 (D1) THEA 320 (D1)

Writing Skills Notes: Two 5- to 7-page papers. A 10-page final paper. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

Attributes: ENGL Literary Histories A

Spring 2020

SEM Section: 01 MWF 11:00 am - 12:15 pm John E. Kleiner

ENGL 374 (S) Mysticism: Vision, Writing, History (WS)

Cross-listings: ENGL 374 REL 374 COMP 352

Primary Cross-listing

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

Class Format: Tutorial

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

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

Enrollment Limit: 10

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

Expected Class Size: 10

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

Distributions: (D1) (WS)

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

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

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

Attributes: ENGL Literary Histories A
ENVI 212 (S) The Economics and Ethics of CO2 Offsets (WS)

Cross-listings: ECON 214  ENVI 212  POEC 214

Secondary Cross-listing

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

Class Format: tutorial, meeting with the instructor in pairs for one hour each week

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

Prerequisites:  ECON 110 or the equivalent, permission of instructor

Enrollment Limit: 10

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

Expected Class Size: 10

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

Distributions:  (D2) (WS)

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

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

Attributes: ENVI Environmental Policy  EVST Social Science/Policy  POEC Comparative POEC/Public Policy Courses

Spring 2020
TUT Section: T1  TBA  Ralph M. Bradburd

ENVI 240 (F) Conservation and Climate Change (WS)

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

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:  ENV1101 or permission of the instructor

Enrollment Limit: 10

Enrollment Preferences: Environmental Studies majors and concentrators

Expected Class Size: 10

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

Distributions: No divisional credit (WS)

Writing Skills Notes: Weekly tutorial paper or response paper for which the instructor will provide feedback on writing skills as well as content.
Opportunities to revise.

Attributes: ENVI Humanities, Arts + Social Science Electives  ENVI Natural World Electives

Fall 2019
TUT Section: T1    TBA     Laura J. Martin

ENVI 244  (S)  Environmental Ethics  (WS)
Cross-listings: ENVI 244  PHIL 244

Primary Cross-listing

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

Class Format: tutorial

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

Prerequisites: ENVI 101 or one course in PHIL

Enrollment Limit: 10

Enrollment Preferences: declared and prospective Environmental Studies majors and concentrators

Expected Class Size: 10

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

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

Distributions: (D2)  (WS)

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

ENVI 244 (D2) PHIL 244 (D2)

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

Attributes: ENVI Environmental Policy  EVST Culture/Humanities  PHIL Contemporary Value Theory Courses

Spring 2020
TUT Section: T1    TBA     Julie A. Pedroni

ENVI 248  (F)  "Our Response Will Define Our Future": Climate Change Policy Analysis  (WS)

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

Class Format: tutorial

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

Prerequisites: none
Enrollment Limit: 10

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

Expected Class Size: 10

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

Distributions: (D2) (WS)

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

Attributes: ENVI Environmental Policy

Fall 2019
TUT Section: T1 TBA Pia M. Kohler

ENVI 340 (F) Posthuman Ecologies: Bodies, Environments, Art (DPE) (WS)

Cross-listings: ENVI 340 GERM 339 COMP 339

Secondary Cross-listing

What is it that makes us human? Or, to paraphrase the philosopher Donna Haraway, what if we have never been human at all? One of the central arguments of posthumanist theory is that the human being is not, as traditionally assumed, an individual, fixed subject in full control over its actions. Rather, we emerge only through our connections and interdependencies with others. The networks that shape us are both organic and inorganic; they include "nature," the microbial ecologies of our own bodies, affective landscapes, and social and cultural constructs. Over the course of the semester, we will analyze how such networks fashion our humanity with the help of literature, film, and theory. Among other things, we will consider the queer ecologies of android bodies, probe the subversive potential of the cyborg in relation to questions of disability, and think about what it means to be human in the Anthropocene. Texts will include Sasa Stanisic, Yoko Tawada, Olga Tokarczuk, Franz Kafka, Octavia Butler, Donna Haraway, Jacques Derrida, and Theodor W. Adorno; films will include Mad Max: Fury Road, Metropolis, Ex-Machina, and episodes of West World and Black Mirror.

Class Format: Seminar

Requirements/Evaluation: four 1-page critical response papers over the course of the semester, oral presentation, creative final project with 4-page self-analysis

Prerequisites: none

Enrollment Limit: none

Expected Class Size: 14

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

Distributions: (D1) (DPE) (WS)

This course is cross-listed and the prefixes carry the following divisional credit:
ENVI 340 (D1) GERM 339 (D1) COMP 339 (D1)

Writing Skills Notes: The 1-page papers will help students refine their argumentative skills; they will essentially contain all elements of a longer paper in miniature and provide a focused space on which to practice crafting convincing arguments. I will give students detailed feedback on these short papers. The final self-analysis will apply these skills to the student's own work. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

Difference, Power, and Equity Notes: The questions of ecology discussed in this course are inherently questions of power: power over the natural environment, power over our own bodies and those of others, both human and nonhuman, power over resources. We will consider how the very concept of "the human" facilitates such power structures, and acquire theoretical tools to help us rethink human being beyond such coercive relations.

Fall 2019
SEM Section: 01 TF 1:10 pm - 2:25 pm Natalie E. Lozinski-Veach

ENVI 412 (S) Senior Seminar: Perspectives on Environmental Studies (WS)
Cross-listings: MAST 402  ENVI 412

Primary Cross-listing

The Environmental Studies and Maritime Studies programs provide students with an opportunity to explore the myriad ways that humans interact with diverse environments at scales ranging from local to global. The capstone course for Environmental Studies and Maritime Studies, this seminar brings together students who have specialized in the humanities, social studies and/or the sciences to exchange ideas across these disciplines. Over the course of the seminar, students will develop a sustained independent research project on a topic of their choice.

Class Format: seminar

Requirements/Evaluation: active participation, discussion leading, several smaller assignments and multi-step capstone project

Prerequisites: declared major/concentration in Environmental Studies or Maritime Studies, ideally to be taken in final semester at Williams

Enrollment Limit: 14

Enrollment Preferences: Environmental Studies majors and concentrators, Maritime Studies concentrators

Expected Class Size: 14

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

Unit Notes: required course for students wishing to complete the Maritime Studies concentration

Distributions: No divisional credit (WS)

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

MAST 402 No divisional credit
ENVI 412 No divisional credit

Writing Skills Notes: This course is focused on building up cross-disciplinary writing and communication skills. In addition to 3 short writing assignments, there will be a scaffolded capstone project through which emphasis will be placed on honing writing skills, including for different audiences, and there will be opportunities to revise and resubmit work. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

Attributes: EVST Core Courses  EVST Senior Practicum

Spring 2020

SEM Section: 01  MW 7:00 pm - 8:15 pm  Pia M. Kohler
SEM Section: 02  W 1:10 pm - 3:50 pm  Pia M. Kohler

GBST 117  (S)  Bombay/Mumbai: Making of a Modern Metropolis  (WS)

Cross-listings: GBST 117  HIST 117  ASST 117

Secondary Cross-listing

Bombay or Mumbai is India's foremost urban center and is well known today as a truly global city. It is the heart of India's commercial life comparable in vibrancy and multiculturalism with the world's emerging cities like Shanghai, Hong Kong and Sao Paulo. What are the historical elements that contributed to the making of India's most modern and global metropolis? What are the antecedents of the modernity, the vibrant culture, dark underbelly and economic diversity that characterize Bombay today? What does the history of Bombay tell us about modernity in India and the emerging countries of the third world in general? This seminar will help students to answer these questions through historical materials on Bombay as well a wide range of multimedia sources including cinema, photography and literature. With a focus on the 19th and 20th centuries, we will explore themes like the commercial culture of a colonial port city, the modern public sphere, theatre and film, labor migration, public health and prostitution to understand what went into the making of this modern metropolis. The primary objective of this course is to introduce students to a wide range of historical sources and ways of interpreting them. The other objective is facilitating their understanding of the history of modern India through the history of its most important city.

Class Format: seminar

Requirements/Evaluation: assessment will be based on class participation and weekly responses to readings, 2-3 short papers, leading to an oral presentation and final paper

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

Enrollment Limit: 19

Enrollment Preferences: First-Year Students, and then Sophomores who have not previously taken a 100-level seminar; not open to juniors or seniors
Expected Class Size: 15-19
Grading: no pass/fail option, no fifth course option
Distributions: (D2) (WS)

This course is cross-listed and the prefixes carry the following divisional credit:
GBST 117 (D2) HIST 117 (D2) ASST 117 (D2)

Writing Skills Notes: Weekly reading response (less than 1000 words), several short papers leading to a final research paper. Peer reviews and instructor feedback of all written work to improve writing skills.

Attributes: GBST South + Southeast Asia Studies Electives HIST Group B Electives - Asia

Spring 2020
SEM Section: 01 MW 11:00 am - 12:15 pm Aparna Kapadia

GEOS 203 (F) Field Methods and Structural Geology (WS) (QFR)
The structure of the Earth's crust is constantly changing and the rocks making up the crust must deform to accommodate these changes. Rock deformation occurs over many scales ranging from individual mineral grains to mountain belts. This course deals with the geometric description of structures and the large scale forces responsible for crustal deformation. The laboratories introduce students to best practices for geologic field work, the field identification of common minerals and rocks, geologic contacts, geologic maps and cross sections, folds, and faults. Students will develop skill for presenting field data in papers, figures, and oral presentations.

Class Format: lecture/discussion, three hours per week; laboratory, three hours per week
Requirements/Evaluation: short weekly writing assignments, two 10-page papers based on field trips, and a one-hour exam
Prerequisites: any 100-level Geosciences course or permission of instructor
Enrollment Limit: 16
Enrollment Preferences: Geosciences majors or students with a strong interest in geosciences
Expected Class Size: 12
Grading: no pass/fail option, no fifth course option
Materials/Lab Fee: $15 for field supplies
Distributions: (D3) (WS) (QFR)

Writing Skills Notes: There will be two 10-page papers, each based on four field trips. Students will submit short field descriptions and figures with captions after each field trip for evaluation by the instructor and peers. The shorter assignments will be incorporated in the field reports. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

Attributes: GEOS Group C Electives - Solid Earth

Fall 2019
LEC Section: 01 MW 11:00 am - 12:15 pm Paul M. Karabinos
LAB Section: 02 M 1:00 pm - 4:00 pm Paul M. Karabinos

GEOS 250 (S) Tectonic Geomorphology and Landscape Development (WS)
Traditionally tectonics investigated processes operating deep in the crust and mantle, whereas geomorphology focused on surficial processes that shape the landscape. Tectonic geomorphology explores the complex interactions between tectonic and surficial processes. It has long been recognized that crustal uplift during mountain building creates new landscapes, but we now suspect that variations in erosion rate can fundamentally influence the development of mountains. Climate plays a central role in this feedback loop; the rise of mountains can change climate, and such changes can alter regional erosion rates. This course will examine how geologists use characteristic markers to estimate the amount of surface uplift, methods for determining uplift rate, surface response to faulting and folding, measuring displacement of the crust with GPS and interferometry methods, how mountain building affects erosion and exhumation rates, the limits to relief in mountains, and the interaction between mountains and climate.

Class Format: after an initial group meeting, students will meet in pairs for one hour each week with the instructor; each student will orally present a written paper every other week for criticism during the tutorial session
**Requirements/Evaluation:** five 4- to 5-page papers based on journal articles

**Prerequisites:** at least one of the following courses: GEOS 101, 102, 201, 202, 301, 302, 303 or permission of instructor

**Enrollment Limit:** 10

**Enrollment Preferences:** Geosciences majors

**Expected Class Size:** 10

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

**Distributions:** (D3) (WS)

**Writing Skills Notes:** Five 4- to 5-page papers distributed throughout the semester. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

**Attributes:** GEOS Group C Electives - Solid Earth

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Spring 2020

TUT Section: T1  TBA  Paul M. Karabinos

**GEOS 302 (S) Sedimentology (WS)**

Sediments and sedimentary rocks preserve information about the rocks that were eroded to form them, the fluids and forces that transported them, the mechanisms by which they were deposited, and the processes by which they were lithified. This course introduces the principles of sedimentology, including sediment composition, fluid mechanics, bedform analysis, and depositional environments. This course is in the Sediments and Life group for the Geosciences major.

**Class Format:** lecture/discussion, three hours per week; laboratory, three hours per week; field trips: two half-day and one all-day

**Requirements/Evaluation:** lab work, writing assignments, participation in discussions, and a final exam. WS: Writing assignments will be thoroughly edited for style, grammar, and syntax; each student will compile their papers as a growing body of work, and each new assignment will be read and edited in the context of previous submissions.

**Prerequisites:** at least one course in GEOS Group B (Solid Earth) AND one course in GEOS Group C (Sediments and Life); or permission of instructor

**Enrollment Limit:** 15

**Enrollment Preferences:** Geosciences majors

**Expected Class Size:** 12

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

**Distributions:** (D3) (WS)

**Writing Skills Notes:** Writing assignments will be thoroughly edited for style, grammar, and syntax; each student will compile their papers as a growing body of work, and each new assignment will be read and edited in the context of previous submissions.

**Attributes:** EXPE Experiential Education Courses  GEOS Group B Electives - Sediments + Life  MAST Interdepartmental Electives

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Spring 2020

LEC Section: 01  TR 11:20 am - 12:35 pm  Ronadh Cox

LAB Section: 02  R 1:00 pm - 4:00 pm  Ronadh Cox

**GEOS 401 (F) Global Tectonics and the Rise of Mountains (WS)**

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

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

**Requirements/Evaluation:** six papers, three based on field trips and three based on journal articles, and critiques of partner's papers
Prerequisites: GEOS 301 or 303 or permission of instructor

Enrollment Limit: 10

Enrollment Preferences: senior Geosciences majors

Expected Class Size: 10

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

Materials/Lab Fee: $15 for field supplies

Distributions: (D3) (WS)

Writing Skills Notes: Six 5- to 10-page papers throughout the semester based on data collected during field trips (3) and journal articles (3). Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

Attributes: EXPE Experiential Education Courses GEOS Group C Electives - Solid Earth

Fall 2019

TUT Section: T1  TR 11:20 am - 12:35 pm  Paul M. Karabinos

LAB Section: T2  R 1:00 pm - 4:00 pm  Paul M. Karabinos

GERM 280  (F)  Art at its Limits: Representing the Holocaust  (DPE) (WS)

Cross-listings: COMP 280  JWST 280  GERM 280

Primary Cross-listing

The Holocaust poses unique challenges to art: it is an event that unsettles the very notion of representation while, at the same time, also demanding it. Art, after all, is a mode of witnessing as well as a form of commemoration; it allows survivors to record their testimony and later generations to remember. Yet the representation of suffering can all too easily become exploitative or aestheticizing, it can turn pain into entertainment and history into fiction. How, then, do writers, artists, and filmmakers navigate the representation of the Shoah if it resists comprehension and undermines traditional forms of narrative? In this course, we will ask if and how art can do justice to a catastrophe of such magnitude as the Holocaust by analyzing different forms of media from a variety of cultural backgrounds. What can poetry offer that remains foreclosed to prose? Was Art Spiegelman's graphic novel Maus really in bad taste? How should documentaries approach the Shoah, and is there a place for Hollywood films in the archives of commemoration? Texts among others by Tadeusz Borowski, Tadeusz Ró'ewicz, Art Spiegelman, Paul Celan, Primo Levi, Sylvia Plath, Hannah Arendt, Theodor W. Adorno, Jacques Derrida, and Maurice Blanchot; films by Quentin Tarantino, Claude Lanzmann, Pawe' Pawlikowski, and Steven Spielberg.

Class Format: Seminar

Requirements/Evaluation: three 2-page critical responses, oral presentation, final project

Prerequisites: none

Enrollment Limit: 20

Enrollment Preferences: German and Comparative Literature majors

Expected Class Size: 14

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

Distributions: (D1) (DPE) (WS)

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

COMP 280 (D1)  JWST 280 (D2)  GERM 280 (D1)

Writing Skills Notes: Three 2-page papers spaced over the course of the semester on which students will receive detailed feedback and which they will be able to revise; the final project will either be a 10-page paper or a creative project accompanied by a 4-page reflection that will consider the creative component in relation to the themes of the course. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

Difference, Power, and Equity Notes: This course will examine how art can help us think about the catastrophic abuses of power in the Third Reich. While many of the texts we will examine focus on the stories of Jewish people, the class will also consider how the narratives of other persecuted groups, including the Sinti and Roma, people with disabilities, and LGBTQ victims and survivors, relate to and differ from these experiences.

Fall 2019
GERM 317 (F) The New Woman in Weimar Culture  (WS)

Cross-listings: GERM 317  WGSS 317

Primary Cross-listing

This course explores the figure of the New Woman, a professional, political, independent, and modern woman, that rises in Germany right at the end of World War I and thrives during the Weimar Republic. Acclaimed as the epitome of Weimar Modernity, the New Woman is nevertheless greeted with great ambivalence: whether a liberated and emancipated woman for some, or a dangerous and promiscuous woman loathed by others, she is perceived as threatening to the patriarchal order. A closer look at artworks by Otto Dix, Christian Schad, and Hannah Höch, films by Fritz Lang and Georg Wilhelm Pabst, poems by Gottfried Benn, Else Lasker-Schüler, and Kurt Tucholsky, novels by Erich Kästner, Vicky Baum, and Irmgard Keun, as well as plays by Frank Wedekind and Bertolt Brecht, will provide a more precise picture of the New Woman's various incarnations, ranging from actresses (Marlene Dietrich), singers (Margo Lion and Claire Waldorf), and dancers (Anita Berber) to prostitutes, and suggest that the New Woman serves as the vessel of male anxieties and represents the contradictions of modernity. Taught in German.

Class Format: taught seminar style in German for the German students and as a tutorial in English for non German speaking students

Requirements/Evaluation: papers and oral presentations

Prerequisites: for students taking it in German: GERM 201 or the equivalent; for students taking the course in English: one college-level literature course

Enrollment Limit:  19

Expected Class Size:  8

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

Distributions: (D1)  (WS)

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

GERM 317 (D1) WGSS 317 (D2)

Writing Skills Notes: Students will submit multiple drafts of their papers. Focus is on argument and thesis statement, introduction and conclusion as well as literary analysis and interpretation of primary and secondary literature. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

Fall 2019

SEM Section: 01    MR 1:10 pm - 2:25 pm    Christophe A. Kone

GERM 334 (S) Playing with Language in Austrian Literature: Interpretation, Translation, Writing  (WS)

In his Chandos-Brief, Hugo von Hofmannsthal famously details a writer's crisis of language, in the process creating, ironically, a stunningly beautiful piece of linguistic art. Since 1902, when Hofmannsthal presented his paradoxical fictional manifesto, language has preoccupied many Austrian writers. This course will provide the opportunity to explore the intricacies of the German language via three routes: the study and interpretation of Austrian short stories from the twentieth and twenty-first centuries, experiments with translating poetry and prose from German to English, and creative writing in German. The latter will take place in the context of workshops with the contemporary Austrian writer Gabriele Petricek, who will spend two weeks in Williamstown as a Writer-in Residence. In addition to Hofmannsthal, authors read might include Arthur Schnitzler, Joseph Roth, Franz Kafka, Ingeborg Bachmann, Ilse Aichinger, Ernst Jandl, Elisabeth Reichart, and Gerhard Roth.

Class Format: Seminar

Requirements/Evaluation: active class participation, two 3- to 5- page analytical papers, one short translation plus a discussion of translation process, one short creative piece

Prerequisites: GERM 202 or the equivalent

Enrollment Limit: none

Enrollment Preferences: German majors and other serious students of German

Expected Class Size:  8

Grading: no pass/fail option, yes fifth course option
GERM 339 (F) Posthuman Ecologies: Bodies, Environments, Art (DPE) (WS)  
Cross-listings:  ENVI 340  GERM 339  COMP 339  
Primary Cross-listing  
What is it that makes us human? Or, to paraphrase the philosopher Donna Haraway, what if we have never been human at all? One of the central arguments of posthumanist theory is that the human being is not, as traditionally assumed, an individual, fixed subject in full control over its actions. Rather, we emerge only through our connections and interdependencies with others. The networks that shape us are both organic and inorganic; they include "nature," the microbial ecologies of our own bodies, affective landscapes, and social and cultural constructs. Over the course of the semester, we will analyze how such networks fashion our humanity with the help of literature, film, and theory. Among other things, we will consider the queer ecologies of android bodies, probe the subversive potential of the cyborg in relation to questions of disability, and think about what it means to be human in the Anthropocene. Texts will include Sasa Stanisic, Yoko Tawada, Olga Tokarczuk, Franz Kafka, Octavia Butler, Donna Haraway, Jacques Derrida, and Theodor W. Adorno; films will include Mad Max: Fury Road, Metropolis, Ex-Machina, and episodes of West World and Black Mirror.

Class Format: Seminar  
Requirements/Evaluation: four 1-page critical response papers over the course of the semester, oral presentation, creative final project with 4-page self-analysis  
Prerequisites: none  
Enrollment Limit: none  
Enrollment Preferences: none  
Expected Class Size: 14  
Grading: yes pass/fail option, yes fifth course option  
Distributions: (D1) (DPE) (WS)  
This course is cross-listed and the prefixes carry the following divisional credit:  
ENVI 340 (D1) GERM 339 (D1) COMP 339 (D1)  
Writing Skills Notes: The 1-page papers will help students refine their argumentative skills; they will essentially contain all elements of a longer paper in miniature and provide a focused space on which to practice crafting convincing arguments. I will give students detailed feedback on these short papers. The final self-analysis will apply these skills to the student's own work. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.  
Difference, Power, and Equity Notes: The questions of ecology discussed in this course are inherently questions of power: power over the natural environment, power over our own bodies and those of others, both human and nonhuman, power over resources. We will consider how the very concept of "the human" facilitates such power structures, and acquire theoretical tools to help us rethink human being beyond such coercive relations.
The course examines examples of the lives of children and adolescents born during the eras of slavery, colonial rule and apartheid, and how those institutions changed previous relationships between African youth and their elders. The second half of the course considers attempts by post-colonial African state leaders to mobilize “the youth” as nation builders and manage their behaviors since the 1950s-and how young Africans have reacted. In the class, we will also consider how migration and emigration have impacted Africans’ experiences of growing up outside their home communities. Throughout the semester, students will track how the definition of childhood, adulthood, and intermediary statuses (e.g. youth), has differed across time and place, while also reflecting on how they perceive their own process of “growing up.”

Class Format: tutorial

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

Prerequisites: first-years and sophomores

Enrollment Limit: 10

Enrollment Preferences: first- and second-year students who have not yet taken a 100-level course in History; juniors and seniors only with permission of instructor

Expected Class Size: 10

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

Distributions: (D2) (DPE) (WS)

Writing Skills Notes: Every week one student will produce an argument-driven essay (~5 pages) on the assigned reading, while the other student will write a 2- to 3-page response. These roles will swap weekly. Instructor will provide regular feedback on argument, content, and structure of the essays and students will choose one essay to revise for resubmission at the end of the semester.

Difference, Power, and Equity Notes: The course looks at how people in Africa have been subject to various forms of social control because of their status as children or youth. At the same time, the examples studied emphasize the creative and powerful ways that young Africans have defined their lives in opposition to various structures of power. The struggles we will examine take place because of differences in age, but also of marital status, social background, class, gender, and race.

Attributes: HIST Group A Electives - Africa

Fall 2019

TUT Section: T1 TBA Matthew Swagler

HIST 115  (F) The World of the Mongol Empire  (WS)

Cross-listings: HIST 115 ASST 115

Primary Cross-listing

By the middle of the thirteenth century, Mongol armies led by Genghis Khan had conquered an enormous swath of territory, extending from China westward to Eastern Europe and the Middle East. Further expanded by Genghis’s descendants, the Mongol Empire incorporated a vast range of different peoples and cultures, enhancing communications, trade, and exchange among them. In this course we will examine the “world order” of the Mongol Empire from its origins on the Asian steppe through its expansion, consolidation, and disintegration, as well as its legacies. From a wide range of primary and secondary sources, including literature, chronicles, and traveler’s accounts, we will investigate the diverse experiences of the Mongol world in places such as China, Russia, Persia, and Central Asia.

Class Format: seminar

Requirements/Evaluation: active participation in discussion, several short papers, and a final research paper

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

Enrollment Limit: 19

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

Expected Class Size: 15-19

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

Distributions: (D2) (WS)

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

HIST 115 (D2) ASST 115 (D2)
Writing Skills Notes: Three 5- to 7-page papers written in two drafts each with instructor feedback, one 10- to 12-page final research paper. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

Attributes: GBST East Asian Studies Electives  HIST Group B Electives - Asia  HIST Group G Electives - Global History  HIST Group P Electives - Premodern

Fall 2019
SEM Section: 01    TR 9:55 am - 11:10 am    Anne  Reinhardt

HIST 117  (S)  Bombay/Mumbai: Making of a Modern Metropolis  (WS)

Cross-listings:  GBST 117  HIST 117  ASST 117

Primary Cross-listing
Bombay or Mumbai is India's foremost urban center and is well known today as a truly global city. It is the heart of India's commercial life comparable in vibrancy and multiculturalism with the world's emerging cities like Shanghai, Hong Kong and Sao Paulo. What are the historical elements that contributed to the making of India's most modern and global metropolis? What are the antecedents of the modernity, the vibrant culture, dark underbelly and economic diversity that characterize Bombay today? What does the history of Bombay tell us about modernity in India and the emerging countries of the third world in general? This seminar will help students to answer these questions through historical materials on Bombay as well a wide range of multimedia sources including cinema, photography and literature. With a focus on the 19th and 20th centuries, we will explore themes like the commercial culture of a colonial port city, the modern public sphere, theatre and film, labor migration, public health and prostitution to understand what went into the making of this modern metropolis. The primary objective of this course is to introduce students to a wide range of historical sources and ways of interpreting them. The other objective is facilitating their understanding of the history of modern India through the history of its most important city.

Class Format: seminar

Requirements/Evaluation:  assessment will be based on class participation and weekly responses to readings, 2-3 short papers, leading to an oral presentation and final paper

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

Enrollment Limit:  19

Enrollment Preferences:  First-Year Students, and then Sophomores who have not previously taken a 100-level seminar; not open to juniors or seniors

Expected Class Size:  15-19

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

Distributions:  (D2)  (WS)

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

GBST 117 (D2)  HIST 117 (D2)  ASST 117 (D2)

Writing Skills Notes: Weekly reading response (less than 1000 words), several short papers leading to a final research paper. Peer reviews and instructor feedback of all written work to improve writing skills.

Attributes:  GBST South + Southeast Asia Studies Electives  HIST Group B Electives - Asia

Spring 2020
SEM Section: 01    MW 11:00 am - 12:15 pm    Aparna  Kapadia

HIST 134  (S)  The Great War  (WS)

In November 2018, world leaders gathered in France to commemorate the centennial of the end of the First World War. Yet the armistice that brought hostilities on the Western front to a close on the eleventh hour of the eleventh day of the eleventh month of 1918, did not have the same significance for the East and Middle East, where revolutions and civil wars continued to be fought well into 1923. Ultimately, the Great War toppled four empires (German, Habsburg, Russian, and Ottoman) and forcibly displaced and killed millions of civilians (including Armenians and Jews), creating new countries and colonies throughout Europe, the Middle East, and Africa. This tutorial will explore the global history of the First World War, a history that is indispensable for understanding the world of today. We will consider a broad range of topics and sources in our examination of the political, social,
cultural, economic, and military histories of the Great War and its aftermath.

Class Format: tutorial

Requirements/Evaluation: bi-weekly 5- to 7-page papers; bi-weekly written critiques

Prerequisites: permission of instructor

Enrollment Limit: 10

Enrollment Preferences: first- and second-year students

Expected Class Size: 10

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

Distributions: (D2) (WS)

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

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

Spring 2020

TUT Section: T1 TBA Alexandra Garbarini

HIST 137 (F) Victorian Britain and the Anglo-Afghan Wars (WS)

Long before the US and its allies fought the recent war in Afghanistan (2001-14), Britain fought three Afghan Wars. Now almost forgotten, dusty reminders of Britain's imperial past, they were crucial moments in the "Great Game", the rivalry between the British and Russian empires for supremacy in Central Asia and control of land routes to British India. Largely disastrous for the British, the First Afghan War (1839-1842) resulted in the tragic deaths of some 16,000 individuals, the second (1878-1881) generated considerable domestic discord, and the third (1919) basically ended British influence in Afghan affairs. Nevertheless, they exercised the Victorian imagination and led to numerous cultural productions that will be dissected in our class: illustrated tales of British military exploits proliferated in the press; the children's writer G.A. Henty turned the conflicts into the stuff of imperial adventure; Rudyard Kipling made the Great Game the backdrop for several works of fiction; military officers, government officials, "lady travelers", and amateur scholars all mapped the landscape and people of Afghanistan, an endless source of fascination for the Victorians. By interpreting these various forms of documentary evidence, we will not only reconstruct the history of Britain's Afghan wars but dissect the stories Britons told themselves about their Empire and about Afghanistan and its people.

Class Format: seminar

Requirements/Evaluation: evaluation will be based on participation in class discussion, two document analyses (750 words each), two guided research essays (5 pages each), and a final research paper (10-12 pages)

Prerequisites: first-year or sophomore standing

Enrollment Limit: 19

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

Expected Class Size: 15-19

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

Distributions: (D2) (WS)

Writing Skills Notes: Students will write two document analyses (750 words) and two guided research essays (5 pages), all of which will be letter-graded and returned with comments. Also, students will write a final research paper (10-12 pages) in consultation with the instructor; a working bibliography and prospectus and a rough draft will be required in advance of submission of the final paper. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

Attributes: HIST Group C Electives - Europe and Russia

Fall 2019

SEM Section: 01 MWF 11:00 am - 12:15 pm Chris Waters

HIST 143 (F) Soccer and History in Latin America: Making the Beautiful Game (WS)
This course examines the rise of soccer (fútbol/futebol) in modern Latin America, from a fringe game to the most popular sport in the region. Focusing especially on Brazil, Argentina, Peru, and Mexico, we will analyze the central role that soccer played as these countries faced profound questions about race, masculinity, and regional and national identities. Using autobiographies, videos, and scholarly works from several disciplines, we will consider topics including: the role of race and gender constructions in the initial adoption of soccer; the transformation of this foreign game into a key marker of national identity; the relationship between soccer and political and economic "modernization"; the production of strong, at times violent identities at club, national, and regional levels; and the changes that mass consumerism and globalization have effected on the game and its meanings for Latin Americans.

**Class Format:** seminar

**Requirements/Evaluation:** evaluation will be based on class participation, a series of short papers, and an 8- to 10-page research paper

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

**Enrollment Limit:** 19

**Enrollment Preferences:** first year students and then sophomores who have not previously taken a 100-level seminar. If oversubscribed an application process may be developed to determine admission to the course

**Expected Class Size:** 19

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

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

**Writing Skills Notes:** Students will write three 3-page papers on set topics. They will revise the first of these. Topics involve interpreting different kinds of sources as well as conflicting arguments. They will also write an 8- to 10-page research paper, with required submission of a proposed topic, an annotated bibliography, an outline, and a draft before the final paper itself. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

**Attributes:** HIST Group D Electives - Latin America + Caribbean  LATS Countries of Origin + Transnationalism Elect

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**Fall 2019**

**SEM Section:** 01  TR 8:30 am - 9:45 am  Roger A. Kittleson

**HIST 152  (S)  The Fourteenth Amendment and the Meanings of Equality  (DPE) (WS)**

**Cross-listings:** HIST 152  WGSS 152

**Primary Cross-listing**

For more than 150 years, the 14th Amendment of the U.S. Constitution has served as the principal touchstone for legal debates over the meaning of equality and freedom in the United States. This course explores the origins of the 14th Amendment in the years immediately following the Civil War, and examines the evolution of that amendment's meaning in the century that followed. Central themes in this course include the contested interpretations of "birthright citizenship," "due process," "privileges and immunities," "equal protection," and "life, liberty or property"; the rise, fall, and rebirth of substantive due process; battles over incorporating the Bill of Rights into the 14th Amendment; and the changing promise and experience of citizenship. We will pay particular attention to how arguments about the 14th Amendment have shaped and been shaped by the changing meanings of racial and gender equality.

**Class Format:** seminar

**Requirements/Evaluation:** a series of short (2-page) response papers; a midterm exam; and a final 12-15 page research paper

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

**Enrollment Limit:** 19

**Enrollment Preferences:** given first to those who have been dropped from this class previously, then to first-years, then to second years

**Expected Class Size:** 15-19

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

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

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

**HIST 152 (D2) WGSS 152 (D2)**

**Writing Skills Notes:** Students will write three short (3-page) response papers to the readings in the first part of the semester, and will also write a substantial (10- to 12-page) research paper. In preparation for the research paper, students will write proposals, develop bibliographies, write outlines
and drafts, and do peer critiques. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

**Difference, Power, and Equity Notes:** This course satisfies the DPE requirement because it examines the legal, social, and political constructions and theorizations of difference, power, and equity. It examines the ways that individuals and groups have organized across various axes of difference to fight for legal equality, and explores how those individuals and groups have experienced legal equality and legal inequality in varied ways.

**Attributes:** AMST Comp Studies in Race, Ethnicity, Diaspora HIST Group F Electives - U.S. + Canada JLST Interdepartmental Electives

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**HIST 155 (F) School Wars (WS)**
Throughout the 20th century, parents, students, teachers, and policymakers have fought bitterly about the purpose of and practices in public schools. Public schools have been the site of a series of intense conflicts over the meanings of democracy and equality; the relationship between the individual, the family, and the state; and about completing claims to recognize the rights of teachers, children, and parents. Organized both chronologically and thematically, this course examines a series of “school wars” in the 20th century, focusing especially on battles over religion, race, and sex. Topics will include evolution/creationism, segregation and desegregation, bilingual education, sex education, free speech, and school prayer. This course asks how, why, and with what consequences schools have been an arena of cultural conflict in the United States? How do these debates help us understand the contested relationship between the rights of children and students, the rights of parents and families, the rights of communities and states, and the obligations of the federal government? How can historical analysis shed light on our present-day “school wars”? Many of these conflicts wind up in court, and we will be looking at some key Supreme Court decisions, but we will also draw upon memoirs, social histories, oral histories, popular culture, and other archival and documentary sources that focus on the experience of teachers and students. Tutorials meet in pairs. Every week, each student will either write an essay (1000-1250 words) that responds to and analyzes the readings OR a short essay (no more than 500 words) that responds to their partner's paper and raises further questions for discussion.

**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) (WS)

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

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

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**HIST 156 (F) The Manifesto in U.S. Politics (WS)**
Is there a style or tradition of writing political manifestos in the United States? Given the nation's origins in revolution, the answer would seem on the surface to be a definitive "yes." But some observers 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 investigate 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'll look at these questions through close readings and analyses of manifestos across different historical junctures in the U.S., frequent short essay assignments, and an original research project of students' own choosing.

**Class Format:** seminar

**Requirements/Evaluation:** three graded essays (3-5 pages each), handed in as drafts, given comments, with time for revision; 3-5 ungraded
assignments; one graded, final research paper (6-8 pages)

Prerequisites: none

Enrollment Limit: 19

Enrollment Preferences: first-year students and then sophomores

Expected Class Size: 10

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

Distributions: (D2) (WS)

Writing Skills Notes: Students will alternate doing short graded and ungraded assignments in the first eight weeks of the class: the three graded assignments (3-5 pages in length) each will involve first a draft, and then a revision based on comments; the 3-5 ungraded assignments are either informal responses to the reading or discussion questions. Students also will write their own manifestos. The last month will focus on gaining the library skills to do a small research project (6-8 pages).

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

Fall 2019

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

HIST 157 (S) 1960s and U.S. History (WS)

Cross-listings: HIST 157 AMST 157

Primary Cross-listing

This 100-level seminar will introduce students to the craft of history through the study of the 1960s, an important decade in American history (indeed, the world). In the U.S., this decade was marked by the on-going war in Vietnam, the struggle against racial inequality and racist oppression, changes in attitudes toward sex and sexuality, music, the role of youth culture, advances in technology, the rise of new expressions of American conservatism, and other tumultuous transformations in politics, culture, and the economy.

Class Format: seminar

Requirements/Evaluation: two 3- to 5-page papers based on readings; a 5- to 7-page oral history project; research precis, annotated bibliography; final 10-page research paper; class participation

Prerequisites: first-years

Enrollment Limit: 19

Enrollment Preferences: first-years

Expected Class Size: 15

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

Distributions: (D2) (WS)

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

HIST 157 (D2) AMST 157 (D2)

Writing Skills Notes: Precis and annotated bibliography will receive critical feedback from professor and peers, and dedicated time in class to discuss assignments and traits of effective history writing. On all papers students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

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

Spring 2020

SEM Section: 01 MR 2:35 pm - 3:50 pm Annie Valk

HIST 163 (S) From Wampum to Phillis Wheatley: Communications in Early America (DPE) (WS)

Cross-listings: AMST 163 HIST 163

Primary Cross-listing

How did the diverse peoples who inhabited early North America communicate with each other, across profound linguistic, cultural, social, and religious
differences? This course examines histories of communication in early America and the technologies that communities developed across landscapes of coexistence and also contestation. We will study Indigenous oral traditions, traditional ecological knowledge, and wampum belts as signifiers of identity, meaning, and diplomacy for Native American nations and peoples; artistic and scientific paintings, engravings, and visual culture that moved around the Atlantic World; political orations, newspapers, and pamphlets that galvanized public opinion in the "Age of Revolutions"; stone memorials and monuments that connected communities to ancestral pasts; and the powerful poetry of African American writer Phillis Wheatley along with the orations of Pequot intellectual William Apess. Together we will raise new questions about the meanings and ongoing legacies of early American histories, and grapple with diverse approaches to understanding the past. Additionally, this course provides an opportunity to engage with original materials pertaining to early American histories in the Williams College Archives/Special Collections and Art Museum.

Class Format: seminar discussion

Requirements/Evaluation: active participation in class discussion, several short essays based on readings and discussion topics, museum/archives exercise, final essay

Prerequisites: none

Enrollment Limit: 19

Enrollment Preferences: limited to first- and second-year students who have not yet taken a 100-level course in History; juniors and seniors only with the permission of the instructor

Expected Class Size: 19

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

Distributions: (D2) (DPE) (WS)

This course is cross-listed and the prefixes carry the following divisional credit:
AMST 163 (D2) HIST 163 (D2)

Writing Skills Notes: Short essays (3-5 pages) spaced throughout the semester with instructor feedback on writing skills as well as historical content; written reflection and analysis related to museum/archives visit with original materials; final essay (8-10 pages) due at end of semester that synthesizes findings from across the whole semester and allows students to closely examine primary/secondary sources; regular opportunities to conference with instructor about writing ideas and drafts.

Difference, Power, and Equity Notes: This course delves into histories and experiences of diverse early Americans, including substantial focus on Native American/Indigenous and African/African American peoples. It introduces students to foundational methods for historical study, including decolonizing methodologies from Native American and Indigenous Studies (NAIS) and African American histories, along with critical vantages on Euro-American settler colonialism and the complex entanglements that arose in multiracial communities.

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

Spring 2020

SEM Section: 01 TR 9:55 am - 11:10 am Christine DeLucia

HIST 311 (S) Where are all the Jews? (DPE) (WS)

Cross-listings: HIST 311 JWST 268 ARAB 363 COMP 363 REL 268

Secondary Cross-listing

Until four decades ago, many Maghrebi and Middle Eastern cities and villages teemed with Jewish populations. However, the creation of the Alliance Israelite Universelle’s schools (1830s), the establishment of the State of Israel in 1948, the decolonization process in the Maghreb and the Middle East, and the Arab defeat in the Six-Day War accelerated the departure of Arab and Berber Jews from their homelands to other destinations, including France, Israel, Canada, the United States, and different Latin American countries. Arab and Berber Jews’ departure from their ancestral lands left a socioeconomic and cultural void that Maghrebi and Middle Eastern cultural production has finally started to address, albeit shyly. The course will help students understand the depth of Jewish life in the Maghreb and the Middle East, and interrogate the local and global factors that led to their sudden disappearance from both social and cultural memories for a long time. Reading fiction, autobiographies, historiographical works, ethnographies, and anthropological texts alongside films and documentaries, the students will understand how literature and film have become a locus in which historiographical amnesia about Arab/Berber Jews is actively contested by recreating a bygone world, which, until fairly recently, both Jews and Muslims occupied and negotiated successfully for millennia. Reading against both conflict and nostalgia as the primary determinants of Jewish-Muslim relations, the course will help students think about multiple ways in which Jews and Muslims formed communities of citizens despite their differences and disagreements.
Class Format: Seminar
Requirements/Evaluation: 400-word weekly, focused responses on Glow; a book review (600 words); two five-page papers as mid-terms; one ten-page final paper; one presentation
Prerequisites: None
Enrollment Limit: 19
Enrollment Preferences: None
Expected Class Size: 19
Grading: no pass/fail option, no fifth course option
Distributions: (D2) (DPE) (WS)
This course is cross-listed and the prefixes carry the following divisional credit:
HIST 311 (D2) JWST 268 (D1) ARAB 363 (D1) COMP 363 (D1) REL 268 (D2)
Writing Skills Notes: Students are required to present an outline of their papers before submitting a draft paper. The professor will give feedback on each written work to improve students' writing skills. Students are required to incorporate the feedback to improve their drafts before they become final. Students will receive detailed and consistent feedback about their writing in Arabic language. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.
Difference, Power, and Equity Notes: Students in this course will understand the historical process that lead to the disappearance of Arab/Berber Jews. Students also will work out alternative ways to grasp Jewish-Muslim relations beyond nostalgia and conflict. Finally, students enrolled in the course will grapple with and try to disentangle the complexity of Jewish-Muslim citizenship in both pre-colonial and postcolonial contexts.

Spring 2020
SEM Section: 01 TR 11:20 am - 12:35 pm Brahim El Guabli

HIST 352 (F)(S) American Maritime History (DPE) (WS)
Cross-listings: HIST 352 MAST 352
Secondary Cross-listing
This course surveys American maritime history from the colonial era to the 21st century. We will consider the dynamic relationship between the sea and American life, and the broad influence that each has had on the other. Special emphasis will be placed on how diverse peoples shaped and experienced America's maritime past. We will sample from different fields of historical inquiry including labor, environmental, cultural, political, technological, and energy history in order to gain a deeper understanding of America's maritime heritage.
Class Format: classroom discussion as well as field seminars
Requirements/Evaluation: class participation, weekly response papers, three longer papers
Extra Info: offered only at Mystic Seaport
Prerequisites: BIOL 101 or GEOS/MAST 104, or permission of instructor
Grading: no pass/fail option, no fifth course option
Distributions: (D2) (DPE) (WS)
This course is cross-listed and the prefixes carry the following divisional credit:
HIST 352 (D2) MAST 352 (D2)
Writing Skills Notes: Students must complete weekly 1-page papers, two 5-page papers, and a final 10- to 15-page paper. Additionally, students will participate in several in-class writing workshops and peer critiques that cover argument and style. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.
Difference, Power, and Equity Notes: Maritime activity has long provided opportunities for some while burdening others with tremendous costs. From the slave trade and the encounters between native and European mariners to the power wielded by multi-national shipping conglomerates, this course investigates contests over power, empire, and capitalism as they played out on the maritime stage.
Attributes: AMST Space and Place Electives ENVI Humanities, Arts + Social Science Electives EXPE Experiential Education Courses HIST Group F Electives - U.S. + Canada HIST Group P Electives - Premodern
HIST 434  (S)  The Meaning of Diaspora and the Jews of Europe  (WS)

Cross-listings:  HIST 434  REL 335  JWST 434

Primary Cross-listing

Dispersion, exile, migration, statelessness are all aspects of diaspora. In the study of diasporic peoples and cultures, the Jews have long figured as the archetype. As a result, Jewish political figures, intellectuals, social activists and scholars have played a central role in discussions of the meaning of diaspora, including debates about its political and social implications, economic value, and cultural significance. In the first half of the semester, in discussions of common readings, we will examine various historical interpretations of Jews’ diasporic existence from the nineteenth century to the present and its implications for humanitarianism. Beginning in the first half of the semester and with greater intensity in the second half of the semester, you will conduct independent archival research on some aspect of the history of the Jewish diaspora using the digitized archives of the American Jewish Joint Distribution Committee that will culminate in a twenty-plus-page paper. In the second half, the seminar will continue to meet weekly as a research colloquium, to provide a forum for you to present your research and drafts in progress and to give feedback on fellow students’ work. In this seminar, we are not merely studying history; you are actually doing history. That is to say, you will be more than students of history in this course: you will become historians in your own right. Over the semester, you will learn how to pose historical questions; to engage critically with readings beyond summarizing them; to synthesize an enormous amount of source material; and to learn how to write more clearly. By the end of the semester, the goal is for each student to produce a polished research paper based on substantial engagement with archival sources and relevant secondary literature that will serve as a capstone to your coursework at Williams or as a potential jumping-off point for future research projects, including a senior thesis in History or Jewish Studies.

Class Format:  seminar

Requirements/Evaluation:  evaluation will be based on class participation, several short papers, oral presentations, and a 20-page research paper

Prerequisites:  none

Enrollment Limit:  15

Enrollment Preferences:  History majors and Jewish Studies concentrators

Expected Class Size:  10

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

Distributions:  (D2)  (WS)

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

HIST 434  (D2) REL 335  (D2)  JWST 434  (D2)

Writing Skills Notes:  Students will write two drafts of their research paper before submitting the final paper for a grade. They will receive timely comments on drafts from professor and peers, to be incorporated into their final paper.

Attributes:  HIST Group C Electives - Europe and Russia  JWST Capstone Course  JWST Core Electives

Spring 2020

SEM Section: 01  M 7:00 pm - 9:40 pm  Alexandra  Garbarini

HIST 457  (S)  Floridas  (DPE)  (WS)

Florida, the sunshine state with 1350 miles of coastline was once an outpost of Spain’s 17th century empire. Its history comprises Disney World, the largest Cuban community outside of Cuba, a haven for enslaved Catholics in the 17th century and for an aging, largely white middle class in the 20th. It is the site of the nation's oldest city, and the home to range of Native peoples. A land of swamps, plantations, cities, islands, strip malls and theme parks is now ground zero in climate change discussions. This "purple state" has decided more than one presidential election. This course will explore the history of the many Floridas. We will move roughly through time as we seek to understand Florida and its place in United States culture. Why do people often think of Florida as “not quite southern” although it borders Georgia and Alabama? When and why did Spain colonize the area? How did they lose it? What is the history of the original inhabitants of Florida and how does that story help us understand it now?
Class Format: seminar

Requirements/Evaluation: students will be evaluated on class discussion, three short writing assignments and a final research paper of 15-20 pages on a topic that grows out of our reading

Prerequisites: none

Enrollment Limit: 19

Enrollment Preferences: seniors and History majors

Expected Class Size: 19

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

Distributions: (D2) (DPE) (WS)

Writing Skills Notes: Students will be writing three shorter papers throughout the semester. Two of these will be building up towards the final research paper. The third will be more "experimental"... perhaps a piece of historical fiction or eye witness account. The final paper should exceed 15 pages. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

Difference, Power, and Equity Notes: We will consider how Florida has defined itself, and been defined throughout American history largely based on various groups that occupied space with combinations of military, technological and economic power. This class will investigate the histories and dynamics of these various occupations and settlements, paying close attention the conflicts over space in rural and urban areas. Histories of African Americans and Native people will be central to our investigation.

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

Spring 2020

SEM Section: 01    W 1:10 pm - 3:50 pm    Gretchen Long

HIST 484  (F)  The Second World War: Origins, Course, Outcomes, and Meaning  (WS)

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

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

Requirements/Evaluation: weekly essays and critiques and a final written exercise

Prerequisites: none

Enrollment Limit: 10

Enrollment Preferences: junior and senior History majors

Expected Class Size: 10

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

Distributions: (D2) (WS)

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

Attributes: HIST Group C Electives - Europe and Russia
HIST 485 (F) Freud: A Tutorial (WS)

Cross-listings: HIST 485 PSYC 158

Primary Cross-listing

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

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

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

Prerequisites: none

Enrollment Limit: 10

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

Expected Class Size: 10

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

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

Distributions: (D2) (WS)

This course is cross-listed and the prefixes carry the following divisional credit:
HIST 485 (D2) PSYC 158 (D2)

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

Attributes: HIST Group C Electives - Europe and Russia PHIL Related Courses
colonial archive; the construction of contemporary group identities through the practices of archiving; the recent desire to archive everything, not merely the written document; and the new archives of cyberspace.

**Class Format:** tutorial

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

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

**Enrollment Limit:** 10

**Enrollment Preferences:** History majors

**Expected Class Size:** 10

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

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

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

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

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**HIST 495 (F) Memoirs, Memory and the Modern Jewish Experience (DPE) (WS)**

**Cross-listings:** JWST 495 HIST 495

**Primary Cross-listing**

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

**Class Format:** tutorial

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

**Prerequisites:** none

**Enrollment Limit:** 6

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

**Expected Class Size:** 6

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

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

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

JWST 495 (D2) HIST 495 (D2)

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

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

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

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

**Cross-listings:** PHIL 272  JLST 272

**Secondary Cross-listing**

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

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

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

**Prerequisites:** one PHIL course

**Enrollment Limit:** 10

**Enrollment Preferences:** current and prospective Philosophy majors

**Expected Class Size:** 10

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

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

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

PHIL 272 (D2) JLST 272 (D2)

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

**Attributes:** PHIL Contemporary Value Theory Courses

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**JWST 268 (S) Where are all the Jews? (DPE) (WS)**

**Cross-listings:** HIST 311  JWST 268  ARAB 363  COMP 363  REL 268

**Secondary Cross-listing**

Until four decades ago, many Maghrebi and Middle Eastern cities and villages teemed with Jewish populations. However, the creation of the Alliance Israelite Universelle's schools (1830s), the establishment of the State of Israel in 1948, the decolonization process in the Maghreb and the Middle East, and the Arab defeat in the Six-Day War accelerated the departure of Arab and Berber Jews from their homelands to other destinations, including France, Israel, Canada, the United States, and different Latin American countries. Arab and Berber Jews' departure from their ancestral lands left a socioeconomic and cultural void that Maghrebi and Middle Eastern cultural production has finally started to address, albeit shyly. The course will help students understand the depth of Jewish life in the Maghreb and the Middle East, and interrogate the local and global factors that led to their sudden disappearance from both social and cultural memories for a long time. Reading fiction, autobiographies, historiographical works, ethnographies, and anthropological texts alongside films and documentaries, the students will understand how literature and film have become a locus in which historiographical amnesia about Arab/Berber Jews is actively contested by recreating a bygone world, which, until fairly recently, both Jews and Muslims occupied and negotiated successfully for millennia. Reading against both conflict and nostalgia as the primary determinants of Jewish-Muslim
relations, the course will help students think about multiple ways in which Jews and Muslims formed communities of citizens despite their differences and disagreements.

**Class Format:** Seminar

**Requirements/Evaluation:** 400-word weekly, focused responses on Glow; a book review (600 words); two five-page papers as mid-terms; one ten-page final paper; one presentation

**Prerequisites:** None

**Enrollment Limit:** 19

**Enrollment Preferences:** None

**Expected Class Size:** 19

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

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

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

HIST 311 (D2) JWST 268 (D1) ARAB 363 (D1) COMP 363 (D1) REL 268 (D2)

**Writing Skills Notes:** Students are required to present an outline of their papers before submitting a draft paper. The professor will give feedback on each written work to improve students' writing skills. Students are required to incorporate the feedback to improve their drafts before they become final. Students will receive detailed and consistent feedback about their writing in Arabic language. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

**Difference, Power, and Equity Notes:** Students in this course will understand the historical process that lead to the disappearance of Arab/Berber Jews. Students also will work out alternative ways to grasp Jewish-Muslim relations beyond nostalgia and conflict. Finally, students enrolled in the course will grapple with and try to disentangle the complexity of Jewish-Muslim citizenship in both pre-colonial and postcolonial contexts.

**Attributes:** JWST Core Electives

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**JWST 280 (F) Art at its Limits: Representing the Holocaust** (DPE) (WS)

**Cross-listings:** COMP 280 JWST 280 GERM 280

**Secondary Cross-listing**

The Holocaust poses unique challenges to art: it is an event that unsettles the very notion of representation while, at the same time, also demanding it. Art, after all, is a mode of witnessing as well as a form of commemoration; it allows survivors to record their testimony and later generations to remember. Yet the representation of suffering can all too easily become exploitative or aestheticizing, it can turn pain into entertainment and history into fiction. How, then, do writers, artists, and filmmakers navigate the representation of the Shoah if it resists comprehension and undermines traditional forms of narrative? In this course, we will ask if and how art can do justice to a catastrophe of such magnitude as the Holocaust by analyzing different forms of media from a variety of cultural backgrounds. What can poetry offer that remains foreclosed to prose? Was Art Spiegelman's graphic novel *Maus* really in bad taste? How should documentaries approach the Shoah, and is there a place for Hollywood films in the archives of commemoration? Texts among others by Tadeusz Borowski, Tadeusz Ró'ewicz, Art Spiegelman, Paul Celan, Primo Levi, Sylvia Plath, Hannah Arendt, Theodor W. Adorno, Jacques Derrida, and Maurice Blanchot; films by Quentin Tarrantino, Claude Lanzmann, Pawe' Pawlikowski, and Steven Spielberg.

**Class Format:** Seminar

**Requirements/Evaluation:** three 2-page critical responses, oral presentation, final project

**Prerequisites:** none

**Enrollment Limit:** 20

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

**Expected Class Size:** 14

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

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

This course is cross-listed and the prefixes carry the following divisional credit:
Writing Skills Notes: Three 2-page papers spaced over the course of the semester on which students will receive detailed feedback and which they will be able to revise; the final project will either be a 10-page paper or a creative project accompanied by a 4-page reflection that will consider the creative component in relation to the themes of the course. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

Difference, Power, and Equity Notes: This course will examine how art can help us think about the catastrophic abuses of power in the Third Reich. While many of the texts we will examine focus on the stories of Jewish people, the class will also consider how the narratives of other persecuted groups, including the Sinti and Roma, people with disabilities, and LGBTQ victims and survivors, relate to and differ from these experiences.

Fall 2019

SEM Section: 01 MR 1:10 pm - 2:25 pm Natalie E. Lozinski-Veach

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

Cross-listings: PSCI 339 JWST 339

Secondary Cross-listing

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

Class Format: tutorial

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

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

Enrollment Limit: 10

Enrollment Preferences: Political Theory concentrators, Political Science majors

Expected Class Size: 10

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

Distributions: (D2) (WS)

This course is cross-listed and the prefixes carry the following divisional credit:
PSCI 339 (D2) JWST 339 (D2)

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

Attributes: PHIL Related Courses PSCI Political Theory Courses

Fall 2019

TUT Section: T1 TBA Laura D. Ephraim

JWST 434 (S) The Meaning of Diaspora and the Jews of Europe (WS)
Secondary Cross-listing

Dispersion, exile, migration, statelessness are all aspects of diaspora. In the study of diasporic peoples and cultures, the Jews have long figured as the archetype. As a result, Jewish political figures, intellectuals, social activists and scholars have played a central role in discussions of the meaning of diaspora, including debates about its political and social implications, economic value, and cultural significance. In the first half of the semester, in discussions of common readings, we will examine various historical interpretations of Jewish diasporic existence from the nineteenth century to the present and its implications for humanitarianism. Beginning in the first half of the semester and with greater intensity in the second half of the semester, you will conduct independent archival research on some aspect of the history of the Jewish diaspora using the digitized archives of the American Jewish Joint Distribution Committee that will culminate in a twenty-plus-page paper. In the second half, the seminar will continue to meet weekly as a research colloquium, to provide a forum for you to present your research and drafts in progress and to give feedback on fellow students’ work. In this seminar, we are not merely studying history; you are actually doing history. That is to say, you will be more than students of history in this course: you will become historians in your own right. Over the semester, you will learn how to pose historical questions; to engage critically with readings beyond summarizing them; to synthesize an enormous amount of source material; and to learn how to write more clearly. By the end of the semester, the goal is for each student to produce a polished research paper based on substantial engagement with archival sources and relevant secondary literature that will serve as a capstone to your coursework at Williams or as a potential jumping-off point for future research projects, including a senior thesis in History or Jewish Studies.

Class Format: seminar

Requirements/Evaluation: evaluation will be based on class participation, several short papers, oral presentations, and a 20-page research paper

Prerequisites: none

Enrollment Limit: 15

Enrollment Preferences: History majors and Jewish Studies concentrators

Expected Class Size: 10

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

Distributions: (D2)  (WS)

This course is cross-listed and the prefixes carry the following divisional credit:
HIST 434 (D2) REL 335 (D2) JWST 434 (D2)

Writing Skills Notes: Students will write two drafts of their research paper before submitting the final paper for a grade. They will receive timely comments on drafts from professor and peers, to be incorporated into their final paper.

Attributes: HIST Group C Electives - Europe and Russia  JWST Capstone Course  JWST Core Electives
Requirements/Evaluation: each student will write and present orally a 3- to 5-page response paper on the assigned readings of the week (alternating weeks); there will be one final 10-page paper

Prerequisites: none

Enrollment Limit: 6

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

Expected Class Size: 6

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

Distributions: (D2) (DPE) (WS)

This course is cross-listed and the prefixes carry the following divisional credit:
JWST 495 (D2) HIST 495 (D2)

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

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

Attributes: HIST Group G Electives - Global History

Fall 2019
TUT Section: T1 TBA Maud Mandel

LEAD 314 (S) How Change Happens in American Politics (WS)

Cross-listings: LEAD 314 PSCI 314

Secondary Cross-listing

Does the rise of Donald Trump signal something new in the U.S.? How unprecedented is the current political moment? What might we expect to come next? From the Founding to the present, the American political order has undergone incredible, cataclysmic and thoroughgoing transformations, yet it has also proven to be remarkably enduring. How can this be? Where do we find continuities and where upheavals? What accounts for the continuities, and what for the changes? What sorts of transformations have been possible, and who or what has made them possible? Finally, what are the costs of change (and of continuity)--and who pays them? The goal of this course is to assess American political change, or lack of, and to gain a sense of the role that individual leaders have played in driving change. We will examine when and how individuals and leadership have mattered vis-à-vis broader historical and contextual factors, including economic developments, demographic change, and constitutional and institutional parameters. After examining general models of change and of leadership, we will consider specific case studies, such as civil rights for African-Americans, gender equality, labor demands, social conservatism, and populism. We will consider some of the complicated legacies of change. Finally, we will look at arguments that America has been "exceptional"--or, unlike other countries--as well as critiques of these arguments, to help us gain an understanding of future prospects for political transformation.

Class Format: research seminar

Requirements/Evaluation: several short essays, weekly writing assignments, and a longer research paper with presentation

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

Prerequisites: previous course in American politics or American history

Enrollment Limit: 14

Enrollment Preferences: Political Science majors and Leadership Studies concentrators

Expected Class Size: 14

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

Distributions: (D2) (WS)

This course is cross-listed and the prefixes carry the following divisional credit:
LEAD 314 (D2) PSCI 314 (D2)

Attributes: LEAD Facets or Domains of Leadership POEC U.S. Political Economy + Public Policy Course PSCI American Politics Courses PSCI
**Research Courses**

**Spring 2020**

**SEM Section: 01**  MR 2:35 pm - 3:50 pm  Nicole E. Mellow

**LEAD 332  (F)  New York City Politics from the Blackout to Bloomberg  (WS)**

**Cross-listings:** LEAD 332  PSCI 332

**Secondary Cross-listing**

This course examines New York City's political history from the 1970s to the present—a period during which the city underwent staggering economic and social changes. In the mid-1970s, New York was a poster child of urban crisis, plagued by arson and housing abandonment, crime, the loss of residents and jobs, and failing public services. By the early 21st century, the city had largely met these challenges and was once again one of the most diverse and economically vital places on earth—but also one marked by profound inequality. This course will examine how New Yorkers have contested core issues of capitalism and democracy—how those contests have played out as the city itself has changed and how they have shaped contemporary New York. Broad themes will include the city's role as a showcase for neoliberalism, neoconservatism, technocratic centrism, and progressivism; the politics of race, immigration, and belonging; the relation of city, state, and national governments; and the sources of contemporary forms of inequality. Specific topics will include policing, school reform, and gentrification. As the primary assignment in the course, students will design, research, and write a 20-page paper on a topic of their choice.

**Class Format:** Seminar

**Requirements/Evaluation:** active class participation, 2-page preliminary proposal, 10-page research proposal, 2-page peer feedback, 18- to 20-page research paper

**Prerequisites:** None

**Enrollment Limit:** 14

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

**Expected Class Size:** 14

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

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

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

LEAD 332 (D2)  PSCI 332 (D2)

**Writing Skills Notes:** Students will develop their research papers over the course of the semester, receiving from the instructor at each stage of the process timely comments on their writing skills, with suggestions for improvement. Feedback will take the form of written comments, class workshops, and one-on-one meetings with the professor.

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

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**Fall 2019**

**SEM Section: 01**  TF 1:10 pm - 2:25 pm  Mason B. Williams

**LEAD 360  (F)  The Political Thought of Frantz Fanon  (WS)**

**Cross-listings:** LEAD 360  PHIL 360  PSCI 370  AFR 360

**Secondary Cross-listing**

Martinican psychiatrist, philosopher, and revolutionary Frantz Fanon was among the leading critical theorists and Africana thinkers of the twentieth century. Fanon ushered in the decolonial turn in critical theory, a move calling on those both within and outside of Europe to challenge the coloniality of the age and to forge a new vision of politics in the postcolonial period. This course is an advanced seminar devoted to a comprehensive examination of Fanon's political thought. We will begin with an analysis of primary texts by Fanon and end by considering how Fanon has been interpreted by his contemporaries as well as activists and critical theorists writing today.

**Class Format:** seminar

**Requirements/Evaluation:** evaluation will be based upon attendance and participation, weekly online reading response papers, a class presentation,
two 7-page essays, and one 20-page final research paper

**Prerequisites:** none

**Enrollment Limit:** 19

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

**Expected Class Size:** 10

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

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

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

LEAD 360 (D2) PHIL 360 (D2) PSCI 370 (D2) AFR 360 (D2)

**Writing Skills Notes:** Students write weekly online reading response papers, two 7-page essays, and one 20-page final research paper. Students receive written feedback from me throughout, meet with me 1-on-1 to discuss 7-page essays to then revise/re-submit and also receive written feedback before final submission. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

**Attributes:** AFR Core Electives AMST Comp Studies in Race, Ethnicity, Diaspora AMST Critical and Cultural Theory Electives PSCI Political Theory Courses

Fall 2019

SEM Section: 01 MR 1:10 pm - 2:25 pm Neil Roberts

**MAST 352 (F)(S) American Maritime History** (DPE) (WS)

**Cross-listings:** HIST 352 MAST 352

**Primary Cross-listing**

This course surveys American maritime history from the colonial era to the 21st century. We will consider the dynamic relationship between the sea and American life, and the broad influence that each has had on the other. Special emphasis will be placed on how diverse peoples shaped and experienced America's maritime past. We will sample from different fields of historical inquiry including labor, environmental, cultural, political, technological, and energy history in order to gain a deeper understanding of America's maritime heritage.

**Class Format:** classroom discussion as well as field seminars

**Requirements/Evaluation:** class participation, weekly response papers, three longer papers

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

**Prerequisites:** BIOL 101 or GEOS/MAST 104, or permission of instructor

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

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

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

HIST 352 (D2) MAST 352 (D2)

**Writing Skills Notes:** Students must complete weekly 1-page papers, two 5-page papers, and a final 10- to 15-page paper. Additionally, students will participate in several in-class writing workshops and peer critiques that cover argument and style. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

**Difference, Power, and Equity Notes:** Maritime activity has long provided opportunities for some while burdening others with tremendous costs. From the slave trade and the encounters between native and European mariners to the power wielded by multi-national shipping conglomerates, this course investigates contests over power, empire, and capitalism as they played out on the maritime stage.

**Attributes:** AMST Space and Place Electives ENVI Humanities, Arts + Social Science Electives EXPE Experiential Education Courses HIST Group F Electives - U.S. + Canada HIST Group P Electives - Premodern

Fall 2019

SEM Section: 01 Alicia C. Maggard

Spring 2020

SEM Section: 01 Alicia C. Maggard
MAST 402 (S) Senior Seminar: Perspectives on Environmental Studies (WS)

Cross-listings: MAST 402 ENVI 412

Secondary Cross-listing

The Environmental Studies and Maritime Studies programs provide students with an opportunity to explore the myriad ways that humans interact with diverse environments at scales ranging from local to global. The capstone course for Environmental Studies and Maritime Studies, this seminar brings together students who have specialized in the humanities, social studies and/or the sciences to exchange ideas across these disciplines. Over the course of the seminar, students will develop a sustained independent research project on a topic of their choice.

Class Format: seminar

Requirements/Evaluation: active participation, discussion leading, several smaller assignments and multi-step capstone project

Prerequisites: declared major/concentration in Environmental Studies or Maritime Studies, ideally to be taken in final semester at Williams

Enrollment Limit: 14

Enrollment Preferences: Environmental Studies majors and concentrators, Maritime Studies concentrators

Expected Class Size: 14

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

Unit Notes: required course for students wishing to complete the Maritime Studies concentration

Distributions: No divisional credit (WS)

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

MAST 402 No divisional credit ENVI 412 No divisional credit

Writing Skills Notes: This course is focused on building up cross-disciplinary writing and communication skills. In addition to 3 short writing assignments, there will be a scaffolded capstone project through which emphasis will be placed on honing writing skills, including for different audiences, and there will be opportunities to revise and resubmit work. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

Attributes: EVST Core Courses EVST Senior Practicum

Spring 2020

SEM Section: 01 MW 7:00 pm - 8:15 pm Pia M. Kohler
SEM Section: 02 W 1:10 pm - 3:50 pm Pia M. Kohler

MUS 222 (F) Politics of Performance/Performing Politics in Contemporary Africa (DPE) (WS)

Cross-listings: MUS 222 AFR 223

Primary Cross-listing

Using select examples from throughout Africa, this course highlights genres, artists, and works that engage with social and ideological change. Students practice critical listening and performance analysis, while also considering the social contexts that render these performances meaningful and provocative. Topics include: challenges to mass mediated stereotypes of African populations, the social and economic impact of cultural tourism, music as a form of social critique, changing attitudes toward women and the LGBTQIA community, music and global aid organizations, issues of migration and displacement, and the changing roles of traditional musical occupations. Popular genres—among them Afrobeat, kwaiato, soukous, raï, mbalax, Chimurenga music, and a variety of rap and hip-hop styles—are discussed alongside numerous traditional and ceremonial genres, national/political anthems, and concert pieces. Active participation in class discussion is an important component of this course.

Class Format: seminar; this class places a strong emphasis on discussion

Requirements/Evaluation: based on in-class preparation and participation, bi-weekly short writing assignments, a midterm paper and a final project

Prerequisites: some familiarity with music terminology encouraged

Enrollment Limit: 15

Enrollment Preferences: sophomores, juniors, or seniors who are current or prospective Music majors, as well as current and prospective Africana Studies and Latina/o Studies concentrators

Expected Class Size: 10
Grading: yes pass/fail option, yes fifth course option

Distributions: (D1) (DPE) (WS)

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

MUS 222 (D1) AFR 223 (D2)

Writing Skills Notes: Students receive regular feedback on multiple short assignments throughout the semester. Particular focus is dedicated to crafting and substantiating written arguments.

Difference, Power, and Equity Notes: Throughout the course, students engage with case studies concerning specific socio-political contexts within Africa, with an emphasis placed on music's role as a social agent. Topics include representational politics, music as a tool for the powerful as well as the politically disempowered, and music's role in conflict resolution.

Attributes: GBST African Studies Electives MUS World Music/Ethnomusicology

Fall 2019

SEM Section: 01 MR 1:10 pm - 2:25 pm Corinna S. Campbell

MUS 272 (S) Music and Meaning (WS)

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

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

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

Prerequisites: ability to read music, or permission of instructor

Enrollment Limit: 10

Enrollment Preferences: sophomores and juniors

Expected Class Size: 10

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

Distributions: (D1) (WS)

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

Spring 2020

TUT Section: T1 TBA Marjorie W. Hirsch

MUS 279 (S) American Pop Orientalism (DPE) (WS)
This tutorial will investigate the representation of Asians and Asian Americans in American popular culture since the late nineteenth century. Our focus will be on music's role in Orientalist representation in a wide variety of media and genres, including Hollywood film, television, popular song, music videos, Broadway musicals, hip hop, and novels. We will begin with major texts in cultural theory (Said, Bhabha) and will attempt throughout the semester to revise and refine their tenets. Can American Orientalism be distinguished in any fundamental way from nineteenth-century European imperialist thought? How does Orientalist representation calibrate when the "exotic others" being represented are themselves Americans? Our own critical thought will be sharpened through analysis and interpretation of specific works, such as Madame Butterfly, "Chinatown, My Chinatown," Sayonara, Flower Drum Song, Miss Saigon, Rising Sun, M. Butterfly, Aladdin, and Weezer's Pinkerton. We will end the semester by considering the current state of Orientalism in American popular culture.

Class Format: tutorial

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

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

Enrollment Limit: 10

Enrollment Preferences: students with prior related course experience

Expected Class Size: 10

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

Distributions: (D1) (DPE) (WS)

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

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

Attributes: AMST Arts in Context Electives ASAM Core Courses

Spring 2020

TUT Section: T1 TBA W. Anthony Sheppard

MUS 474 (S) Music and Corporeality (WS)

Music is often said to derive its own special quality from the fact that it exists outside of visual representation and is not contained within a physical form, yet musical sound and practice are created through and act upon bodies in numerous ways. This course aims to address how music and bodies shape and respond to one another. Drawing from sources across musical sub-disciplines and extending to fields including cognitive science, sound studies, performance studies, and anthropology, we will follow four lines of inquiry related to music and corporeality: Embodied practices: techniques and pedagogies in performance and in listening (including praxis [Bourdieu], Deep Listening [Oliveros, Becker], Alexander Technique); Music's physical effects and affects: pleasure and pain, the vocalic body [Bonefant, Connor], cognitive processes; Ideological moves: questioning the universality of music and of bodies (including works by Blacking, Miller, and Geurts); Music and bodies at their limits: cyberfeminism, futurism, disembodiment, ecstasy, questions of artificiality/virtuality. Musical examples will be drawn from classical and popular sources from Euro/American idioms and beyond, predominantly from the late 20th and 21st centuries.

Class Format: Seminar

Requirements/Evaluation: midterm project, final paper (including rough draft and final copy) and presentation, intermittent 1- to 3-page papers and exercises

Prerequisites: familiarity with music terminology and the ability to read music notation is expected; questions can be directed to the instructor

Enrollment Limit: 12

Enrollment Preferences: senior and junior Music majors

Expected Class Size: 8

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

Distributions: (D1) (WS)

Writing Skills Notes: This course culminates in a final presentation and paper, meant to showcase the student's critical achievements, including their ability to formulate and substantiate their argument. Assignments and exercises throughout the course are aimed at honing students' ability to write and present effectively.
NSCI 319 (F)(S) Neuroethics (WS)

Cross-listings: STS 319 NSCI 319 PSYC 319

Secondary Cross-listing

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

Class Format: tutorial

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

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

Enrollment Limit: 10

Enrollment Preferences: Psychology majors and Neuroscience concentrators

Expected Class Size: 10

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

Distributions: (D3) (WS)

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

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

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

Attributes: NSCI Group B Electives PSYC Area 1 - Behavioral Neuroscience
PHIL 119  (S)  Justice, Democracy and Freedom: Plato with Footnotes  (WS)

This course addresses a central question in both ethics and political 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 has exerted a powerful influence on nearly every subsequent attempt to answer these questions in the context of the Western philosophical tradition. After reading from early Platonic dialogues and the Republic, we also consider some of the best of these attempts in the Western philosophical canon ("footnotes on Plato") and the challenges they present to Plato's conclusions. Our principal focus will be on issues that continue to be of paramount importance in the world today, namely, democracy, justice and the meaning of freedom.

Class Format: seminar

Requirements/Evaluation: eight 2-page response papers based on readings (first three are pass/fail), two five-page papers, and class participation

Prerequisites: none

Enrollment Limit: 19

Enrollment Preferences: none, open to all students

Expected Class Size: 19

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

Unit Notes: meets 100-level PHIL major requirement

Distributions: (D2)  (WS)

Writing Skills Notes: Professor will provide detailed comments on short and long writing responses; facilitate peer review of short papers in class; and discuss frequent types of errors, writing in philosophy, writing approach and process, drafting, and the importance of using writing tutors. Handouts will be provided on both informal fallacies and numerous writing tips. Students will be encouraged, but are not required, to make appointments to discuss ideas and drafts.

Attributes: JLST Interdepartmental Electives  LEAD Ethical Issues of Leadership

Spring 2020

SEM Section: 01    TR 8:30 am - 9:45 am     Jana  Sawicki
understand the moral dimensions of those issues in and of themselves, and to consider the ways in which selected classical and contemporary moral theories characterize and address those moral dimensions. Topics will depend to some extent on student interest, but are likely to include concerns that fall under such headings as euthanasia, conscientious eating, abortion, capital punishment, and the ethics of protest. The course will use a case-based approach to examine these issues, and so in most weeks we will (1) read philosophical articles focused on a key concept or set of arguments central to the issue, and (2) consider in detail one morally complex case in which the concept or arguments have special application or relevance. In addition, we will devote several class meetings interspersed throughout the semester to reading foundational sources in ethical theory.

Class Format: tutorial

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

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

Enrollment Limit: 10

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

Expected Class Size: 10

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

Distributions: (D2) (WS)

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

Fall 2019

TUT Section: T1     TBA     Julie A. Pedroni

PHIL 123 (F)(S) Objectivity in Ethics  (WS)

Is morality simply a matter of opinion? In this course we'll examine several influential attempts to provide a rational foundation for morality, along with Nietzsche's wholesale rejection of these efforts. Readings will include work by Plato, Hobbes, Kant, Mill, Nietzsche, and contemporary authors.

Class Format: seminar

Requirements/Evaluation: participation in discussion; short response papers; four 5-page papers, evenly spaced throughout the semester

Prerequisites: none

Enrollment Limit: 19

Enrollment Preferences: first-years and sophomores and students who need to fulfill their 100-level requirement for the philosophy major

Expected Class Size: 19

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

Unit Notes: meets 100-level PHIL major requirement

Distributions: (D2) (WS)

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

Fall 2019

SEM Section: 01     TR 11:20 am - 12:35 pm     Melissa J. Barry

Spring 2020

SEM Section: 01     MWF 11:00 am - 12:15 pm     Melissa J. Barry

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

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

**Class Format:** tutorial, meeting with the instructor in pairs for an hour each week; a 5- to 7-page paper every other week (six in all), prepare and present a written critique of their partners' papers in alternate weeks, and revise and re-write one of their papers

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

**Prerequisites:** none

**Enrollment Limit:** 10

**Enrollment Preferences:** first-year students

**Expected Class Size:** 10

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

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

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

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Fall 2019

TUT Section: T1  TBA  Steven B. Gerrard

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

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

**Class Format:** Tutorial

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

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

**Enrollment Limit:** 10

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

**Expected Class Size:** 10

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

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

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

**Attributes:** PHIL History Courses

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Spring 2020

TUT Section: T1  TBA  Jana Sawicki

**PHIL 228 (F) Feminist Bioethics (WS)**

**Cross-listings:** WGSS 228  STS 228  PHIL 228
In this course we will explore the ways in which feminist approaches to moral thinking have influenced both the methodology and the content of contemporary bioethics. The first portion of the course will address the emergence of the "Ethics of Care," critically assessing its origins in feminist theory, its development within the context of the caring professions, and its potential as a general approach to bioethical reasoning. The second portion of the course will use feminist philosophy to inform our understanding of the ways in which gender structures the individual's interactions with the health care system. To do this we will explore topics that might traditionally be considered "women's issues" in healthcare, such as medicine and body image (e.g., cosmetic surgery, eating disorders), reproductive and genetic technologies, and research on women and their health care needs. In addition we'll also look at feminist analyses of topics that traditionally have not been regarded as "gendered," such as resource allocation and end of life issues.

**Class Format:** lecture/discussion

**Requirements/Evaluation:** active participation in class discussions; periodic short papers (2-3 pages); midterm and final paper (5-7 and 7-10 pages, respectively); and one oral presentation

**Prerequisites:** none, although previous coursework in WGSS is desirable

**Enrollment Limit:** 19

**Enrollment Preferences:** prospective and declared majors or concentrators in PHIL, WGSS, STS, and PHLH, especially those who need the course to satisfy major or concentration requirements

**Expected Class Size:** 19

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

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

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

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

WGSS 228 (D2) STS 228 (D2) PHIL 228 (D2)

**Writing Skills Notes:** Students will write periodic short papers (2-3 pages each), a midterm paper (5-7 pages) and a final paper (7-10 pages). Short papers focus on concepts, arguments, and writing skills needed in the midterm and final papers, in which students are expected to describe and evaluate arguments from assigned readings, and to present clear and effective arguments in support of their own ethical positions. Students receive feedback on all papers and have the opportunity to revise midterm and final papers.

**Attributes:** AMST Critical and Cultural Theory Electives JLST Interdepartmental Electives PHIL Contemporary Value Theory Courses PHLH Bioethics + Interpretations of Health

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**PHIL 244 (S) Environmental Ethics** (WS)

**Cross-listings:** ENVI 244 PHIL 244

**Secondary Cross-listing**

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

**Class Format:** tutorial

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

**Prerequisites:** ENVI 101 or one course in PHIL

**Enrollment Limit:** 10
Enrollment Preferences: declared and prospective Environmental Studies majors and concentrators

Expected Class Size: 10

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

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

Distributions: (D2) (WS)

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

ENVI 244 (D2) PHIL 244 (D2)

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

Attributes: ENVI Environmental Policy  EVST Culture/Humanities  PHIL Contemporary Value Theory Courses

Spring 2020
TUT Section: T1  TBA  Julie A. Pedroni

PHIL 250  (F) Philosophy of Economics  (WS)

The status of economics as a predictive science has been most prominently brought into question, historically, by three unpredicted yet extremely important economic events: the Great Depression of the 1930s, stagflation of the 1970s, and bursting of the mortgage bubble in 2008. The issue of prediction was also raised by economist Donald McCloskey who, in 1988, asked his fellow economists, "If you're so smart, why ain't you rich?" Some critics find predictive failures of economists unsurprising, given the frequent reliance of the latter on assumptions known to be false (e.g., that economic agents are always selfish, have perfect information, and never make mistakes) and on models that unavoidably ignore potentially relevant factors. Perhaps, then, economics is not primarily a predictive science, but instead a descriptive, historical, and/or mathematical one. In this course, relying on works by economists and philosophers, we examine the status of economics as an academic discipline, focusing on its assumptions, methods, and results.

Class Format: Tutorial

Requirements/Evaluation: six 6- to 8-page essays, six 2- to 3-page response papers, participation in discussions

Prerequisites: none

Enrollment Limit: 10

Enrollment Preferences: Philosophy majors and potential majors, then Economics majors and potential majors

Expected Class Size: 10

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

Distributions: (D2) (WS)

Writing Skills Notes: Six 6- to 8-page essays. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

Attributes: PHIL Contemporary Value Theory Courses

Fall 2019
TUT Section: T1  TBA  Alan White

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

Cross-listings: PHIL 272  JLST 272

Primary Cross-listing

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

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

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

Prerequisites: one PHIL course

Enrollment Limit: 10

Enrollment Preferences: current and prospective Philosophy majors

Expected Class Size: 10

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

Distributions: (D2) (WS)

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

PHIL 272 (D2) JLIST 272 (D2)

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

Attributes: PHIL Contemporary Value Theory Courses

Fall 2019

TUT Section: T1 TBA Melissa J. Barry

PHIL 281 (S) Philosophy of Religion (WS)

Cross-listings: PHIL 281 REL 302

Primary Cross-listing

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

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

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

Prerequisites: one PHIL course

Enrollment Limit: 10

Enrollment Preferences: current and prospective Philosophy majors

Expected Class Size: 10

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

Distributions: (D2) (WS)

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

PHIL 281 (D2) REL 302 (D2)

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

Attributes: PHIL History Courses

Spring 2020
PHIL 310 (F) Wittgenstein’s Later Philosophy (WS)

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

Class Format: tutorial

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

Prerequisites: two Philosophy courses

Enrollment Limit: 10

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

Expected Class Size: 10

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

Distributions: (D2) (WS)

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

Attributes: PHIL History Courses

Fall 2019

TUT Section: T1   TF 1:10 pm - 2:25 pm   Bojana Mladenovic

PHIL 321 (F) Introduction to Critical Theory (DPE) (WS)

Cross-listings: WGSS 322 PHIL 321

Primary Cross-listing

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

Class Format: tutorial, students will work in pairs and meet for 75 minutes each week with the professor
**Requirements/Evaluation:** each student will write and present five 5- to 6-page paper every other week and a commentary on their partner's essay on alternate weeks; evaluations are based on written work as well as level of preparation and intellectual engagement in tutorial meetings

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

**Enrollment Limit:** 10

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

**Expected Class Size:** 10

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

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

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

WGSS 322 (D2) PHIL 321 (D2)

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

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

**Attributes:** PHIL History Courses WGSS Theory Courses

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**PHIL 360 (F) The Political Thought of Frantz Fanon (WS)**

**Cross-listings:** LEAD 360 PHIL 360 PSCI 370 AFR 360

**Secondary Cross-listing**

Martinican psychiatrist, philosopher, and revolutionary Frantz Fanon was among the leading critical theorists and Africana thinkers of the twentieth century. Fanon ushered in the decolonial turn in critical theory, a move calling on those both within and outside of Europe to challenge the coloniality of the age and to forge a new vision of politics in the postcolonial period. This course is an advanced seminar devoted to a comprehensive examination of Fanon's political thought. We will begin with an analysis of primary texts by Fanon and end by considering how Fanon has been interpreted by his contemporaries as well as activists and critical theorists writing today.

**Class Format:** seminar

**Requirements/Evaluation:** evaluation will be based upon attendance and participation, weekly online reading response papers, a class presentation, two 7-page essays, and one 20-page final research paper

**Prerequisites:** none

**Enrollment Limit:** 19

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

**Expected Class Size:** 10

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

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

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

LEAD 360 (D2) PHIL 360 (D2) PSCI 370 (D2) AFR 360 (D2)

**Writing Skills Notes:** Students write weekly online reading response papers, two 7-page essays, and one 20-page final research paper. Students receive written feedback from me throughout, meet with me 1-on-1 to discuss 7-page essays to then revise/re-submit and also receive written feedback before final submission. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

**Attributes:** AFR Core Electives AMST Comp Studies in Race, Ethnicity, Diaspora AMST Critical and Cultural Theory Electives PSCI Political Theory Courses

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Fall 2019

**TUT Section:** T1 TBA Jana Sawicki
Global malnutrition continues to represent one of the most challenging issues of international development. Problems of both under- and overnutrition 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. This course was previously titled Nutrition in the Developing World.

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) (WS)

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

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

POEC 214 (S) The Economics and Ethics of CO2 Offsets (WS)

Cross-listings: ECON 214 ENVI 212 POEC 214

Secondary Cross-listing

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

Class Format: tutorial, meeting with the instructor in pairs for one hour each week

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

Prerequisites: ECON 110 or the equivalent, permission of instructor

Enrollment Limit: 10

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

Expected Class Size: 10

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

Distributions: (D2) (WS)
Spring 2020
TUT Section: T1 TBA Ralph M. Bradburd

POEC 250 (F) Economic Liberalism and Its Critics (WS)

Primary Cross-listing

Economic liberalism holds that society is better off if people enjoy economic freedom. Its critics point to what they believe this position ignores or what it wrongly assumes, and hence, how it would make bad policy. This course explores the relationship between politics and economics by surveying influential works of political economy. Its first part examines major thinkers in relation to the historical development of capitalism in Western Europe and the United States: the classical liberalism of Adam Smith, Karl Marx's revolutionary socialism, and the reformist ideas of John Maynard Keynes. The second part considers mid-20th-century writers who revise and critique economic liberalism from a variety of perspectives, including Friedrich Hayek, Milton Friedman, Ronald Coase, Arthur Okun, and Albert O. Hirschman. The third part surveys significant recent contributions relevant to the themes of the course, with applications to current public policy issues, including topics such as: power relations and autonomy in the workplace; asymmetric information and social insurance; economic inequality and distributive justice; equality of opportunity; the economics of health care; positional goods and the moral foundations of capitalism; economic nationalism and new trade theory; behavioral economics; finance and financial crises; and rent-seeking. The combination of the historical focus of the early part of the course with discussion of modern policy issues and debates in the latter part of the course permits you to appreciate the ongoing dialogue between classical and contemporary views of political economy.

Class Format: lecture/discussion

Requirements/Evaluation: eight short essays, several short homework assignments, and a final exam

Prerequisites: ECON 110 and 120 or equivalent; PSCI 201, 202, 203, or 204 (may be taken concurrently with POEC 250); open to non-majors

Enrollment Limit: 35

Enrollment Preferences: Political Economy majors and sophomores intending a Political Economy major

Expected Class Size: 35

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

Distributions: (D2) (WS)

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

POEC 250 (D2) ECON 299 (D2) PSCI 238 (D2)

Writing Skills Notes: Students write at least eight 650-word graded reaction papers, across twelve weekly opportunities, during the semester. An instructor meets with each student after the first few weeks to go over their work and to discuss methods of composition.

Attributes: AMST Critical and Cultural Theory Electives POEC Required Courses
focus on contemporary political debates about the accumulation, concentration, and redistribution of wealth.

Class Format: Seminar

Requirements/Evaluation: four 5-page papers and a final 10-page paper that is a revision and extension of a short paper

Prerequisites: none; not suitable for first-year students

Enrollment Limit: 19

Enrollment Preferences: Political Science majors with concentration in American politics and Political Economy majors

Expected Class Size: 19

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

Writing Skills Notes: Four 5-page papers, peer review, and a revision of extension of one of these papers into a 10-page paper at the end of the semester. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

Attributes: POEC U.S. Political Economy + Public Policy Course PSCI American Politics Courses

Fall 2019

SEM Section: 01 MR 2:35 pm - 3:50 pm Cathy M. Johnson

PSCI 238 (F) Economic Liberalism and Its Critics (WS)

Cross-listings: POEC 250 ECON 299 PSCI 238

Secondary Cross-listing

Economic liberalism holds that society is better off if people enjoy economic freedom. Its critics point to what they believe this position ignores or what it wrongly assumes, and hence, how it would make bad policy. This course explores the relationship between politics and economics by surveying influential works of political economy. Its first part examines major thinkers in relation to the historical development of capitalism in Western Europe and the United States: the classical liberalism of Adam Smith, Karl Marx's revolutionary socialism, and the reformist ideas of John Maynard Keynes. The second part considers mid-20th-century writers who revise and critique economic liberalism from a variety of perspectives, including Friedrich Hayek, Milton Friedman, Ronald Coase, Arthur Okun, and Albert O. Hirschman. The third part surveys significant recent contributions relevant to the themes of the course, with applications to current public policy issues, including topics such as: power relations and autonomy in the workplace; asymmetric information and social insurance; economic inequality and distributive justice; equality of opportunity; the economics of health care; positional goods and the moral foundations of capitalism; economic nationalism and new trade theory; behavioral economics; finance and financial crises; and rent-seeking. The combination of the historical focus of the early part of the course with discussion of modern policy issues and debates in the latter part of the course permits you to appreciate the ongoing dialogue between classical and contemporary views of political economy.

Class Format: lecture/discussion

Requirements/Evaluation: eight short essays, several short homework assignments, and a final exam

Prerequisites: ECON 110 and 120 or equivalent; PSCI 201, 202, 203, or 204 (may be taken concurrently with POEC 250): open to non-majors

Enrollment Limit: 35

Enrollment Preferences: Political Economy majors and sophomores intending a Political Economy major

Expected Class Size: 35

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

Distributions: (D2) (WS)

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

POEC 250 (D2) ECON 299 (D2) PSCI 238 (D2)

Writing Skills Notes: Students write at least eight 650-word graded reaction papers, across twelve weekly opportunities, during the semester. An instructor meets with each student after the first few weeks to go over their work and to discuss methods of composition.

Attributes: AMST Critical and Cultural Theory Electives POEC Required Courses

Fall 2019
PSCI 248 (F) The USA in Comparative Perspective (WS)

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

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

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

Prerequisites: none

Enrollment Limit: 10

Enrollment Preferences: sophomores and students who have been denied enrollment in the course previously

Expected Class Size: 10

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

Distributions: (D2) (WS)

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

Attributes: AMST Comp Studies in Race, Ethnicity, Diaspora POEC Comparative POEC/Public Policy Courses PSCI American Politics Courses PSCI Comparative Politics Courses

Fall 2019

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

PSCI 260 (F) Power, Feminist-Style (DPE) (WS)

Cross-listings: WGSS 260 PSCI 260

Secondary Cross-listing

This course examines one of the most important concepts in the analysis of sex and gender and efforts to envision sexual and gender justice—the concept of power—from multiple feminist perspectives. At the core of feminism lies the critique of inequitable power relations. Some feminists claim that power itself is the root of all evil and that a feminist world is one without power. Others portray the feminist agenda as one of taking power, or of reconstructing society by exercising a specifically feminist mode of power. In this course, we will look at feminist critiques of power, how feminists have employed notions of power developed outside of the arena of feminist thought, and efforts to develop specifically feminist ideas of power. Along the way, we will ask: Are some concepts of power more useful to feminism? Can certain forms of power be considered more feminist than others? How can feminist power be realized? Thinkers we will engage include Judith Butler, Audre Lorde, Catherine MacKinnon, Hannah Arendt, and Patricia Hill Collins.

Class Format: seminar

Requirements/Evaluation: eight short writing assignments (ranging from 250 words to 750 words), drafting and revision of a 10 pg final essay

Prerequisites: none

Enrollment Limit: 19

Enrollment Preferences: Women's, Gender, and Sexuality Studies majors

Expected Class Size: 19

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

Distributions: (D2) (DPE) (WS)

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

WGSS 260 (D2) PSCI 260 (D2)
**Writing Skills Notes:** This course aims to carefully unpack the writing process by focusing on particular elements of writing (summary, critical analysis) while also introducing students to tools they can use to improve their writing (freewriting). Short writing assignments like the proposal, outline, and abstract build on one another and culminate in a final essay that goes through the process of drafting and, after peer and teacher review, revision.

**Difference, Power, and Equity Notes:** This course requires students to focus on what power does and should look like from the perspective of difference, exploring the relationship between power and equity in the process. Students will reflect on and discuss the working of power in their own lives, why certain forms of power are more or less visible to particular groups, and how different ideas about power promote different interests in society at large.

**Attributes:** WGSS Theory Courses

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**Fall 2019**

**SEM Section:** 01  TF 1:10 pm - 2:25 pm  Greta F. Snyder

**PSCI 314 (S) How Change Happens in American Politics (WS)**

**Cross-listings:** LEAD 314  PSCI 314

**Primary Cross-listing**

Does the rise of Donald Trump signal something new in the U.S.? How unprecedented is the current political moment? What might we expect to come next? From the Founding to the present, the American political order has undergone incredible, cataclysmic and thoroughgoing transformations, yet it has also proven to be remarkably enduring. How can this be? Where do we find continuities and where upheavals? What accounts for the continuities, and what for the changes? What sorts of transformations have been possible, and who or what has made them possible? Finally, what are the costs of change (and of continuity)--and who pays them? The goal of this course is to assess American political change, or lack of, and to gain a sense of the role that individual leaders have played in driving change. We will examine when and how individuals and leadership have mattered vis-à-vis broader historical and contextual factors, including economic developments, demographic change, and constitutional and institutional parameters. After examining general models of change and of leadership, we will consider specific case studies, such as civil rights for African-Americans, gender equality, labor demands, social conservatism, and populism. We will consider some of the complicated legacies of change. Finally, we will look at arguments that America has been "exceptional"--or, unlike other countries--as well as critiques of these arguments, to help us gain an understanding of future prospects for political transformation.

**Class Format:** research seminar

**Requirements/Evaluation:** several short essays, weekly writing assignments, and a longer research paper with presentation

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

**Prerequisites:** previous course in American politics or American history

**Enrollment Limit:** 14

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

**Expected Class Size:** 14

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

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

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

LEAD 314 (D2) PSCI 314 (D2)

**Attributes:** LEAD Facets or Domains of Leadership  POEC U.S. Political Economy + Public Policy Course  PSCI American Politics Courses  PSCI Research Courses

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**Spring 2020**

**SEM Section:** 01  MR 2:35 pm - 3:50 pm  Nicole E. Mellow

**PSCI 332 (F) New York City Politics from the Blackout to Bloomberg (WS)**

**Cross-listings:** LEAD 332  PSCI 332

**Primary Cross-listing**
This course examines New York City's political history from the 1970s to the present—a period during which the city underwent staggering economic and social changes. In the mid-1970s, New York was a poster child of urban crisis, plagued by arson and housing abandonment, crime, the loss of residents and jobs, and failing public services. By the early 21st century, the city had largely met these challenges and was once again one of the most diverse and economically vital places on earth—but also one marked by profound inequality. This course will examine how New Yorkers have contested core issues of capitalism and democracy—how those contests have played out as the city itself has changed and how they have shaped contemporary New York. Broad themes will include the city's role as a showcase for neoliberalism, neoconservatism, technocratic centrism, and progressivism; the politics of race, immigration, and belonging; the relation of city, state, and national governments; and the sources of contemporary forms of inequality. Specific topics will include policing, school reform, and gentrification. As the primary assignment in the course, students will design, research, and write a 20-page paper on a topic of their choice.

Class Format: Seminar

Requirements/Evaluation: active class participation, 2-page preliminary proposal, 10-page research proposal, 2-page peer feedback, 18- to 20-page research paper

Prerequisites: None

Enrollment Limit: 14

Enrollment Preferences: Political Science majors and Leadership Studies concentrators

Expected Class Size: 14

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

Distributions: (D2) (WS)

This course is cross-listed and the prefixes carry the following divisional credit:
LEAD 332 (D2) PSCI 332 (D2)

Writing Skills Notes: Students will develop their research papers over the course of the semester, receiving from the instructor at each stage of the process timely comments on their writing skills, with suggestions for improvement. Feedback will take the form of written comments, class workshops, and one-on-one meetings with the professor.

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

Fall 2019

SEM Section: 01  TF 1:10 pm - 2:25 pm  Mason B. Williams

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

Cross-listings: PSCI 339 JWST 339

Primary Cross-listing

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

Class Format: tutorial

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

Prerequisites: a prior course in political theory, philosophy, or critical theory, or permission of the instructor
Enrollment Limit: 10

Enrollment Preferences: Political Theory concentrators, Political Science majors

Expected Class Size: 10

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

Distributions: (D2) (WS)

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

PSCI 339 (D2) JWST 339 (D2)

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

Attributes: PHIL Related Courses PSCI Political Theory Courses

Fall 2019

TUT Section: T1 TBA Laura D. Ephraim

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

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

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

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

Prerequisites: any course on Latin America or permission of instructor

Enrollment Limit: 10

Enrollment Preferences: Political Science majors

Expected Class Size: 10

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

Distributions: (D2) (WS)

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

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

Spring 2020

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

PSCI 370 (F) The Political Thought of Frantz Fanon (WS)

Cross-listings: LEAD 360 PHIL 360 PSCI 370 AFR 360

Secondary Cross-listing

Martinican psychiatrist, philosopher, and revolutionary Frantz Fanon was among the leading critical theorists and Africana thinkers of the twentieth century. Fanon ushered in the decolonial turn in critical theory, a move calling on those both within and outside of Europe to challenge the coloniality of the age and to forge a new vision of politics in the postcolonial period. This course is an advanced seminar devoted to a comprehensive examination of Fanon’s political thought. We will begin with an analysis of primary texts by Fanon and end by considering how Fanon has been interpreted by his
contemporaries as well as activists and critical theorists writing today.

Class Format: seminar

Requirements/Evaluation: evaluation will be based upon attendance and participation, weekly online reading response papers, a class presentation, two 7-page essays, and one 20-page final research paper

Prerequisites: none

Enrollment Limit: 19

Enrollment Preferences: Africana Studies concentrators, Leadership Studies concentrators, and Political Science majors

Expected Class Size: 10

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

Distributions: (D2) (WS)

This course is cross-listed and the prefixes carry the following divisional credit:
LEAD 360 (D2) PHIL 360 (D2) PSCI 370 (D2) AFR 360 (D2)

Writing Skills Notes: Students write weekly online reading response papers, two 7-page essays, and one 20-page final research paper. Students receive written feedback from me throughout, meet with me 1-on-1 to discuss 7-page essays to then revise/re-submit and also receive written feedback before final submission. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

Attributes: AFR Core Electives AMST Comp Studies in Race, Ethnicity, Diaspora AMST Critical and Cultural Theory Electives PSCI Political Theory Courses

Fall 2019

SEM Section: 01 MR 1:10 pm - 2:25 pm Neil Roberts

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

Cross-listings: HIST 485 PSYC 158

Secondary Cross-listing

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

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

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

Prerequisites: none

Enrollment Limit: 10

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

Expected Class Size: 10

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

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

Distributions: (D2) (WS)

This course is cross-listed and the prefixes carry the following divisional credit:
HIST 485 (D2) PSYC 158 (D2)
Writing Skills Notes: As a tutorial, this course is by definition writing skills, both in terms of the number of papers that students will produce (six) and in terms of the focus on writing during every tutorial session. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

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

Fall 2019
TUT Section: T1    TBA     Thomas A. Kohut

PSYC 319  (F)(S)  Neuroethics  (WS)
Cross-listings: STS 319  NSCI 319  PSYC 319

Primary Cross-listing

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

Class Format: tutorial
Requirements/Evaluation: six 5-page position papers and five 2-page response papers as well as participation in discussions
Prerequisites: PSYC 212 (same as BIOL 212 or NSCI 201); or permission of instructor
Enrollment Limit: 10
Enrollment Preferences: Psychology majors and Neuroscience concentrators
Expected Class Size: 10
Grading: no pass/fail option,  no fifth course option
Distributions:  (D2)  (WS)
This course is cross-listed and the prefixes carry the following divisional credit:
STS 319 (D2) NSCI 319 (D3) PSYC 319 (D2)

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

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

Fall 2019
TUT Section: T1    TBA     Noah J. Sandstrom
Spring 2020
TUT Section: T1    Cancelled

REL 134  (S)  Leaving the World Behind: The Literature of Reclusion  (DPE)  (WS)
Cross-listings: CHIN 134  REL 134  COMP 134  ANTH 134

Secondary Cross-listing

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

Class Format: tutorial course will involve an experiential component

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

Prerequisites: none

Enrollment Limit: 10

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

Expected Class Size: 10

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

Distributions: (D2) (DPE) (WS)

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

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

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

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

Spring 2020

TUT Section: T1    TBA    Christopher M. B. Nugent

REL 268 (S) Where are all the Jews? (DPE) (WS)

Cross-listings: HIST 311 JWST 268 ARAB 363 COMP 363 REL 268

Secondary Cross-listing

Until four decades ago, many Maghrebi and Middle Eastern cities and villages teemed with Jewish populations. However, the creation of the Alliance Israelite Universelle's schools (1830s), the establishment of the State of Israel in 1948, the decolonization process in the Maghreb and the Middle East, and the Arab defeat in the Six-Day War accelerated the departure of Arab and Berber Jews from their homelands to other destinations, including France, Israel, Canada, the United States, and different Latin American countries. Arab and Berber Jews' departure from their ancestral lands left a socioeconomic and cultural void that Maghrebi and Middle Eastern cultural production has finally started to address, albeit shyly. The course will help students understand the depth of Jewish life in the Maghreb and the Middle East, and interrogate the local and global factors that led to their sudden disappearance from both social and cultural memories for a long time. Reading fiction, autobiographies, historiographical works, ethnographies, and anthropological texts alongside films and documentaries, the students will understand how literature and film have become a locus in which historiographical amnesia about Arab/Berber Jews is actively contested by recreating a bygone world, which, until fairly recently, both Jews and Muslims occupied and negotiated successfully for millennia. Reading against both conflict and nostalgia as the primary determinants of Jewish-Muslim relations, the course will help students think about multiple ways in which Jews and Muslims formed communities of citizens despite their differences and disagreements.

Class Format: Seminar

Requirements/Evaluation: 400-word weekly, focused responses on Glow; a book review (600 words); two five-page papers as mid-terms; one ten-page final paper; one presentation

Prerequisites: None

Enrollment Limit: 19

Enrollment Preferences: None

Expected Class Size: 19
Grading: no pass/fail option, no fifth course option

Distributions: (D2) (DPE) (WS)

This course is cross-listed and the prefixes carry the following divisional credit:
HIST 311 (D2) JWST 268 (D1) ARAB 363 (D1) COMP 363 (D1) REL 268 (D2)

Writing Skills Notes: Students are required to present an outline of their papers before submitting a draft paper. The professor will give feedback on each written work to improve students' writing skills. Students are required to incorporate the feedback to improve their drafts before they become final. Students will receive detailed and consistent feedback about their writing in Arabic language. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

Difference, Power, and Equity Notes: Students in this course will understand the historical process that lead to the disappearance of Arab/Berber Jews. Students also will work out alternative ways to grasp Jewish-Muslim relations beyond nostalgia and conflict. Finally, students enrolled in the course will grapple with and try to disentangle the complexity of Jewish-Muslim citizenship in both pre-colonial and postcolonial contexts.

Spring 2020
SEM Section: 01    TR 11:20 am - 12:35 pm     Brahim El Guabli

REL 269  (S)  Mindsight: Mindfulness and Medicine  (DPE) (WS)
Cross-listings: REL 269  STS 269  ANTH 269  ASST 269

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

Class Format: weekly tutorial, context-based learning, experiential learning
Requirements/Evaluation: weekly tutorial papers and discussion
Prerequisites: a course on Buddhism is preferred but not required
Enrollment Limit: 10
Enrollment Preferences: ANTH, SOC, REL, ASST majors; PHLH, STS concentrators; seniors and juniors
Expected Class Size: 10
Grading: no pass/fail option, no fifth course option
Distributions: (D2) (DPE) (WS)

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

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

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

Attributes: GBST South + Southeast Asia Studies Electives  PHLH Social Determinants of Health
REL 302 (S) Philosophy of Religion (WS)

Cross-listings: PHIL 281 REL 302

Secondary Cross-listing

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

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

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

Prerequisites: one PHIL course

Enrollment Limit: 10

Enrollment Preferences: current and prospective Philosophy majors

Expected Class Size: 10

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

Distributions: (D2) (WS)

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

PHIL 281 (D2) REL 302 (D2)

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

Attributes: PHIL History Courses

REL 335 (S) The Meaning of Diaspora and the Jews of Europe (WS)

Cross-listings: HIST 434 REL 335 JWST 434

Secondary Cross-listing

Dispersion, exile, migration, statelessness are all aspects of diaspora. In the study of diasporic peoples and cultures, the Jews have long figured as the archetype. As a result, Jewish political figures, intellectuals, social activists and scholars have played a central role in discussions of the meaning of diaspora, including debates about its political and social implications, economic value, and cultural significance. In the first half of the semester, in discussions of common readings, we will examine various historical interpretations of Jews' diasporic existence from the nineteenth century to the present and its implications for humanitarianism. Beginning in the first half of the semester and with greater intensity in the second half of the semester, you will conduct independent archival research on some aspect of the history of the Jewish diaspora using the digitized archives of the American Jewish Joint Distribution Committee that will culminate in a twenty-plus-page paper. In the second half, the seminar will continue to meet weekly as a research colloquium, to provide a forum for you to present your research and drafts in progress and to give feedback on fellow students' work. In this seminar, we are not merely studying history; you are actually doing history. That is to say, you will be more than students of history in this course: you will become historians in your own right. Over the semester, you will learn how to pose historical questions; to engage critically with readings beyond summarizing them; to synthesize an enormous amount of source material; and to learn how to write more clearly. By the end of the semester, the goal is for each student to produce a polished research paper based on substantial engagement with archival sources and relevant secondary literature that will serve as a capstone to your coursework at Williams or as a potential jumping-off point for future research projects, including a senior thesis in History or Jewish Studies.
Class Format: seminar

Requirements/Evaluation: evaluation will be based on class participation, several short papers, oral presentations, and a 20-page research paper

Prerequisites: none

Enrollment Limit: 15

Enrollment Preferences: History majors and Jewish Studies concentrators

Expected Class Size: 10

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

Distributions: (D2) (WS)

This course is cross-listed and the prefixes carry the following divisional credit:
HIST 434 (D2) REL 335 (D2) JWST 434 (D2)

Writing Skills Notes: Students will write two drafts of their research paper before submitting the final paper for a grade. They will receive timely comments on drafts from professor and peers, to be incorporated into their final paper.

Attributes: HIST Group C Electives - Europe and Russia JWST Capstone Course JWST Core Electives

Spring 2020

SEM Section: 01  M 7:00 pm - 9:40 pm  Alexandra Garbarini

REL 344  (F)  Sex, Money, Power, and the Bible  (DPE) (WS)

Cross-listings: WGSS 344  REL 344

Primary Cross-listing

Some of the most destructive and constructive endeavors and experiences throughout human history have to do with sex, money, and power. Religion has created conditions for not only subordination but also the possibilities for liberation. In this course we will explore how our readings of the Bible figure and reconfigure our understandings and practices of sex, money, and power in both helpful and harming ways. This course presupposes no specific work in the Bible or in studies of sexuality or the economy.

Class Format: discussion seminar

Requirements/Evaluation: one final paper (10 pages), three short papers (five pages each), weekly reflections (1000 words), facilitation of one class discussion, attendance and participation

Prerequisites: None

Enrollment Limit: 10

Enrollment Preferences: sophomores, juniors, seniors, and majors

Expected Class Size: 10

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

Distributions: (D2) (DPE) (WS)

This course is cross-listed and the prefixes carry the following divisional credit:
WGSS 344 (D2) REL 344 (D2)

Writing Skills Notes: Weekly (1000 words) papers to be graded P/F; three letter-graded papers (five pages each), and one final paper (10 pages). Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

Difference, Power, and Equity Notes: DPE themes are central to this course, given how most societies discriminate on the basis of sex, sexual practice, money, power, and, yes, religion.

Fall 2019

SEM Section: 01  W 1:10 pm - 3:50 pm  Tat-siong B. Liew

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

Cross-listings: ENGL 374  REL 374  COMP 352
Secondary Cross-listing

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

Class Format: Tutorial

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

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

Enrollment Limit: 10

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

Expected Class Size: 10

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

Distributions: (D2) (WS)

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

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

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

Attributes: ENGL Literary Histories A

Spring 2020

TUT Section: T1 TBA Emily Vasiliauskas

RLSP 251 (F) Somos Sur: US-Mexico-Central American Borderlines (WS)

What are borderlands? How have they been created? How do they affect the life of those who cross or are being crossed by these borders? This course focuses on the cultural production that explores US-Mexico-Central American borderlands and the diverse policies and practices that (re)create and (re)image these borders. In consideration of some of the dictatorships in Central America, the NAFTA agreement and post 9/11 policies, as well as war zones and the drug war; we will explore the concepts of citizenship, migration, nationalism, and (in)visibility in its intersection with gender, racial positioning, and social class. Drawing upon cultural studies, feminist theory, history, and ethnography we will examine materials such as photography, installation art, journalism, literature, film, and music. This interdisciplinary approach aims to shed light on the causes and consequences of the political, cultural, and economic narratives involved in our current understanding of these fronteras. This class is conducted in Spanish; readings will be in both English and Spanish.

Class Format: Lecture

Requirements/Evaluation: essays, oral presentation, participation

Prerequisites: Spanish 105, placement exam results, permission of the instructor or the Department Chair.

Enrollment Limit: 19

Enrollment Preferences: Spanish majors

Expected Class Size: 18

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

Distributions: (D1) (WS)

Writing Skills Notes: Weekly short (less than 1000 words) papers, alternatively letter-graded and graded P/F; at least three letter-graded papers will be revisions of a P/F paper; and final 5 pages long paper, which is a revision and expansion of the last weekly paper.
RLSP 280 (S) From Roma to Yalhalhj: Race and Identity Politics Through Contemporary Mexican Cultural Production (WS)

In 2017, the National Institute of Statistics in Mexico (INEGI) used for the first time a color palette to measure individuals’ skin tone. The study showed that “Mexicans who were classified by the interviewers as having darker skin tones tend to have lower levels of education and are worse off economically than their lighter-skinned counterparts” (Zizumbo and Flores, 2017). Raising controversy among those who would like to think of Mexico as a post-racial nation and those who recognize social inequality and discrimination on the basis of skin tone, the debate resonates in the way Mexican citizenship and cultural identity are both represented in mainstream media, even with the intention of showing diversity. The prevalent whitewashing dominating mass media in Mexico extends from advertisements to films, promoting an image of wealth and education intrinsically related to not only skin tone but also with race/ethnic positionality and gender. This course will explore the representation of these variables and their intersections through the analysis of photography, films, novels, paintings, reality shows, telenovelas, advertising campaigns, and music videos. In addition, we will take into account questions of representation, agency, and visibility addressed by cultural producers from pueblos originarios who do not consider themselves Mexican citizens. This class will be conducted in Spanish.

Class Format: Lecture

Requirements/Evaluation: essays, oral presentation, participation

Prerequisites: RLSP 105, placement exam results, permission from the instructor or the Department Chair

Enrollment Limit: 19

Enrollment Preferences: Spanish major

Expected Class Size: 15

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

Distributions: (D1) (WS)

Writing Skills Notes: Weekly short (less than 1000 words) papers, alternatively letter-graded and graded P/F; at least three letter-graded papers will be revisions of a P/F paper; and final 5 pages long paper, which is a revision and expansion of the last weekly paper.

Attributes: FMST Related Courses

Spring 2020

RUSS 219 (F) Cults of Personality (WS)

Cross-listings: RUSS 219 COMP 215

Primary Cross-listing

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

Class Format: Tutorial

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

Prerequisites: none

Enrollment Limit: 10

Enrollment Preferences: first-year students

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

RUSS 219 (D1) COMP 215 (D1)

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

Fall 2019
TUT Section: T1 TBA Julie A. Cassiday

STS 153 (S) Androids, Cyborgs, Selves (WS)

Cross-listings: STS 153 ENGL 153

Secondary Cross-listing
In this expository writing course, we will analyze and argue about how near-human and partly human bodies appear in fiction and film. When do these bodies improve the spaces in which they appear? When do they threaten them? How are they gendered, how are they raced, and why? What do they desire? Authors in different cultural and technological contexts have imagined not-quite-human selves for different ends and in different ways. Together we will develop our ideas on these topics in clear, strong prose. We will also ask how artists have cast human identities into foreign materials and media, and study the distortions and revelations that result. During museum visits at WCMA, students will use examples of self-portraiture, electrified bodies, and aspirational bodies to explore the representation, imitation, and abstraction of selves. Because this is an expository writing seminar, we will spend half or more of our class time discussing and practicing writing skills.

Class Format: seminar
Requirements/Evaluation: five response papers (500 words); four essays (1200-1500 words, each in two drafts); class participation
Prerequisites: none
Enrollment Limit: 12
Expected Class Size: 12
Grading: no pass/fail option, no fifth course option
Distributions: (D2) (WS)

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

STS 153 (D2) ENGL 153 (D1)

Writing Skills Notes: This expository writing course is dedicated to facilitating real improvement in students’ written work. Students write five response papers and four five-page essays (in two drafts) over the course of the semester, receiving substantial instructor feedback on all. Students will practice: drafting, revising, and responding to critique; writing appropriately for given occasions and audiences; grounding their writing in close, analytical reading; and acknowledging sources.

Spring 2020
SEM Section: 01 TR 8:30 am - 9:45 am Ezra D. Feldman

STS 228 (F) Feminist Bioethics (WS)

Cross-listings: WGSS 228 STS 228 PHIL 228

Secondary Cross-listing
In this course we will explore the ways in which feminist approaches to moral thinking have influenced both the methodology and the content of contemporary bioethics. The first portion of the course will address the emergence of the "Ethics of Care," critically assessing its origins in feminist theory, its development within the context of the caring professions, and its potential as a general approach to bioethical reasoning. The second portion of the course will use feminist philosophy to inform our understanding of the ways in which gender structures the individual's interactions with the health care system. To do this we will explore topics that might traditionally be considered "women's issues" in healthcare, such as medicine and body image (e.g., cosmetic surgery, eating disorders), reproductive and genetic technologies, and research on women and their health care needs. In
addition we'll also look at feminist analyses of topics that traditionally have not been regarded as "gendered," such as resource allocation and end of life issues.

Class Format: lecture/discussion

Requirements/Evaluation: active participation in class discussions; periodic short papers (2-3 pages); midterm and final paper (5-7 and 7-10 pages, respectively); and one oral presentation

Prerequisites: none, although previous coursework in WGSS is desirable

Enrollment Limit: 19

Enrollment Preferences: prospective and declared majors or concentrators in PHIL, WGSS, STS, and PHLH, especially those who need the course to satisfy major or concentration requirements

Expected Class Size: 19

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

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

Distributions: (D2) (WS)

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

WGSS 228 (D2) STS 228 (D2) PHIL 228 (D2)

Writing Skills Notes: Students will write periodic short papers (2-3 pages each), a midterm paper (5-7 pages) and a final paper (7-10 pages). Short papers focus on concepts, arguments, and writing skills needed in the midterm and final papers, in which students are expected to describe and evaluate arguments from assigned readings, and to present clear and effective arguments in support of their own ethical positions. Students receive feedback on all papers and have the opportunity to revise midterm and final papers.

Attributes: AMST Critical and Cultural Theory Electives JLST Interdepartmental Electives PHIL Contemporary Value Theory Courses PHLH Bioethics + Interpretations of Health

Fall 2019
LEC Section: 01 TF 2:35 pm - 3:50 pm Julie A. Pedroni

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

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

Secondary Cross-listing

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

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

Requirements/Evaluation: weekly tutorial papers and discussion

Prerequisites: a course on Buddhism is preferred but not required

Enrollment Limit: 10

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

Expected Class Size: 10

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

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

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

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

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

Spring 2020
TUT Section: T1  TBA  Kim Gutschow

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

Cross-listings:  STS 319  NSCI 319  PSYC 319

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

Class Format: tutorial
Requirements/Evaluation: six 5-page position papers and five 2-page response papers as well as participation in discussions
Prerequisites: PSYC 212 (same as BIOL 212 or NSCI 201); or permission of instructor
Enrollment Limit: 10
Enrollment Preferences: Psychology majors and Neuroscience concentrators
Expected Class Size: 10
Grading: no pass/fail option, no fifth course option
Distributions:  (D2)  (WS)

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

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

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

Fall 2019
TUT Section: T1  TBA  Noah J. Sandstrom

Spring 2020
TUT Section: T1  Cancelled

THEA 125  (F)  Theater and Politics  (WS)

Cross-listings: THEA 125  ENGL 125
Secondary Cross-listing

When Plato designed his ideal republic, he excluded theater from it, arguing that indulging in the charms of theatrical representation would make men poor governors of themselves and thus threaten the integrity of fledgling Greek democracies. In the twentieth-century, however, the work of younger artists and playwrights as diverse as Bertolt Brecht and Antonin Artaud provocatively suggested that theater itself could remedy the ills that Plato thought it aggravated by restoring to the people the productive power that the passively on-looking masses had ceded to the charisma of dictators. Today, as rapid changes in media daily transform the way in which we experience the world and understand our place within it, artists, critics, and philosophers continue to draw on the terms of historical debates about theater in attempts to understand the political significance of technologically enhanced forms of global spectatorship, asking what becomes of the traditional roles of viewers and directors on the new world-stage, in an age when revolutions are triggered by cell phone images, but advertising campaigns are also customized to consumers based on automated scans of private information like email. In this seminar, students take a historical approach to these urgent contemporary questions, analyzing the politics of theater in literature, criticism, film, and philosophy from antiquity to the present.

Class Format: seminar

Requirements/Evaluation: three papers of increasing length and complexity, one of which you will revise, totaling 20 pages of finished writing, and a portfolio of interpretive questions

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, no fifth course option

Distributions: (D1) (WS)

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

THEA 125 (D1) ENGL 125 (D1)

Writing Skills Notes: The seminar includes extensive discussion of writing strategies throughout, frequent writing assignments, substantive feedback on writing assignments, and revision in response to that feedback.

Fall 2019

SEM Section: 01 MWF 11:00 am - 12:15 pm Walter Johnston

THEA 320 (S) Marlowe and Shakespeare (WS)

Cross-listings: ENGL 320 THEA 320

Secondary Cross-listing

In 1586, at the age of twenty-three, Christopher Marlowe wrote Tamburlaine the Great. Over the next six years—probably while moonlighting as a government spy—he went on to produce some of the strangest and also most influential works of English drama. Then in 1593, Marlowe was murdered, stabbed through the eye in a tavern brawl. It is often said that Marlowe's early death, no less than his early success, made the work of Shakespeare possible. In this class we will read Marlowe's Edward II, the first popular history play in English, and Shakespeare's Richard II; The Jew of Malta and The Merchant of Venice; Doctor Faustus and Macbeth. We will look at ways in which Marlovian preoccupations—with lurid violence, with debasement, with self-invention—resurface in Shakespeare, in new forms. In the process we will also take up more general questions of literary influence: What do writers borrow from each other? And how does the knowledge of indebtedness—shared to varying degrees with an audience—affect the meaning and impact of their work? Critical readings will include essays by Harry Levin, Julia Lupton and Stephen Greenblatt.

Class Format: Seminar

Requirements/Evaluation: two 5- to 7-page papers; a ten page final paper

Prerequisites: 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: 20

Enrollment Preferences: English majors

Expected Class Size: 15

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

Distributions: (D1) (WS)
This course is cross-listed and the prefixes carry the following divisional credit:

ENGL 320 (D1) THEA 320 (D1)

Writing Skills Notes: Two 5- to 7-page papers. A 10-page final paper. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

Attributes: ENGL Literary Histories A

Spring 2020

SEM Section: 01    MWF 11:00 am - 12:15 pm     John E. Kleiner

WGSS 105 (F) American Girlhoods (DPE) (WS)

Cross-listings: WGSS 105 ENGL 105 AMST 105

Secondary Cross-listing

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-year students who do not have a 5 on the AP and/or have not previously taken a 100-level English class

Expected Class Size: 19

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

Distributions: (D2) (DPE) (WS)

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

WGSS 105 (D2) ENGL 105 (D1) AMST 105 (D2)

Writing Skills Notes: Students do at least 20 pages of writing (4-5 papers) and are required to revise several papers. We also devote significant class time to talking about successful academic writing. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

Difference, Power, and Equity Notes: This course considers the construction of girlhood in the United States along the axes of race, gender, sexuality, class and more, and the literary history of who, in various moments in America, has even been allowed to claim the privileges of and/or be burdened with the idea of being a girl. It examines how girlhood is represented in relation to (in)equality and power and what kinds of literary and cultural forms writers utilize to illuminate these differences.

Attributes: AMST Arts in Context Electives

Fall 2019

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

Spring 2020

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

WGSS 132 (F) Black Writing To/From/About Prison (DPE) (WS)

Cross-listings: ENGL 132 WGSS 132

Secondary Cross-listing

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. The primary project in this course is the development of open letter writing skills. This epistolary
form allows both for the intimate engagement of individual, familiar contact and the deft inclusion of targeted eavesdroppers in order to raise the consciousness of listeners and affirm the value of personal relationships. Course texts will include letters to and from prison; documentaries; selections from anthologies like If They Come in the Morning and Captive Genders: Trans Embodiment and the Prison Industrial Complex; autobiographies like that by Malcolm X, Waldah Imarisha, and Assata Shakur; poetry by Ericka Huggins, Huey Newton, and Terrance Hayes; and critical interventions by scholars like Nikki Jones, Victor Rios, Michelle Alexander, and Angela Davis. We will also look at contemporary groups organizing around abolition and prisoner support including Critical Resistance, Photos From Solitary, and TGIJP (Transgender Gender Variant Intersex Justice Project).

**Class Format:** seminar discussion, engagement with guest speakers, engagement with Special Collections

**Requirements/Evaluation:** four open letters developed with critical feedback (4-5 pages), a twice weekly question diary, an organization report and presentation, a collectively decided project

**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, no fifth course option

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

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

ENGL 132 (D1) WGSS 132 (D2)

**Writing Skills Notes:** Open letters are a mainstay of black literature allowing for intimate engagement of the individual and the deft inclusion of targeted eavesdroppers to raise the consciousness of listeners and affirm the value of personal relationships. Students will learn to write letters with purpose to facilitate a felt relationship to the topic; enhance writing skills including achieving clarity and aesthetic value; practice curation of references. Four 5-page letters with rigorous feedback to sharpen form.

**Difference, Power, and Equity Notes:** This class studies the historical development of mass incarceration of black folk from its roots in American slavery and white supremacist policy. This class also studies the impact of the prison industrial complex on transgender and queer folk in reproducing gender binaries and sexual abuse in and outside prison walls. The politics of prison abolition and gender self determination present critical interventions into the hegemonic structures of normalized racial dominance and gender oppression.

**Attributes:** ENGL Literary Histories C

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Fall 2019

SEM Section: 01  MW 7:00 pm - 8:15 pm  Ianna Hawkins Owen

WGSS 139 (S)  Living a Feminist Life  (DPE) (WS)

**Cross-listings:** ENGL 139  COMP 139  WGSS 139

**Secondary Cross-listing**

The course invites students to consider the range of ways in which "knowledge" about women's, femme's and non-binary lives has been constructed in text, and how this knowledge determines and impacts the we have and make. The first half of the course is organized around a deep reading of Sara Ahmed's recent theoretical book, Living a Feminist Life, while the second half of the course will examine a spectrum of women's life writing-poetry, music, journalism, theory, and memoir-to discover how text continues to shape feminist lives, and how femmes' lived experience in turn shapes feminist discourse. Course materials for the second half of the semester will be generated in part through discussion and students' suggestions. Key texts will include Jamaica Kincaid's A Small Place, Audre Lorde's Sister Outsider, Djamila Boupacha's memoir, Ana Lily Amirpour's film A Girl Walks Home Alone at Night, Sara Ahmed's Living a Feminist Life, Valerie Solanas's SCUM Manifesto, and bell hooks's Teaching to Transgress. In their writing for this course, students will consider how their own intimate relationships-with parents, partners, children, neighbors, or friends-can become sites of feminist activism, and sources of strength and knowledge to be carried into the broader world of public engagement and intervention. In the final weeks of the course, we will collectively interrogate the (false) boundary between writing and living as modes of feminist praxis.

**Class Format:** Seminar

**Requirements/Evaluation:** five short written assignments and one final research project

**Prerequisites:** None

**Enrollment Limit:** 19

**Enrollment Preferences:** None

**Expected Class Size:** 19
Grading: no pass/fail option, yes fifth course option

Distributions: (D2) (DPE) (WS)

This course is cross-listed and the prefixes carry the following divisional credit:
ENGL 139 (D1) COMP 139 (D1) WGSS 139 (D2)

Writing Skills Notes: This course will center writing and research skills with at least one session per week devoted to ladder development and revision. Five short papers (3-4 pages) with one revision (5-6 pages) as well as a bibliography and final research paper (12-15 pages).

Difference, Power, and Equity Notes: This course will examine the generative intersectional site of feminism, antiracism, and anticapitalism to provide an alternative introduction to feminist thought, writing, and practice. The syllabus centers women and femme writers of color.

Attributes: ENGL Literary Histories C

Spring 2020
SEM Section: 01 Cancelled

WGSS 152 (S) The Fourteenth Amendment and the Meanings of Equality (DPE) (WS)

Cross-listings: HIST 152 WGSS 152

Secondary Cross-listing

For more than 150 years, the 14th Amendment of the U.S. Constitution has served as the principal touchstone for legal debates over the meaning of equality and freedom in the United States. This course explores the origins of the 14th Amendment in the years immediately following the Civil War, and examines the evolution of that amendment's meaning in the century that followed. Central themes in this course include the contested interpretations of "birthright citizenship," "due process," "privileges and immunities," "equal protection," and "life, liberty or property"; the rise, fall, and rebirth of substantive due process; battles over incorporating the Bill of Rights into the 14th Amendment; and the changing promise and experience of citizenship. We will pay particular attention to how arguments about the 14th Amendment have shaped and been shaped by the changing meanings of racial and gender equality.

Class Format: seminar

Requirements/Evaluation: a series of short (2-page) response papers; a midterm exam; and a final 12-15 page research paper

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

Enrollment Limit: 19

Enrollment Preferences: given first to those who have been dropped from this class previously, then to first-years, then to second years

Expected Class Size: 15-19

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

Distributions: (D2) (DPE) (WS)

This course is cross-listed and the prefixes carry the following divisional credit:
HIST 152 (D2) WGSS 152 (D2)

Writing Skills Notes: Students will write three short (3-page) response papers to the readings in the first part of the semester, and will also write a substantial (10- to 12-page) research paper. In preparation for the research paper, students will write proposals, develop bibliographies, write outlines and drafts, and do peer critiques. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

Difference, Power, and Equity Notes: This course satisfies the DPE requirement because it examines the legal, social, and political constructions and theorizations of difference, power, and equity. It examines the ways that individuals and groups have organized across various axes of difference to fight for legal equality, and explores how those individuals and groups have experienced legal equality and legal inequality in varied ways.

Attributes: AMST Comp Studies in Race, Ethnicity, Diaspora HIST Group F Electives - U.S. + Canada JLST Interdepartmental Electives

Spring 2020
SEM Section: 01 TR 9:55 am - 11:10 am Sara Dubow

WGSS 218 (S) Gender and Sexuality in the Neo-slave Narrative (DPE) (WS)

Cross-listings: WGSS 218 AMST 218 ENGL 218 AFR 218
Secondary Cross-listing

Hortense Spillers has noted that ex-slave Harriet Jacobs, "between the lines of her narrative, demarcates a sexuality that is neuterbound" and we live with the aftermath of her observation. "Ungendering," one of the transformations undergone by bodies subjected to the Middle Passage, is one of the keywords that forms the foundation for a conversation about slavery, blackness, gender, sexuality, and archive. Throughout this course we will wrestle with the questions: How does the designation "slave" rupture, reify, or expand our understandings of sexuality and gender? What conditions have necessitated the neo-slave narrative form? Texts include: slave narratives and neo-slave narratives in the forms of novels, visual art, and film. Course texts include: Octavia E. Butler's Kindred, Jewelle Gomez's Gilda Stories, Glenn Ligon's "Runaways", and Jordan Peele's Get Out. Critical theories of blackness, gender, and sexuality are also central texts in this course including that by Darieck Scott, Saidiya Hartman, Hortense Spillers, Matt Richardson, and others. Given that neo-slave narratives intervene in the sexual and gendered silences of slave narratives and the power relations that produced them, students who are hesitant to study sexual violence might consider taking another course.

Class Format: seminar

Requirements/Evaluation: mandatory participation in discussion, four papers including one critical revision (total 20 pages), keyword glossary

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: sophomores

Expected Class Size: 19

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

Distributions: (D2) (DPE) (WS)

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

WGSS 218 (D2) AMST 218 (D2) ENGL 218 (D1) AFR 218 (D2)

Writing Skills Notes: Three thesis papers at 5 pages each (each receiving critical feedback from professor); one thesis paper revision with critical feedback from professor and peers including one letter of revision explaining the student's revision process; one keyword glossary where students develop rigorous definitions of course key terms; one roundtable discussion based on the final paper. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

Difference, Power, and Equity Notes: This course examines the work of black writers and artists engaged with the archival silences imposed by the power dynamics of racial hierarchy which constrained the birth of African American literature (the slave narrative). In particular, we examine the meaningful/willful/censorial omissions that shape the treatment of gender and sexuality in these texts including and especially the silences around sexual abuse and sexual assault practiced by beneficiaries of white supremacy.

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

Spring 2020

SEM Section: 01 TR 11:20 am - 12:35 pm Ianna Hawkins Owen

WGSS 228 (F) Feminist Bioethics (WS)

Cross-listings: WGSS 228 STS 228 PHIL 228

Secondary Cross-listing

In this course we will explore the ways in which feminist approaches to moral thinking have influenced both the methodology and the content of contemporary bioethics. The first portion of the course will address the emergence of the "Ethics of Care," critically assessing its origins in feminist theory, its development within the context of the caring professions, and its potential as a general approach to bioethical reasoning. The second portion of the course will use feminist philosophy to inform our understanding of the ways in which gender structures the individual's interactions with the health care system. To do this we will explore topics that might traditionally be considered "women's issues" in healthcare, such as medicine and body image (e.g., cosmetic surgery, eating disorders), reproductive and genetic technologies, and research on women and their health care needs. In addition we'll also look at feminist analyses of topics that traditionally have not been regarded as "gendered," such as resource allocation and end of life issues.

Class Format: lecture/discussion

Requirements/Evaluation: active participation in class discussions; periodic short papers (2-3 pages); midterm and final paper (5-7 and 7-10 pages, respectively); and one oral presentation

Prerequisites: none, although previous coursework in WGSS is desirable
Enrollment Limit: 19
Enrollment Preferences: prospective and declared majors or concentrators in PHIL, WGSS, STS, and PHLH, especially those who need the course to satisfy major or concentration requirements
Expected Class Size: 19
Grading: yes pass/fail option, yes fifth course option
Unit Notes: meets Contemporary Value Theory requirement only if registration is under PHIL
Distributions: (D2) (WS)

This course is cross-listed and the prefixes carry the following divisional credit:
WGSS 228 (D2) STS 228 (D2) PHIL 228 (D2)

Writing Skills Notes: Students will write periodic short papers (2-3 pages each), a midterm paper (5-7 pages) and a final paper (7-10 pages). Short papers focus on concepts, arguments, and writing skills needed in the midterm and final papers, in which students are expected to describe and evaluate arguments from assigned readings, and to present clear and effective arguments in support of their own ethical positions. Students receive feedback on all papers and have the opportunity to revise midterm and final papers.

 Attributes: AMST Critical and Cultural Theory Electives JLST Interdepartmental Electives PHIL Contemporary Value Theory Courses PHLH Bioethics + Interpretations of Health

Fall 2019
LEC Section: 01 TF 2:35 pm - 3:50 pm Julie A. Pedroni

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

Cross-listings: WGSS 231 ARTH 231

Secondary Cross-listing

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

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

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

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

Enrollment Limit: 10

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

Expected Class Size: 10

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

Distributions: (D2) (WS)

This course is cross-listed and the prefixes carry the following divisional credit:
WGSS 231 (D2) ARTH 231 (D1)

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

Attributes: ARTH pre-1800 Courses

Spring 2020
TUT Section: T1 TR 11:20 am - 12:35 pm Stefanie Solum

WGSS 260 (F) Power, Feminist-Style (DPE) (WS)
Cross-listings: WGSS 260 PSCI 260

Primary Cross-listing
This course examines one of the most important concepts in the analysis of sex and gender and efforts to envision sexual and gender justice, the concept of power, from multiple feminist perspectives. At the core of feminism lies the critique of inequitable power relations. Some feminists claim that power itself is the root of all evil and that a feminist world is one without power. Others portray the feminist agenda as one of taking power, or of reconstructing society by exercising a specifically feminist mode of power. In this course, we will look at feminist critiques of power, how feminists have employed notions of power developed outside of the arena of feminist thought, and efforts to develop specifically feminist ideas of power. Along the way, we will ask: Are some concepts of power more useful to feminism? Can certain forms of power be considered more feminist than others? How can feminist power be realized? Thinkers we will engage include Judith Butler, Audre Lorde, Catherine MacKinnon, Hannah Arendt, and Patricia Hill Collins.

Class Format: seminar
Requirements/Evaluation: eight short writing assignments (ranging from 250 words to 750 words), drafting and revision of a 10 pg final essay
Prerequisites: none
Enrollment Limit: 19
Enrollment Preferences: Women's, Gender, and Sexuality Studies majors
Expected Class Size: 19
Grading: no pass/fail option, no fifth course option
Distributions: (D2) (DPE) (WS)
This course is cross-listed and the prefixes carry the following divisional credit:
WGSS 260 (D2) PSCI 260 (D2)

Writing Skills Notes: This course aims to carefully unpack the writing process by focusing on particular elements of writing (summary, critical analysis) while also introducing students to tools they can use to improve their writing (freewriting). Short writing assignments like the proposal, outline, and abstract build on one another and culminate in a final essay that goes through the process of drafting and, after peer and teacher review, revision.

Difference, Power, and Equity Notes: This course requires students to focus on what power does and should look like from the perspective of difference, exploring the relationship between power and equity in the process. Students will reflect on and discuss the working of power in their own lives, why certain forms of power are more or less visible to particular groups, and how different ideas about power promote different interests in society at large.

Attributes: WGSS Theory Courses

Fall 2019
SEM Section: 01 TF 1:10 pm - 2:25 pm Greta F. Snyder

WGSS 317 (F) The New Woman in Weimar Culture (WS)
Cross-listings: GERM 317 WGSS 317

Secondary Cross-listing
This course explores the figure of the New Woman, a professional, political, independent, and modern woman, that rises in Germany right at the end of World War I and thrives during the Weimar Republic. Acclaimed as the epitome of Weimar Modernity, the New Woman is nevertheless greeted with great ambivalence: whether a liberated and emancipated woman for some, or a dangerous and promiscuous woman loathed by others, she is perceived as threatening to the patriarchal order. A closer look at artworks by Otto Dix, Christian Schad, and Hannah Höch, films by Fritz Lang and
Georg Wilhelm Pabst, poems by Gottfried Benn, Else Lasker-Schüler, and Kurt Tucholsky, novels by Erich Kästner, Vicky Baum, and Irmgard Keun, as well as plays by Frank Wedekind and Bertolt Brecht, will provide a more precise picture of the New Woman's various incarnations, ranging from actresses (Marlene Dietrich), singers (Margo Lion and Claire Waldorf), and dancers (Anita Berber) to prostitutes, and suggest that the New Woman serves as the vessel of male anxieties and represents the contradictions of modernity. Taught in German.

Class Format: taught seminar style in German for the German students and as a tutorial in English for non German speaking students

Requirements/Evaluation: papers and oral presentations

Prerequisites: for students taking it in German: GERM 201 or the equivalent; for students taking the course in English: one college-level literature course

Enrollment Limit: 19

Expected Class Size: 8

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

Distributions: (D2) (WS)

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

GERM 317 (D1) WGSS 317 (D2)

Writing Skills Notes: Students will submit multiple drafts of their papers. Focus is on argument and thesis statement, introduction and conclusion as well as literary analysis and interpretation of primary and secondary literature. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

Fall 2019

SEM Section: 01 MR 1:10 pm - 2:25 pm Christophe A. Kone

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

Cross-listings: WGSS 322 PHIL 321

Secondary Cross-listing

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

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

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

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

Enrollment Limit: 10

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

Expected Class Size: 10

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

Distributions: (D2) (DPE) (WS)

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

WGSS 322 (D2) PHIL 321 (D2)

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

Attributes: PHIL History Courses  WGSS Theory Courses

Fall 2019

TUT Section: T1  TBA  Jana Sawicki

WGSS 344  (F)  Sex, Money, Power, and the Bible  (DPE)  (WS)

Cross-listings: WGSS 344  REL 344

Secondary Cross-listing

Some of the most destructive and constructive endeavors and experiences throughout human history have to do with sex, money, and power. Religion has created conditions for not only subordination but also the possibilities for liberation. In this course we will explore how our readings of the Bible figure and reconfigure our understandings and practices of sex, money, and power in both helpful and harming ways. This course presupposes no specific work in the Bible or in studies of sexuality or the economy.

Class Format: discussion seminar

Requirements/Evaluation: one final paper (10 pages), three short papers (five pages each), weekly reflections (1000 words), facilitation of one class discussion, attendance and participation

Prerequisites: None

Enrollment Limit: 10

Enrollment Preferences: sophomores, juniors, seniors, and majors

Expected Class Size: 10

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

Distributions:  (D2)  (DPE)  (WS)

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

WGSS 344 (D2)  REL 344 (D2)

Writing Skills Notes: Weekly (1000 words) papers to be graded P/F; three letter-graded papers (five pages each), and one final paper (10 pages). Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

Difference, Power, and Equity Notes: DPE themes are central to this course, given how most societies discriminate on the basis of sex, sexual practice, money, power, and, yes, religion.

Fall 2019

SEM Section: 01  W 1:10 pm - 3:50 pm  Tat-siong B. Liew