AMERICAN STUDIES (DIV II)
Chair: Professor MARK REINHARDT

Professors: L. JOHNSON***, M. REINHARDT, M. RÚA, D. L. SMITH. Associate Professors: D. WANG. Visiting Assistant Professor: A. CORNELL. Senior Lecturer: C. CLEGHORN. Affiliated Faculty: Associate Professor: M. E. CEPEDA. Assistant Professors: R. BRAGGS, N. HOWE.

GENERAL PROGRAM DESCRIPTION
The American Studies Program, an eleven-course major, uses interdisciplinary approaches to develop students’ understanding of the complexity of the culture(s) usually labeled “American.” Examining history, literature, visual media, performance, and other forms of expression, we explore the processes of cultural definition as contested by diverse individuals and groups. We ask new questions about aspects of American life long taken for granted; we also use American culture as a laboratory for testing classic and contemporary theories about how cultures work.

NON-MAJORS, FIRST-YEAR STUDENTS, AND SOPHOMORES
America: the Nation and Its Discontents, our introductory course, is open to non-majors including first-year students, who are especially encouraged to take the class. All elective courses are open to students who meet the requirements or prerequisites specified in the course description. American Studies 301, the junior seminar, and those courses that count as our senior seminar are open to non-majors with permission of the instructor.

COURSES AND COURSE NUMBERING
American Studies offers courses at all levels. Our 100-level electives, which give preference to first-year students, explore a substantive topic in-depth without seeking to introduce the field as a whole. Our introductory course, AMST 101, explores broad patterns of power and imagination, struggle and social change in American culture but also introduces the interdisciplinary approach and diverse cultural artifacts, genres, and media that distinguish American Studies as a form of inquiry. Both this course and our occasional 200-level electives are appropriate for students at all levels, including first-years. The intermediate electives at the 300-level are offered primarily for juniors and seniors, although, when space and instructor policy permits, they are open to sophomores. All majors are required to take AMST 301, the junior seminar, which teaches students how to employ theories and methods central to the field. The 400-level courses designated as senior seminars are designed for senior majors, though open to others with suitable preparation.

THE MAJOR
Required Courses
- American Studies 101, America: the Nation and Its Discontents
- American Studies 301, Junior Seminar
- One 400-level course designated Senior Seminar

Elective courses:
Eight courses: five should be chosen from one of the specializations listed below, the other three chosen from among any of the electives listed, but students must draw their remaining courses from two of the other specializations. Students are also required to take at least one course covering pre-1900 American history or culture; this need not be an additional course, but can be one of the eight electives.

THE DEGREE WITH HONORS IN AMERICAN STUDIES
Candidates for honors in American Studies will undertake a substantial, yearlong, independent project during their senior year. Applicants should have a consistent record of high achievement in courses taken for the major, and normally will have done work in the field of study of their proposed thesis. Students who wish to write or produce an honors project should consult with a prospective faculty advisor in their junior year. Formal application to pursue honors should be made by the time of spring registration in the junior year. Students must submit a brief preliminary proposal describing the proposed project to the Chair of the American Studies Program at this time. Final admission to the honors thesis program will depend on the AMST advisory committee’s assessment of the qualifications of the student and the merits and feasibility of the project (including the availability of relevant faculty advisors). If the proposal is approved, the student will be permitted to register for AMST 491, W30, and AMST 492 the following year. The completed project is due in mid-April. Each student will present a short oral presentation of his or her thesis at the end of spring semester. Honors Theses count as one of the eleven courses required for the major.

ADVISING
All majors will be assigned a faculty advisor. Majors must meet with their advisor during the first week of classes during the fall semester and at the time of the spring semester registration period in order to have their courses and plans for the American Studies major approved. Both majors and non-majors are encouraged to talk at any time with the program chair or other affiliated faculty about the major.

AMERICAN STUDIES AND OTHER PROGRAMS
Students majoring in American Studies are encouraged to consider pursuing concentrations in Africana Studies, Environmental Studies, Latina/o Studies, Performance Studies, and Women’s, Gender and Sexuality Studies. Many of the courses counted for those concentrations may also earn credit toward the American Studies major.

STUDY AWAY FROM WILLIAMS
We encourage students to pursue cross-cultural comparative studies. A major in American Studies can be combined with study away from Williams for a semester or a year if plans are made carefully. Many courses that will be approved for College credit may also count toward the American Studies major if their subject matter is American culture. Much of the required curriculum of the Williams at Mystic Program also counts toward the major.

Students planning to be away in the junior year should have taken American Studies 101 before they leave; those who can take the Junior Seminar before they go away are strongly encouraged to do so. Students should consult as early as possible with the chair or their advisor about their plans for fulfilling the requirements of the major.

SPECIALIZATION FIELDS

To provide focus for work in the major, each student will choose one of the specialization fields listed below and record this choice when registering for the major. (This commitment can be revised, in consultation with the chair.) At least five electives will be taken from among those designated to support a specialization field. In extraordinary cases, students who wish to do so may be permitted to design their own specialization field. All such arrangements must be approved by the American Studies Advisory Committee.

ARTS IN CONTEXT

This specialization is for students interested in American arts, literature and media. Its approaches are interdisciplinary: it trains students to examine cultural artifacts with attention to aesthetic form and to the contexts—historical, social, political—that determine and situate those forms. Broadly, it asks how history has shaped the arts and media and how the arts and media have shaped how we think and who we are. Students in this specialization take courses across a range of genres and media: poetry, fiction, music, film and video, pop culture, visual culture, performance, experimental and activist art.

Students may check with the program chair to see if other courses not listed here might count as electives.

Elective Courses

AFR 120/ENG 109/AMST 120 Science Fiction of the African Diaspora
AFR 129/ENG 129 Twentieth-Century Black Poets
AFR 156/COMP 156/AMST 156/ENGL 223 Thirteen Ways of Looking at Jazz
AFR 205/COMP 236/WGSS 207 The Color-Complex in Toni Morrison's Writing
AFR 207 Hip-Hop and Political Theory
AFR 208/AMST 208/REL 262 Time and Blackness
AFR 220/ENG 220 Introduction to African American Literature
AFR 221 Giving God a Backbeat: Rap Music, Religion & Spirituality
AFR 336/ENG 316 Blackness, Theater, Theatricality
AFR 245/LATS 245/WGSS 247/ENG 245/COMP 249 Queering the Color Line
AFR 270 Digital Diaspora: Interrogating Race, New Media, and Black Cultural Production Online
AFR 299/PSCI 233/REL 261 Rastafari: Dread, Politics, Agency
AFR 300/AMST 300/SOC 306 Lessons of 'The Game': The Wire and American Culture
AFR 302 Complexion Complexities: Colorism in Literature, Lyrics & Everyday Life
AFR 314/AMST 314/ENG 314 Groovin' the Written Word: The Role of Music in African American Literature
AFR 315/AMST 315 Blackness 2.0: Race, Film and New Technologies
AFR 316 Sacred Cinema: Black Religion & the Movies
AFR 317/COMP 319/DANC 317/ENGL 317/THEA 317/AMST 317 Black Migrations: African American Performance at Home and Abroad
AFR 323/AMST 323/ARTH 223/COMP 322/ENGL 356 Comic Lives: Graphic Novels & Dangerous Histories of the African Diaspora
AFR 324/ARTH 324/ANTH 314/ARAB 324/COMP 324 Contemporary Art of the African Diaspora
AFR 332/COMP 332 Hiphop and The Changing Same: African American Consciousness And Music 1925-2015
AMST 149/ENGL 149 First Hand America
AMST 215/ENGL 217/COMP 215 Experimental Asian American Writing
AMST 257/HIST 357/ARTH 260/ENGL 260/COMP 273 Beyond Tonto: American Indians in Film
AMST 304/ENGL 388/COMP 307 Asian American Writing and the Visual Arts
AMST 307/COMP 311/AFR 301/ENGL 327 Experimental African American Poetry
AMST 335/ARTH 335 Uncovering Williams
AMST 336/ENGL 320/COMP 335 Two American Poets: Wallace Stevens and John Ashbery
AMST 342/ENGL 342/COMP 348 Interior Lives: Nineteenth Century American Literature and the Idea of Home
AMST 351/ENGL 357/COMP 356 Objects that Speak: Contemporary Engagements with the Archive of American Slavery
AMST 403/COMP 375/ENGL 375/AFR 403/LATS 403 New Asian American, African American, Native American, and Latina/o Writing
AMST 465/AFR 465/COMP 465/ENGL 326 Race and Abstraction
ARTH 258/LATS 258 Latina/o Installation and Site-Specific Art
ARTH 260/HIST 357/AMST 257/ENGL 260/COMP 273 Beyond Tonto
ARTH 264/AMST 264 American Art and Architecture, 1600 to Present
ARTH 265/AMST 265 Pop Art
ARTH 310/WGSS 312/AMST 333/COMP 316 An American Family and "Reality" Television
ARTH 319 Robert Rauschenberg
ARTH 321 The Architecture of Louis I. Kahn
ARTH 335/AMST 335 Uncovering Williams
ARTH 416 Wright Writing
ARTH 462/AMST 462/LATS 462/ARTH 562 Art of California: Pacific Standard Time
ARTH 464/LATS 464 Latina/o Visual Culture: Histories, Identities, and Representation
COMPARATIVE STUDIES IN RACE, ETHNICITY, AND DIASPORA
This interdisciplinary specialization examines the role of race, ethnicity, and diasporic movements in the construction of American identities. Students explore how experiences and concepts of race and ethnicity are transformed through the processes of diaspora and immigration. These courses may encompass a broad spectrum of fields such as history, literature, religion, politics, anthropology, gender studies, media and the performing arts, among others. NOTE: Concentrators in this area are required to take a combination of courses that will allow them to comparatively assess the experiences of at least two ethno-racial groups in the Americas.

Elective Courses
AFR 132/PSCI 132/AMST 132 Contemporary Africana Social and Political Philosophy
AFR 156/COMP 156/AMST 156/ENGL 223 Thirteen Ways of Looking at Jazz
AFR 200 Introduction to Africana Studies
AFR 208/AMST 208/REL 262 Time and Blackness
AFR 211/ENVI 211/SOC 211/AMST 211 Race and the Environment
AFR 299/PSCI 233/REL 261 Rastafari: Dread, Politics, Agency
AFR 300/AMST 300/SOC 306 Lessons of 'The Game': The Wire and American Culture
AFR 302/CMP 309 Complexion Complexities: Colorism in Literature, Lyrics & Everyday Life
AFR 305/REL 315/SOC 305/AMST 305 The Sociology of Black Religious Experience
AFR 310/REL 310/WGSS 310/AMST 309 Womanist/Black Feminist Thought
AFR 311/REL 311 Black Ministerial Imaginations: Griots, Athletes, and Maestros
AFR 314/AMST 314/COMP 321/ENGL 314 Groovin' the Written Word: The Role of Music in African American Literature
AFR 315/AMST 315 Blackness 2.0: Race, Film and New Technologies
AFR 316/REL 265/AMST 316 Sacred Cinema: Black Religion and the Movies
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<th>Course Code</th>
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<tr>
<td>LATS 409/AMST 411/WGSS 409</td>
<td>Transnationalism and Difference: Comparative Perspectives</td>
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<td>LATS 427/REL 314/AMST 327/AFR 427</td>
<td>Racial and Religious Mixture</td>
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<td>LATS 471/HIST 471</td>
<td>Comparative Latina/o Migrations</td>
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<td>LEAD 313/HIST 385/AMST 367/AFR 367</td>
<td>Race and Inequality in the American City</td>
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<td>MUS 117</td>
<td>African American Music</td>
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<td>MUS 151</td>
<td>History of Jazz</td>
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<td>PSCI 210/AFR 210/AMST 210/WGSS 210/INTR 210</td>
<td>Culture and Incarceration</td>
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<td>PSCI 213/AFR 216/AMST 213</td>
<td>Black Politics in the United States</td>
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<td>PSCI 214</td>
<td>Governing Diversity: US Minorities in American Politics</td>
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<td>PSCI 248</td>
<td>The USA in Comparative Perspective</td>
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<tr>
<td>PSCI 318/AFR 318/SOC 318</td>
<td>Declining Significance of Race and Racism in U.S. Politics?</td>
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<td>PSCI 349</td>
<td>Cuba and the United States</td>
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<tr>
<td>PSYC 341/WGSS 339</td>
<td>Stereotypes, Prejudice, and Discrimination</td>
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<td>REL 227/LATS 227/AMST 227/ENVI 227</td>
<td>Utopias and Americas</td>
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<td>REL 229/AMST 229</td>
<td>Reel Jesus: Reading the Christian Bible and Film in the U.S.A.</td>
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<td>REL 237/AMST 237/AFR 237</td>
<td>Islam in the United States: From Black Muslims to the War on Terror</td>
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<td>RELSP 306/COMP 302</td>
<td>Latino Writing: Literature by U.S. Hispanics</td>
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<tr>
<td>WGSS 306/AMST 306/AFR 306/LATS 306/COMP 304</td>
<td>Queer of Color Critique: Race, Sex and Urban Life</td>
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**Critical and Cultural Theory**

Critical and cultural theory is for students who want their American Studies work to combine philosophy, aesthetics, and social thought. Its approach is methodological, conceptual, and problem-driven. Students combine courses in feminist theory, anti-imperial and postcolonial theory, literary theory, critical race theory, queer theory, psychoanalysis, Marxism, and other counter-traditions in political theory and philosophy.

**Elective Courses**

- AFR 207/PSCI 212: Hip-Hop and Political Theory
- AFR 289/PSCI 233/REL 281: Rastafari, Dread, Politics, Agency
- AFR 310/REL 310/WGSS 310/AMST 309: Womanist/Black Feminist Thought
- AFR 360/PSYC 370/PHIL 360/LEAD 360: The Political Thought of Frantz Fanon
- AMST 311/HIST 368: Development of American Indian Law & Policy
- AMST 410/AFR 410/COMP 410/ENGL 410: Black Literary and Cultural Theories
- AMST 460/HIST 460: Modern American Indian Social Policy & Political History
- ANSO 305: Social Theory
- ANTH 328: Emotions and the Self
- ARTH 361/INTR 361/WGSS 361: Writing about Bodies
- COMP 340/ENGL 363: Literature and Psychoanalysis
- COMP 380/ENGL 370: Literary and Critical Theory in the Twentieth Century
- ENGL 117/COMP 117: Introduction to Cultural Theory
- ENGL 230/COMP 240: Introduction to Literary Theory
- ENGL 387/AFR 387: Black Utopia
- ENGL 456(S): Topics in Critical Theory: Marx and Marxism
- ENVI 209/ANTH 209/AMST 209: Ecologies of Place: Culture, Commodities and Everyday Life
- ENVI 217/AMST 216: Environmental Humanities: Theory and Practice
- HIST 483/AFR 483/GBST 483: Freedom in Africa
- INTR 322/PSCI 313/AFR 322/AMST 322: Race, Culture, Incarceration
- INTR 343/WGSS 343/AFR 343/AMST 343: Representations of Racial Sexual Violence from Enslavement to Emancipation
- LATS 338/AMST 339/WGSS 338: Latina/o Musical Cultures: Gender, Race, and Sexuality
- PHIL 228/WGSS 228: Feminist Bioethics
- PHIL 271/WGSS 271: Woman as "Other"
- PHIL 305: Existentialism and Phenomenology
- PHIL 327/WGSS 327: Foucault
- PHIL 379/AMST 379: American Pragmatism
- POEC 250/ECON 299/PSCI 238: Economic Liberalism and Its Critics
- PSCI 235/ENVI 235: Survival and Resistance: Environmental Political Theory
- PSCI 236/WGSS 236: Sex, Gender, and Political Theory
- PSCI 273/ENVI 273: Politics without Humans?
- PSCI 312/LEAD 312: American Political Thought
- PSCI 337/ARTH 337: Visual Politics
- PSCI 430: What Should Political Theory be Now?
- REL 304/COMP 344: From Hermeneutics to Post Coloniality and Beyond
- REL 350: Max Weber & Critical Theory or Rationalization and its Discontents
- WGSS 101: Women's, Gender and Sexuality Studies
- WGSS 202: Introduction to Sexuality Studies

**Space and Place**
This route focuses on the human landscape and the built environment. Courses listed below variously undertake the reading of geographical regions, patterns of habitation, imagined spaces, property relations and/or artifacts.

**Elective Courses**

AFR 211/ENVI 211/SOC 211/AMST 211 Race and the Environment
AFR 270 Digital Diaspora: Interrogating Race, New Media, and Black Cultural Production Online
AFR 300/AMST 300/SOC 306 Lessons of 'The Game': The Wire and American Culture
AFR 317/COMP 319/DANC 317/ENGL 317/THEA 317/A Black Migrations: African American Performance at Home and Abroad
ANTH 210/ENVI 210/JLST 210GBST 332 Governing Nature
ANTH 332/ENVI 332/JLST 332GBST 332 Environmental Justice
ARTH 264/AMST 264 American Art and Architecture, 1600 to Present
ARTH 321 The Architecture of Louis I. Kahn
ARTH 405 Seminar in Architectural Criticism
ARTH 416 Wright Writing
ARTH 462/AMST 462/LATS 462/ARTH 562 Art of California: Pacific Standard Time
ARTH 501/LEAD 301 Museums: History and Practice
ARTS 232 On:Location
BIOL 225/ENVI 225 Natural History of the Berkshires: Stone Hill (W)
COMP 243/WGSS 252 Modern Women Writers and the City
ECON 228/ENVI 228 Water as a Scarce Resource
ECON 235 Urban Centers and Urban System
ECON 383 Cities, Regions and the Economy
ECON 388/ECON 517/ENVI 388 Urbanization and Development
ENGL 318/ENVI 315 Ecocriticism
ENGL 378/ENVI 378 Nature/Writing
ENVI 101 Nature and Society: An Introduction to Environmental Studies
ENVI 110T The Anthropocene: Nature and Culture in the Human Age
ENVI 209/ANTH 209/AMST 209 Ecologies of Place: Culture, Commodities and Everyday Life
ENVI 217/AMST 217 Environmental Humanities: Theory and Practice
ENVI 239/COMP 238 Introduction to Ecocriticism: North-South Dialogues on Nature and Culture
ENVI 283/PSCI 283 Dirty Politics: Regulating Hazardous Chemicals and Wastes
ENVI 291/REL 291/SOC 291 Religion and the American Environmental Experience
ENVI 302 Environmental Planning
ENVI 307/PSCI 317 Environmental Law
GEOS 201/ENVI 205 Geomorphology
GEOS 206/ENVI 206 Renewable Energy and the Sustainable Campus
HIST 168/AMST 168 1968 1969: Two Years in America
HIST 343/LATS 343 Conquistadors in the New World
HIST 356/AMST 356/LEAD 356 The Rise of the North in Nineteenth Century America
HIST 364/AFR 364/AMST 364 History of the Old South
HIST 365/AFR 365/AMST 365 History of the New South
HIST 367 Frontiers in Early American History, 1607-1846
HIST 370/AFR 366 African American Urban History
HIST 372 The North American West: Histories and Meanings
HIST 379/AFR 379/WGSS 379 Black Women in the United States
HIST 380 Comparative American Immigration History
HIST 478/ENVI 478/AMST 478 Cold War Landscapes
HIST 491T/AMST 490T/ENVI 491T The Suburbs
INTR 322/PSCI 313/AFR 322/AMST 322 Race, Culture, Incarceration
LATS 106/AMST 106 Coming of Age in the City: Growing up and Growing Older in Communities of Color
LATS 220/AMST 221/ENVI 221 Introduction to Urban Studies: Shaping and Living the City
LATS 258/ARTH 258 Latina/o Installation and Site Specific Art
LATS 312/AMST 312/ENVI 313 Chicago
LATS 318/AMST 318/REL 318/COMP 328/ENVI 318 California: Myths, Peoples, Places
LATS 405/AMST 405 Home and Belonging: Displacements, Relocations, and Place Making
LATS 408/AMST 408 Envisioning Urban Life: Objects, Subjects, and Everyday People
LEAD 313/HIST 385/AMST 367/AFR 367 Race and Inequality in the American City
MAST 352/HIST 352 America and the Sea, 1600 Present
PSCI 110 The Politics of Place in America
PSCI 349 Cuba and the United States
PSCI 410 Senior Seminar: The Politics of Belonging
PSYC 346/ENVI 346 Environmental Psychology
REL 227/LATS 227/AMST 227/ENVI 227 Utopias and Americas
REL 228/AMST 228 North American Apocalyptic Thought
REL 326/LATS 426/WGSS 326/COMP 326 Queer Temporalities (W)
SOC 216 The City
THEA 330/COMP 330/AMST 331 New Orleans as Muse: Literature, Music, Art, Film and Theatre in the City
WGSS 306/AMST 306/AFR 306/LATS 306/COMP 304 Queer of Color Critique: Race, Sex and Urban Life
AMST 101(F,S) America: the Nation and Its Discontents (D)
America is a bundle of myths and ideas, and being an American has always meant more than U.S. citizenship. This course is an introduction to the interdisciplinary study of American culture. We will focus on the workings of that culture as it has 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. In this course, we critique notions of American exceptionalism and grapple with questions of power and imagination, struggle and social change, empire, nation and borders, inequality, assimilation, aesthetic form, and the role of the U.S. and its products in the world. Because it focuses on such questions of power and privilege, difference and commonality, this course satisfies the EDI requirement.

Class Format: seminar
Requirements/Evaluation: Fall—two or three essays (about 7 pages each); class participation; some sections may have additional short writing assignments or field trips; Spring—regular writing assignments, including revisions, for a total of 20+ pages; class participation
Prerequisites: none
Enrollment Preferences: sophomores and first-year students
Enrollment Limit: 25 F 19 S
Expected Class Size: 19
Distribution Notes: Spring section ONLY carries the Writing Intensive designation.
Distributional Requirements: Division 2, Exploring Diversity
Other Attributes: EXPE Experiential Education Courses

Fall 2016
SEM Section: 01 TR 11:20 AM 12:35 PM Instructor: Andrew Cornell

Spring 2017
SEM Section: 01 MW 11:00 AM 12:15 PM Instructor: Cassandra Cleghorn

AMST 102(S) Artists Respond to Dangerous Times (D)
Crosslistings: ARTS 101/AMST 102
Secondary Crosslisting
This introductory studio art course focuses on how contemporary time-based artists engage their historical moment. We will look at ways in which language, performance, and the moving image can be used to reckon with the forces that historical events and conditions press upon us as citizens, art makers, and living beings, and think about art-making as a dialogical social force that has the potential to press back. Students will develop their own video, performance, or written work in this vein. The course will give special consideration to particular forms of artist-made film and video: the essay film, activist/grassroots/social media, and performance-based and narrative media that reflect on historical events and the ongoing present. We will look at a variety of work, including: Fiona Banner, Catherine Bigelow, Wafaai Bilal, Nao Bustamante, Paul Chan, Adam Curtis, Jean-Luc Godard, Danny Glover, Dara Greenwald, Sharon Hayes, Spike Lee, Zoe Leonard, Chris Marker, Alain Resnais, Anna Deveare Smith, Lisa Steele, Agnes Varda, The Yes Men, Haskell Wexler, and collectives including ACT UP, Pink Bloque, TVTV, and Occupy Wall Street. Readings will include work by Margaret Atwood, Jerome Bruner, Judith Butler, Gregg Bordowitz, Joan Didion, George Lipsitz, Chantal Mouffe, Paul Virilio, David Foster Wallace, among others.

Class Format: studio
Requirements/Evaluation: students will produce three short videos, essayistic or fictional non-academic written works, or action/performance works; evaluation will be based primarily on these works and class participation
Prerequisites: none
Enrollment Preferences: first-year and sophomore students
Enrollment Limit: 12
Expected Class Size: 12
Materials/Lab Fee: lab fee TBD will be added to the student's term bill
Distribution Notes: meets Division 2 requirement if registration is under AMST; meets Division 1 requirement if registration is under ARTS
Distributional Requirements: Division 1, Exploring Diversity
Other Attributes: AMST Arts in Context Electives, FMST Core Courses

Spring 2017
STU Section: 01 T 01:10 PM 03:50 PM Instructor: Liza Johnson

AMST 105(F) American Girlhoods (D) (W)
Crosslistings: ENGL 105/WGSS 105/AMST 105
Secondary Crosslisting
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. We will read works by such authors as Emily Dickinson, Louisa May Alcott, Harriet Jacobs, Henry James, Gwendolyn Brooks, Toni Morrison, and Monique Truong, as well as discuss such popular phenomena as Barbie and the American Girl Doll Company, Girl Scouts, and Riot Grrrls.

This course meets the requirements of the Exploring Diversity Initiative in that it focuses on empathetic understanding, power and privilege, especially in relation to class, gender, sexuality, race and ethnicity within a U.S. context.
Class Format: seminar
Requirements/Evaluation: several short papers totaling at least 20 pages; active class participation; participation in other short writing assignments
Extra Info: may not be taken on a pass/fail basis
Prerequisites: none
Enrollment Preferences: first-year students who have not taken or placed out of a 100-level ENGL course; WGSS majors
Enrollment Limit: 19
Expected Class Size: 19
Distribution Notes: meets Division 1 requirement if registration is under ENGL; meets Division 2 requirement if registration is under AMST or WGSS
Distributional Requirements: Division 1, Exploring Diversity, Writing Intensive
Other Attributes: AMST Arts in Context Electives

Fall 2016
SEM Section: 01 TF 02:35 PM 03:50 PM Instructor: Kathryn Kent

AMST 106T(S) Coming of Age in the City: Growing up and Growing Older in Communities of Color (D) (W)
Crosslistings: LATS 106/AMST 106
Secondary Crosslisting
This tutorial examines urban life in communities of color through the lens of aging. We will focus on the political and economic dimensions of cities that have deeply affected the daily collective lives of certain populations from childhood to elderhood, taking into account how age and age relations are highly differentiated by race, class, and gender. We will also consider the ways in which cities are organized and arranged to create and recreate categories and ideas associated with age. This EDI tutorial foregrounds the significance of age, as it crosscuts with race, class, and gender, in explorations of urban inequality.
Class Format: tutorial
Requirements/Evaluation: five to six 5-page papers, five to six 2-page responses, oral presentations of papers; discussion
Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option
Prerequisites: none
Enrollment Preferences: first- and second-years, students considering an American Studies major or Latina/o Studies concentration
Enrollment Limit: 10
Expected Class Size: 10
Distributional Requirements: Division 2, Exploring Diversity, Writing Intensive
Other Attributes: AMST Comp Studies in Race, Ethnicity, Diaspora, AMST Space and Place Electives, LATS Core Electives

Spring 2017
TUT Section: T1 TBA Instructor: Merida Rua

AMST 107(S) Introduction to Native American and Indigenous Studies (D)
Crosslistings: AMST 107/HIST 107/ANTH 107
Primary Crosslisting
This course provides an interdisciplinary introduction to the growing field of Native American and Indigenous Studies (NAIS). We will primarily focus on surveying historical and contemporary Indigenous issues in the United States, but we will occasionally draw upon parallels from settler states around the world. We will critically engage a wide variety of source materials, including historical documents, legal texts, films, essays, novels, and photographs. The course will explore Indigenous social and political experiences, histories of settler colonialism, constructions of Indigenous status and identity, intellectual histories, artistic production, gender and sexuality, decolonization, and self-governance. This course will highlight the intellectual breadth of Indigenous studies, introducing the field's key paradigms, theories, and methods. Because it focuses on cross-cultural interaction and power relations, this course satisfies the Exploring Diversity Initiative (EDI) requirement.
Class Format: seminar
Requirements/Evaluation: three essays (approximately 7 pages each) and class participation
Extra Info: may not be taken on a pass/fail basis
Prerequisites: none
Enrollment Limit: 25
Expected Class Size: 15
Distributional Requirements: Division 2, Exploring Diversity
Other Attributes: AMST Comp Studies in Race, Ethnicity, Diaspora

Spring 2017
SEM Section: 01 Cancelled

AMST 120(F) Science Fiction of the African Diaspora (D) (W)
Crosslistings: ENGL 109/AMST 120/AFR 120
Secondary Crosslisting
Publishers, authors, academics, and critics often assume that science fiction and fantasy readers are all or mostly white, an assumption driven, perhaps, by the scarcity of black writers inside the genre—the science-fiction creative-writing classes I teach at Williams, for example, are depressingly undiverse. And for a long time, among professional science-fiction writers, Samuel R. Delany and Octavia Butler represented pretty much the entire deal. The last fifteen years, however, have witnessed the emergence of a number of black science fiction and fantasy authors from the Americas and Africa. In this course we will read a sample of this fiction, paying particular attention to these questions: In what new ways (if any) do these authors use or imply themes of social hierarchy or race? In what ways
(if any) do the standard science-fiction devices of imagined futures, interplanetary colonization, or contact with alien life allow black writers a new metaphorical vocabulary to talk about their own experience? In what ways (if any) are they constrained by readers' expectations, while white writers are not? This is a discussion-based class. Assignments will include original creative writing, imitative or parodic writing, and of course that old stand-by, interpretive essays on assigned texts. We will be reading well-thumbed classics by Charles Chesnutt, Paulina Hopkins, Amos Tutuola, W.E.B. DuBois, George Schuyler, Delany, and Butler, but also newer works by Pam Noles, Nalo Hopkinson, NK Jemisin, Tananarive Due, Steven Barnes, Nisi Shawl, Sofia Somatar, Kuni Ibura Salaam, and Nnedi Okorafor, among others. This course fulfills the EDI requirement, as it engages questions of power and privilege, and the coded representation of racial or ethnic otherness. Any story that involves the clash of sentient species, for example, or a nostalgic or disruptive reinterpretation of the social hierarchies of the past, partakes implicitly of this coded language.

Class Format: seminar
Requirements/Evaluation: evaluation will be based on substantial, weekly writing assignments of graduated length totaling 20 pages over the course of the semester and active participation in classroom discussion
Extra Info: may not be taken on a pass/fail basis
Prerequisites: none
Enrollment Preferences: first-year students who have not taken or placed out of a 100-level English course
Enrollment Limit: 19
Expected Class Size: 19
Distribution Notes: meets Division 1 requirement if registration is under ENGL; meets Division 2 requirement if registration is under AFR or AMST
Distributional Requirements: Division 1, Exploring Diversity, Writing Intensive
Other Attributes: AMST Arts in Context Electives

Fall 2016
SEM Section: 01 MR 02:35 PM 03:50 PM   Instructor: Paul Park

AMST 128(S) Reading Asian American Literature (W)
Crosslistings: AMST 128/ENGL 128/COMP 128
Primary Crosslisting
Though the category and term "Asian American" came about as a result of political struggle in the 1960s, what we now call Asian American writing in English began in the nineteenth century and has played a significant role in every American literary "movement" from Modernism, realism, protest literature to various avant-gardes, the graphic novel, and digital poetries. This writing-intensive course closely reads a sampling of texts in a variety of genres and styles-produced by writers from various Asian American ethnic groups-from the late nineteenth century to the present and contextualizes them historically, both domestically and globally. We will examine the material, cultural, political, and psychic intersections of larger structural forces with individual writers and texts. Along the way, we will interrogate the notion of "Asian American"—its contradictions, heterogeneous nature, and our assumptions—and its relation to the idea of "American." Some questions we will ask: "Why have Asian Americans and Asian American writers and writing so often been viewed as 'foreign' or 'alien' to the American body politic and the English-language literary tradition?" "How might Asian American writing be linked to other English-language texts in the Asian diaspora?"

Class Format: seminar
Requirements/Evaluation: six 2-3 pp. papers, participation (attendance, discussion, GLOW posts), and a final project (the final project is 7-9 pages: either a creative project or an analytical paper)
Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option
Prerequisites: none
Enrollment Preferences: prospective AMST or ENGL majors
Enrollment Limit: 15
Expected Class Size: 15
Distribution Notes: meets Division 2 requirement if registration is under AMST; meets Division 1 requirement if registration is under COMP or ENGL
Distributional Requirements: Division 2, Writing Intensive
Other Attributes: AMST Arts in Context Electives

Spring 2017
SEM Section: 01 TR 08:30 AM 09:45 AM   Instructor: Dorothy Wang

AMST 132 Contemporary Africana Social and Political Philosophy (D)
Crosslistings: AFR 132/PSCI 132/AMST 132
Secondary Crosslisting
This introductory seminar investigates the relationship between three major schools of thought in contemporary Africana social and political philosophy, namely the African, Afro-American, and Afro-Caribbean intellectual traditions. We will discuss a range of thinkers including Aimé Césaire, Angela Y. Davis, Édouard Glissant, Lewis R. Gordon, Kwame Gyekye, Paget Henry, bell hooks, Charles W. Mills, Nkrumah, Lucius Outlaw, Oyèrónkẹ́ Oyèwùí, Tommie Shelby, and Sylvia Wynter. A primary goal of the course is to provide students with the intellectual resources to decipher problems central to philosophical discourse and to allow students an opportunity to apply what they learn to critical issues in current geopolitics. This seminar is part of the Exploring Diversity Initiative, and as such we shall investigate—via the authors mentioned—comparative philosophical analyses, critical theorization, and the plurality of global thinking in contemporary social and political philosophy.

Class Format: seminar
Requirements/Evaluation: evaluation will be based on attendance and participation, two 5- to 7-page essays, and one 10-page final paper
Extra Info: not available for the fifth course option
Not Offered Academic Year 2017

SEM

AMST 149(F) First-Hand America (D) (W)
Crosslistings: AMST 149/ENGL 149

Primary Crosslisting

Gonzo journalism, the nonfiction novel, literary journalism, the "new new journalism": the study of American culture has thrived in the able hands of writers, reformers and amateur anthropologists. This course is an introduction to American writing and culture through the eyes of extraordinary witnesses who work as public intellectuals, addressing a readership that reaches beyond the university. Through essays, films and music we will track the documentary impulse from coast to coast: from Ferguson, Baltimore, Miami, Watts, Denver, Harlem, Chicago, Compton and Sing-Sing prison to the wilds of Alaska and rural Georgia; from mass demonstrations to the most intimate, bedside revelations. How have writers and artists given their audiences tools for understanding power, privilege, and difference in America? This course contributes to the College's Exploring Diversity Initiative by reading the work of witnesses in their literary, social, political, cultural, and historical contexts in order to understand the sources of their beliefs and actions and the effects of their words. Artists include: Jane Addams, James Baldwin, Charles Burnett, Ta-Nehisi Coates, Ted Conover, Angela Davis, Joan Didion, Zora Neale Hurston, Kendrick Lamar, Audre Lourde, John McPhee and Jack Kerouac.

Class Format: seminar
Requirements/Evaluation: multiple short essays and revisions, peer-editing and class participation
Prerequisites: none
Enrollment Preferences: first-year students who have not taken or placed out of a 100-level English course
Enrollment Limit: 19
Expected Class Size: 19
Distribution Notes: meets Division 2 requirement if registration is under AMST; meets Division 1 requirement if registration is under ENGL
Distributional Requirements: Division 2, Exploring Diversity, Writing Intensive
Other Attributes: AMST Arts in Context Electives

Not Offered Academic Year 2017

LEC   Instructor: Cassandra Cleghorn

AMST 156 Thirteen Ways of Looking at Jazz (D) (W)
Crosslistings: AFR 156/COMP 156/AMST 156/ENGL 223

Secondary Crosslisting

Taking its title from the Wallace Stevens poem, "Thirteen Ways of Looking at a Blackbird," which interprets the blackbird in different ways, this course similarly explores a more complex, multi-layered perspective on jazz, from jazz and American democracy to jazz in visual art. Accordingly, the course introduces students to several genres, including historical documents, cultural criticism, music, literature, film, photography and art. The course does not draw on a musicological method but rather a socio-cultural analysis of the concept, music and its effect—so students are not required to have any prior musical knowledge or ability. In this writing intensive course, students will write and revise short close analyses of multiple types of media, ultimately honing their writing skills on one form of media for a polished, original analysis that weds their increased critical thinking skills. This EDI course explores the musical expressions of the culturally diverse peoples of African descent in the New World, as well as the myriad ways in which representations of jazz signify on institutional power, reaffirm dominant U.S. and/or European hierarchies of race, gender and class, and signal inequality in order to contest it.

Class Format: lecture
Requirements/Evaluation: evaluation will be based upon class participation, 1 quiz, several 2-page response essays, one 3-page essay, one 5-page essay, one oral presentation/performance with 3-page critical report, totaling approximately 20 pages of written work
Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option
Prerequisites: none
Enrollment Preferences: none
Enrollment Limit: 19
Expected Class Size: 19
Distribution Notes: meets Division 2 requirement if registration is under AFR and AMST; meets Division 1 requirement if registration is under COMP or ENGL
Distributional Requirements: Division 2, Exploring Diversity, Writing Intensive
Other Attributes: AFR Core Electives, AMST Arts in Context Electives, AMST Comp Studies in Race, Ethnicity, Diaspora

AMST 157 From Powhatan to Lincoln: Discovering Leadership in a New World (W)
Crosslistings: HIST 157/LEAD 157/AMST 157

Secondary Crosslisting

Not Offered Academic Year 2017

LEC   Instructor: Rashida Braggs

AMST 157 From Powhatan to Lincoln: Discovering Leadership in a New World (W)
Crosslistings: HIST 157/LEAD 157/AMST 157

Secondary Crosslisting
The collision of cultures and peoples in colonial North America created a New World that demanded new forms of political leadership. This course explores the history of leadership from the colonial era to the Civil War through the study of consequential individuals whose actions shaped seminal moments in American history. As often as possible, the course will analyze rival leaders to understand the many different forms of leadership that existed throughout American history and how historical contexts affected individual decisions. The course opens with Powhatan, whose Native American empire spanned the East Coast of North America, and John Smith, who confronted this Indian empire as he tried to establish England's first toehold in the New World, and it ends with Abraham Lincoln, who tried to keep together a nation that Jefferson Davis aimed to destroy. In between, the course will explore colonial leaders like John Winthrop, the first governor of the Massachusetts Bay Colony; African American leaders like Gabriel Prosser, who led a slave rebellion, and Richard Allen, a free black abolitionist; presidents like George Washington and Thomas Jefferson; First ladies like Abigail Adams and Dolley Madison; advocates for women's rights like Elizabeth Cady Stanton and Susan B. Anthony, and others. Providing a survey of early American history through the study of these individuals, students will have a deeper appreciation of how historical processes shaped leaders—and how leaders have shaped history.

**Class Format:**

**Requirements/Evaluation:** evaluation will be based on class participation, weekly writing assignments, three 5-page essay assignments, and a final paper

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

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

**Enrollment Limit:** 19

**Expected Class Size:** 15-19

**Distributional Requirements:** Division 2, Writing Intensive

**Other Attributes:** HIST Group F Electives - U.S. + Canada, HIST Group P Electives - Premodern, LEAD American Domestic Leadership, LEAD Facets or Domains of Leadership

Not Offered Academic Year 2017

**Instructor:** Patrick Spero

**Crosslistings:** HIST 156/AMST 158

**Secondary Crosslisting**

In this class, we will explore a variety of media to interrogate depictions of Native peoples in the United States. By examining popular representations of iconic Native Americans (Pocahontas, Squanto, Sacagawea, and Crazy Horse, among others) in film, children's literature, websites, statuary and portraiture, etc., alongside scholarly interpretations of their lives, we can parse the creation and evolution of stereotypes about Native peoples and consider the cultural work that such imagery performs. For instance, why is it important to some people to imagine that Pocahontas lived happily ever after with John Smith, or that Squanto gave us the first Thanksgiving? Such national myths are based on kernels of historical reality, but they also elide important details and oversimplify the lives of both Native and European protagonists. By learning more about the complex Native individuals behind the stereotypes, we will face our assumptions, identify the cultural work these images perform, and question why certain portrayals of Native peoples continue to thrive. We will also interrogate other timely and recognizable images such as sports mascots and fictional characters to contemplate the ways that myths about Native peoples (and the stereotypes they engender) continue to affect real people living in this country today.

**Class Format:** seminar

**Requirements/Evaluation:** brief response papers (1 page each), short papers (3-5 pages each), and a final paper (of approximately 10 pages); particular attention paid to developing students' drafting and revising processes as well as improving argumentation and style

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

**Prerequisites:** none

**Enrollment Preferences:** potential history majors

**Enrollment Limit:** 19

**Expected Class Size:** 19

**Distributional Requirements:** Division 2, Writing Intensive

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

Not Offered Academic Year 2017

**Instructor:** Patrick Spero

**Crosslistings:** HIST 164/AFR 164/AMST 165

**Secondary Crosslisting**

Slavery and freedom rose as concomitant ideologies—simultaneously and interrelated—critical to the development of the American colonies and United States. Few areas of American social, political, and economic history have been more active and exciting in recent years than the study of this relationship. This seminar introduces students to the most important aspects of American slavery, beginning with an examination of the international slave trade and traces the development of the “peculiar institution” to its demise with the Civil War.

**Class Format:** seminar

**Requirements/Evaluation:** building on several preliminary essays, each student will complete a research project which leads to a final research paper

**Extra Info:** in addition to reading key books in the field, students will engage in primary source research using the College library's extensive holdings of microfilm and local records dealing with slavery

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

**Enrollment Preferences:** first-year students, and then sophomores who have not previously taken a 100-level seminar
Enrollment Limit: 19
Expected Class Size: 15-19
Distributional Requirements: Division 2, Writing Intensive
Other Attributes: AMST Comp Studies in Race, Ethnicity, Diaspora, HIST Group F Electives - U.S. + Canada, JLST
Enactment/Applications in Institutions

Spring 2017
SEM Section: 01 W 01:10 PM 03:50 PM   Instructor: Charles Dew

AMST 166(S) Politics and Prose: Invisible Man in Historical Context (D) (W)
Crosslistings: HIST 166/AFR 166/AMST 166
Secondary Crosslisting
"I am an invisible man." So begins Ralph Ellison's treatise on black life in the U.S. in the middle of the 20th century. Ellison's book Invisible Man appeared in 1952, won the National Book Award, and secured a prominent place in the canons of both American and African American arts and letters. Often studied for its literary crafting and for the ways it echoes the work of classic American writers, Invisible Man iterates the black past as it affects its protagonist. This course brings readings in black sociology, anthropology, law, literature, political science, education, folk-life, and music to bear on its examination of the novel and its historical themes, including debates among black ideologues and leaders; links between culture and protest; processes of black migration, urbanization, and community development.
Class Format: seminar
Requirements/Evaluation: class participation and 5 papers
Extra Info: may not be taken on a pass/fail basis
Prerequisites: none
Enrollment Preferences: first-year students, and then sophomores who have not previously taken a 100-level seminar
Enrollment Limit: 19
Expected Class Size: 15
Distributional Requirements: Division 2, Exploring Diversity, Writing Intensive
Other Attributes: AMST Arts in Context Electives, AMST Comp Studies in Race, Ethnicity, Diaspora, HIST Group F Electives - U.S. + Canada

Spring 2017
SEM Section: 01 TF 01:10 PM 02:25 PM   Instructor: Leslie Brown

AMST 167 Let Freedom Ring? African Americans and Emancipation (W)
Crosslistings: HIST 167/AFR 167/AMST 167
Secondary Crosslisting
This course will examine African Americans' transition from slavery to freedom. In the years that encompassed the Civil War and immediately after, most African Americans changed from being legal property, able to be bought, sold, mortgaged, rented out, and leveraged into U.S. citizens, with the Constitutional right to male suffrage. This course examines this transition. How did it come about? To what extent were African Americans able to exercise their rights that the constitution guaranteed? How did Emancipation shape African American family relations, culture and demography? This is a research seminar. We will examine work of historians and discuss the contradictions and nuances of emancipation. Readings will include monographs, scholarly articles and heavy dose of primary sources, as many as possible written by African Americans themselves. Assignments include an original research paper on an aspect of Emancipation. We will devote considerable time throughout the semester to finding primary and secondary sources and on the writing process.
Class Format: seminar
Requirements/Evaluation: research paper, short writing assignments, class participation
Prerequisites: first-year or sophomore standing; juniors or seniors with permission of instructor
Enrollment Preferences: first-year students, and then sophomores who have not previously taken a 100-level seminar
Enrollment Limit: 19
Expected Class Size: 19
Distributional Requirements: Division 2, Writing Intensive
Other Attributes: AMST Comp Studies in Race, Ethnicity, Diaspora, HIST Group F Electives - U.S. + Canada, JLST Interdepartmental Electives

Not Offered Academic Year 2017
SEM   Instructor: Gretchen Long

AMST 168 1968-1969: Two Years in America (W)
Crosslistings: HIST 168/AMST 168
Secondary Crosslisting
These two years were tumultuous ones worldwide. The escalation of the war in Vietnam, the Soviet invasion of Prague, the student uprisings in Paris and Japan, and the racial politics in the Summer Olympics held in Mexico City all had their counterparts that reverberated in the streets, college campuses, the halls of Congress, movie theaters, and concert halls and rock festivals in the United States. This first-year seminar will examine some of the major events of this time period in America: the assassinations of Martin Luther King, Jr. and Robert Kennedy, the Democratic Convention in Chicago, as well as cultural trends such as the development of the anti-war movement, the push for curricular reforms on college campuses, and the rise of the "counter culture."
Class Format: seminar
Requirements/Evaluation: evaluation will be based on a number of writing assignments: two 3- to 5-page response papers, a 5- to 7-page oral history, an annotated bibliography, and a final 10-page research paper
Prerequisites: first-year or sophomore standing; juniors or seniors with permission of instructor
Enrollment Preferences: first-year students, and then sophomores who have not previously taken a 100-level seminar
Enrollment Limit: 19
Expected Class Size: 15-19
Distributional Requirements: Division 2, Writing Intensive
Other Attributes: AMST Arts in Context Electives, AMST Comp Studies in Race, Ethnicity, Diaspora, AMST Space and Place Electives, HIST Group F Electives - U.S. + Canada

Not Offered Academic Year 2017
SEM Instructor: Scott Wong

AMST 202 History Behind the Headlines (D)
Crosslistings: HIST 201/AMST 202

Secondary Crosslisting
This course challenges students to think about the historical roots on contemporary issues, by introducing them to the discipline's approach to "the news." The course asks: What are the historical roots of a given issue in the headlines? How do—and how have—media and public discourses use or abuse history in its news analyses? Is media objective? Is history objective? Can they be? This course meets the EDI requirement.
Class Format: lecture
Requirements/Evaluation: class participation and 3 papers
Prerequisites: none
Enrollment Preferences: none
Enrollment Limit: 40
Expected Class Size: 40
Distributional Requirements: Division 2, Exploring Diversity
Other Attributes: FMST Related Courses

Not Offered Academic Year 2017
LEC Instructor: Leslie Brown

AMST 205 Chicana/o Film and Video (D)
Crosslistings: LATS 203/ARTH 203/WGSS 203/AMST 205

Secondary Crosslisting
Hollywood cinema has long been fascinated with the border between the United States and Mexico. This course will examine representations of the U.S.-Mexico border, Mexican Americans, and Chicana/os in both Hollywood film and independent media. We will consider how positions on nationalism, race, gender, identity, migration, and history are represented and negotiated through film. We will begin by analyzing Hollywood "border" and gang films before approaching Chicana/o-produced features, independent narratives, and experimental work. This course will explore issues of film and ideology, genre and representation, nationalist resistance and feminist critiques, queer theory and the performative aspects of identity. Through a focus on Chicana/o representation, the course explores a wide spectrum of film history (from the silent era to the present) and considers numerous genres. By introducing various interdisciplinary approaches and theoretical methods related to race, representation, and the media, the course fulfills the Exploring Diversity Initiative's themes of critical theorization and power and privilege.
Class Format: film screenings will be scheduled as a lab
Requirements/Evaluation: evaluation will be based on one short paper, mid-term exam, final exam and take home essays
Prerequisites: none
Enrollment Limit: 30
Expected Class Size: 20
Distribution Notes: meets Division 2 requirement if registration is under AMST, LATS or WGSS; meets Division 1 requirement if registration is under ARTH
Distributional Requirements: Division 2, Exploring Diversity
Other Attributes: AMST Arts in Context Electives, AMST Comp Studies in Race, Ethnicity, Diaspora, ARTH post-1600 Courses, FMST Core Courses, GBST Borders, Exiles + Diaspora Studies Electives, LATS Core Electives

Not Offered Academic Year 2017
LEC Instructor: C. Ondine Chavoya

AMST 207 Introduction to Latina/o Literatures (D)
Crosslistings: LATS 208/AMST 207/COMP 211/ENGL 251

Secondary Crosslisting
This discussion course serves as an introduction; the reading list is not meant to be exhaustive or comprehensive, but will rather provide a sampling or range of texts for students to engage. We will explore a number of readings across different genres (the novel, play, poem, short story, graphic novel). Students will endeavor to understand how each author defines Latinidad. What characterizes Latina/os for each of these writers and how do their works articulate the historical conditions out of which they emerge? How is Latina/o literature marked by notions of language, nationality, gender, sexuality, class, race, politics, form, and genre? The readings will provide both a survey of general ideas in the study of Latina/o literatures as well as specific case studies and historical examples from which we will extrapolate about the larger field. Readings include works by Tómas Rivera, Cristina García, Cristy C. Road, Oscar Zeta Acosta, Junot Díaz, Alisa Valdes-Rodriguez, and more. This course fulfills the Exploring Diversity Initiative requirements as it offers students a
comparative study of cultures and societies by examining the U.S. racial project of constructing a Latina/o people out of various peoples. Additional attention is given, under the rubric of power and privilege, to the specific economic and political institutions that structure Latina/o cultural production.

Class Format: lecture

Requirements/Evaluation: students will be evaluated based on weekly online discussion forum posts, two short papers, a midterm exam, a final comprehensive project, as well as classroom participation

Prerequisites: none

Enrollment Preferences: Latina/o Studies concentrators, American Studies and Comparative Literature majors

Enrollment Limit: 30

Expected Class Size: 20

Distribution Notes: meets Division 1 requirement if registration is under COMP or ENGL; meets Division 2 requirement if registration is under AMST or LATS

Distributional Requirements: Division 2, Exploring Diversity

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

Not Offered Academic Year 2017

LEC Instructor: Alma Granado

AMST 208T Time and Blackness (W)

Crosslistings: AFR 208/AMST 208/REL 262

Secondary Crosslisting

The concept of time is one of the most examined, yet least theorized, concepts in Africana Studies. While the field is saturated with historical studies and literary analyses that take up issues of cultural memory, both of which involve thinking about time, time itself is rarely the subject of sustained inquiry. This may be due to its abstractness as an idea and the level of analysis its conceptualization demands, or because time in the African American experience cannot be understood outside of the meaning of race, which itself is far from tangible. In this tutorial, "Time and Blackness," we will explore how African American writers across a number of genres understand time. We will read select texts of fiction as well as spiritual autobiographies, historical narratives, and sociological studies to understand how writers draw from—and create—paradigms of time to organize their work. The following questions will structure our investigation: What are the constituent elements of time in African American writing? How does race shape the ways a writer conceives of the experience of time? In examining writings across genres, is there something that we can call an identifiable African-American "timescape"?

Class Format: tutorial

Requirements/Evaluation: assignments will include six 2-page response papers; two 5-page writing assignments; and a final, 10-page review essay on how time is understood in a genre of writing

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

Prerequisites: none

Enrollment Preferences: concentrators in Africana Studies, majors in Religious Studies, and majors in American Studies

Enrollment Limit: 10

Expected Class Size: 10

Distributional Requirements: Division 2, Writing Intensive

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

Not Offered Academic Year 2017

TUT Instructor: James Manigault-Bryant

AMST 209 Ecologies of Place: Culture, Commodities and Everyday Life

Crosslistings: ENVI 209/ANTH 209/AMST 209

Secondary Crosslisting

This course will explore the environmental implications of everyday life in modern America. It will ask how cultural, political, economic, and ecological systems interact to produce ordinary places and vernacular landscapes, from campuses to cul-de-sacs, farms to forests, nation-states to national parks. Combining approaches from cultural geography, environmental history, and political ecology, it will focus on the hidden lives of "things"—the commodities and technologies that form the basic building blocks of place: food, oil, water, wood, machines. With strong emphasis on local-global relations, it will look beneath the surface of the ordinary to reveal the complex networks of power, meaning, and matter that connect "here" to "there," "now" to "then," and "us" to "them." In so doing, it will pursue parallel goals: to understand the socio-spatial processes shaping today's global environment; and to explore the cultural systems through which those processes are understood and contested. Topics will include the bottled water controversy, factory farming and local agriculture, the political economy of lawns, and the cultural politics of invasive species.

Class Format: lecture/discussion

Requirements/Evaluation: Three 5- to 7-page essays and several shorter writing assignments

Prerequisites: none; open to first-year students

Enrollment Limit: 20

Expected Class Size: 20

Distributional Requirements: Division 2

Other Attributes: AMST Critical and Cultural Theory Electives, AMST Space and Place Electives, ENVI Humanities, Arts + Social Science Electives, ENVP PE-B Group Electives, ENVP PTL-A Group Electives, ENVP SC Theory/Method Courses, ENVP SC-B Group Electives, EVST Culture/Humanities

Not Offered Academic Year 2017

LEC Instructor: Nicolas Howe
AMST 210 Culture and Incarceration
Crosslistings: PSCI 210/AFR 210/AMST 210/WGSS 210/INTR 210

Secondary Crosslisting
This seminar examines incarceration, immigration detention centers, and the death penalty from historical and contemporary perspectives. Students will study and examine interdisciplinary texts as well as primary sources (legislature and criminal codes and writings by the incarcerated). The emphasis will be on the study of social attitudes concerning ethnic groups, gender/sexuality and class as they pertain to a “penal culture” in the United States.

Class Format: seminar
Requirements/Evaluation: attendance and active participation (10%); collective/group presentations (30%); four 5-page double spaced e-papers (60%)
Prerequisites: none
Enrollment Preferences: juniors and seniors, or sophomores with permission of instructor
Enrollment Limit: 15
Distributional Requirements: Division 2
Other Attributes: AMST Comp Studies in Race, Ethnicity, Diaspora, JLST Enactment/Applications in Institutions

Not Offered Academic Year 2017
SEM Instructor: Joy James

AMST 211(S) Race and the Environment (D)
Crosslistings: AFR 211/ENVI 211/SOC 211/AMST 211

Secondary Crosslisting
In contemporary societies, race remains an enduring impediment to the achievement of equality. Generally understood as a socially meaningful way of classifying human bodies hierarchically, race manifests itself in a number of arenas, including personal experience, economic production and distribution, and political organization. In this course, we will explore how race emerges in local and global environmental issues, like pollution and climate change. We will begin with a review of some of the landmark texts in Environmental Studies that address “environmental racism,” like Robert Bullard’s *Dumping in Dixie* and David Pellow’s *Garbage Wars*. We will examine how and to what extent polluting facilities like landfills, oil refineries, and sewage treatment plants are disproportionately located in communities of color; we will also pay attention to how specific corporations create the underlying rationale for plotting industrial sites. After outlining some of the core issues raised in this scholarship, we will turn to cultural productions—like literature, film, and music—to understand how people of color respond to environmental injustice and imagine the natural world.

Class Format: lecture/discussion
Requirements/Evaluation: evaluation will be based on class participation, 2-3 short papers (5-7 pages), and a self-scheduled final
Prerequisites: none
Enrollment Limit: 20
Distributional Requirements: Division 2, Exploring Diversity
Other Attributes: AFR Core Electives, AMST Comp Studies in Race, Ethnicity, Diaspora, AMST Space and Place Electives, ENVI Humanities, Arts + Social Science Electives, ENVP SC-B Group Electives, PHLH Nutrition,Food Security+Environmental Health, PHLH Social Determinants of Health

Spring 2017
LEC Section: 01 TR 09:55 AM 11:10 AM Instructor: James Manigault-Bryant

AMST 214(S) Global Approaches to Dance (D)
Crosslistings: DANC 214/THEA 215/GBST 215AMST 214

Secondary Crosslisting
From Dionysus worshippers in ancient Greece to twenty-first century sabar dancers in Senegal, people have always danced. We will compare and analyze how communities across the globe create meaning through dance and how dance, in turn, shapes social norms, political institutions, and cultural practices across time and space. We will examine how and why certain forms have been named “Western” and others “world” or “ethnic,” despite similarities in movement, meaning, or purpose. Throughout the course, we will investigate issues of race, gender, sexuality, ethnicity, tradition/innovation, authenticity/creativity, agency/resistance, borrowing/appropriation, and cultural hierarchies (low/high, vernacular/artistic, primitive/modern), among other topics. This is primarily a discussion-based seminar course, but will also include several movement workshops, film screenings, and attendance at live dance performances.

Class Format: seminar and studio
Requirements/Evaluation: evaluation includes reading responses, participation, two short papers, a midterm, and a final take-home essay exam
Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option
Prerequisites: none
Enrollment Limit: none
Expected Class Size: 15
Distributional Requirements: Division 1, Exploring Diversity

Spring 2017
SEM Section: 01 TR 08:30 AM 09:45 AM
AMST 215 Experimental Asian American Writing
Crosslistings: AMST 215/ENGL 217/COMP 215

Primary Crosslisting

Asian American literature did not begin in the 1980s with Amy Tan's *The Joy Luck Club*. Nor has the writing primarily been confined to autobiographical accounts of generational conflict, divided identities, and glimpses of Chinatown families. Asian American literature in English began with poetry in the late nineteenth century, and has encompassed a variety of aesthetic styles across the last century—from Modernism to New York School poetry to protest poetry to digital poetics. This course will explore Asian American writings that have pushed formal (and political) boundaries in the past 100+ years, with a particular focus on avant-garde writers working today. We will look at such authors as Jose Garcia Villa, Chuang Hua, Wong May, Theresa H., Cha, John Yau, Mei-mei Berssenbrugge, Tan Lin, Prageeta Sharma, Bhanu Kapil, and Tao Lin.

Class Format: seminar
Requirements/Evaluation: papers (6-8 pp. and 10-12 pp.) plus in-class presentation, brief response papers, and class participation
Prerequisites: none
Enrollment Preferences: if the course is over-enrolled, preference will be given to American Studies majors
Enrollment Limit: 15
Expected Class Size: 15
Distribution Notes: meets Division 2 requirement if registration is under AMST; meets Division 1 requirement if registration is under COMP or ENGL
Distributional Requirements: Division 2
Other Attributes: AMST Arts in Context Electives, AMST Comp Studies in Race, Ethnicity, Diaspora, ASAM Core Courses

Not Offered Academic Year 2017
SEM Instructor: Dorothy Wang

AMST 216(S) Environmental Humanities: Theory and Practice (D)
Crosslistings: ENVI 217/AMST 216

Secondary Crosslisting

How does culture shape our use and imagination of the physical environment? And how does the physical environment shape culture in turn? These are the central questions of the environmental humanities. This course will explore the various ways in which scholars from a broad range of disciplines have sought to answer these questions by incorporating insights from social theory and cultural criticism. Focusing on studies of land and landscape in the Americas from the time of European colonization to the present, it will examine key works from fields such as environmental history, ecocriticism, environmental philosophy, and cultural geography, and it will survey the major methodological and theoretical commitments that unite these fields. Emphasis will be placed on the ideological critique of modernity. How have scholars made environmental sense of liberalism, colonialism, capitalism, nationalism, sexism, racism, and speciesism? How have these "isms" influenced our relations with the natural world, and how can the humanities help us both understand and change these relations for the better?
This course fulfills the Exploring Diversity requirement.

Class Format: lecture/discussion
Requirements/Evaluation: three 5- to 7-page essays; several shorter writing assignments
Prerequisites: ENVI 101 or permission of instructor
Enrollment Limit: 19
Expected Class Size: 15
Distributional Requirements: Division 2, Exploring Diversity
Other Attributes: AMST Critical and Cultural Theory Electives, AMST Space and Place Electives, ENVI Humanities, Arts + Social Science Electives, ENVP SC Theory/Method Courses, EVST Culture/Humanities, SCST Related Courses

Spring 2017
LEC Section: 01 TR 09:55 AM 11:10 AM Instructor: Nicolas Howe

AMST 217 Race(ing) Sports: Issues, Themes and Representations of Black Athletes
Crosslistings: AFR 217/AMST 217/SOC 217/ENGL 215

Secondary Crosslisting

Althea Gibson to the Williams Sisters. Julius (Dr. J) Irving to Michael Jordan. Jesse Owens to Tommie Smith and John Carlos. Throughout the 20th century, black athletes have broken through Jim Crow restraints, challenged racial stereotypes, and taken their sports to new heights of achievement. In this course, students will explore a range of black athletes in the 20th century, paying particular attention to the attitudes, stereotypes and experiences they endured. In addition, this course will prompt students to analyze the representation, perception, and commodification of black athletes in popular media forms. Students will trace trends, shifts and changes in representations of blackness across different sports and historical periods. Topics under study may include race against and affirmation of athletes as role models, racial slurs in sports broadcasting, common themes in commercialized images of the black male athlete, and distinctions in media coverage based on race and gender. Texts will include everything from critical essays and sociological studies to commercials and documentary films. In their final projects, students may put their newfound knowledge to the test by exploring their campus or hometown to investigate the role that race plays on their own playing field.

Class Format: lecture/discussion
Requirements/Evaluation: evaluation will be based upon class participation, short weekly reading and/or listening assignments, one 5-page paper, final group project
Prerequisites: none; open to all
Enrollment Limit: 25
Expected Class Size: 20
AMST 220(S) Introduction to African American Literature (W)

Crosslistings: ENGL 220/AMST 220/AFR 220

Secondary Crosslisting

What does it mean, socially, culturally, historically, personally, and spiritually, to be African American? No single, simple answer suffices, but African American literature as a genre is defined by its ongoing engagement with this complex question. This course will examine a series of texts that in various ways epitomize the fraught literary grappling with the entailments of American blackness. Readings will include texts by Frederick Douglass, Booker T. Washington, Zora Neale Hurston, Langston Hughes, Richard Wright, Ralph Ellison, Amiri Baraka, Toni Morrison, and Ishmael Reed.

Class Format: seminar

Requirements/Evaluation: writing assignments for the course will total 20 pages, distributed over 4 papers

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

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, or permission of instructor

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

Distribution Notes: meets Division 1 requirement if registration is under ENGL; meets Division 2 requirement if registration is under AMST or AFR

Distributional Requirements: Division 1, Writing Intensive

Not Offered Academic Year 2017
LEC Instructor: Rashida Braggs

AMST 221(F) Introduction to Urban Studies: Shaping and Living the City

Crosslistings: LATS 220/AMST 221/ENVI 221

Secondary Crosslisting

Generally, cities have been described either as vibrant commercial and cultural centers or as violent and decaying urban slums. In an effort to begin to think more critically about cities, this course introduces important topics in the interdisciplinary field of Urban Studies. Specifically, we will discuss concepts and theories used to examine the peoples and structures that make up cities: In what ways do socio-cultural, economic, and political factors affect urban life and development? How are cities planned and used by various stakeholders (politicians, developers, businesses, and residents)? How do people make meaning of the places they inhabit? We will pay particular attention to the roles of race, ethnicity, class, and gender in understanding and interpreting urban communities. Texts include works by anthropologists, historians, sociologists, cultural critics, cultural geographers, and literary writers.

Class Format: lecture/discussion

Requirements/Evaluation: evaluation will be based on attendance and class participation, several short writing assignments (1-2 pages), two creative group projects and presentations, a midterm essay (5-7 pages) and final essay (8-10 pages)

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

Prerequisites: none

Enrollment Preferences: first and second year students as well as American Studies majors and Latina/o Studies concentrators

Expected Class Size: 20

Distributional Requirements: Division 2

Not Offered Academic Year 2017
LEC Section: 01 TR 08:30 AM 09:45 AM Instructor: David Smith

AMST 224 U.S. Latina @ Religions (D)

Crosslistings: LATS 224/AMST 224/REL 224

Secondary Crosslisting

In this course, we will engage aspects of Latin@ religious experiences, practices, and expressions in the United States of America. We examine moments where religious expressions intersect with politics, popular culture, and daily life in the U.S.A. Given the plurality of Latin@ communities and religious life in the U.S.A., we will engage certain selected religious traditions and practices—such as popular Catholic devotions to Guadalupe, crypto-Judaism, curanderismo, Latin@ Muslims, and Santería—by focusing on particular moments of religious expression as elucidated in specific historiographies, ethnographies, art, literature, and film. We will also consider, though more briefly, historical contexts in Iberia and Latin America, as well as questions of how one studies Latin@ religions.
Rooting ourselves in the social, political, cultural, and historical contexts in which particular Latin@ religious formations developed, this EDI course examines issues of social and institutional power relations that influence particular religious formations.

Class Format: discussion
Requirements/Evaluation: based upon class participation, short writing exercises, a 5- to 8-page take-home midterm essay, and a 10- to 15-page final review essay
Prerequisites: none
Enrollment Limit: none
Expected Class Size: 15
Distributional Requirements: Division 2, Exploring Diversity
Other Attributes: AMST Comp Studies in Race, Ethnicity, Diaspora, LATS Core Electives

Not Offered Academic Year 2017
LEC        Instructor: Jacqueline Hidalgo

AMST 226(S) Gender and the Dancing Body in America
Crosslistings: DANC 226/WGSS 226/AMST 226

Secondary Crosslisting
This course posits that the dancing body is a particularly rich site for examining the history of gender and sexuality in America. Starting off the semester with the Puritans’ anti-dance treatises and finishing with controversies about twerking, we will analyze how various Americans have used dance to construct and challenge normative values about gender and sexuality. We will pay particular attention to the intersections of race and class with gender, for example looking at how working-class white men danced in drag and blackface in minstrelsy performance in the mid-19th century, and how a moral panic arose when upper-class women attended “tango teas” in New York to dance with working-class immigrant men. We will examine a wide range of dance genres, from stage performance to popular forms to dance on television, and attend live dance performances in the area. No previous dance experience required.

Class Format: seminar
Requirements/Evaluation: participation, reading responses, viewing responses, short midterm paper, final paper
Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option
Prerequisites: none
Enrollment Preferences: WGSS majors
Enrollment Limit: 20
Expected Class Size: 10-15
Distribution Notes: meets Division 1 requirement if registration is under DANC; meets Division 2 requirement if registration is under WGSS or AMST
Distributional Requirements: Division 1

Spring 2017
SEM Section: 01 TR 11:20 AM 12:35 PM

AMST 227 Utopias and Americas
Crosslistings: REL 227/LATS 227/AMST 227/ENVI 227

Secondary Crosslisting
Where does the term "new world" come from? What do we mean by "utopia," "utopian," and "utopianism?" What relationships exist between the people who imagine utopias and the lands they inhabit? This course considers the relationship between utopian imaginations and the imaginations of the lands and peoples in the Western hemisphere. We will spend some time studying utopian theory, ancient proto-utopias, and utopias in Latin America, though our main focus will be on particular examples of utopianism in the U.S.A. We will attend to particular instances of utopian social dreaming that re-imagine time, space, environment, gender, family, education, and power. While the U.S.A. is the main focus of the class, students are encouraged to pursue and bring to class utopian perspectives from other parts of the Americas. Students are also strongly encouraged to take questions from class and engage utopian images not listed on this syllabus but pertinent to our classroom learning.

Class Format: seminar
Requirements/Evaluation: evaluation will be based on class participation, short weekly writing assignments, a 5-page midterm paper, and a 10- to 15-page final research paper examining an American utopia
Prerequisites: none
Enrollment Limit: 19
Expected Class Size: 12
Distributional Requirements: Division 2
Other Attributes: AMST Arts in Context Electives, AMST Comp Studies in Race, Ethnicity, Diaspora, AMST Space and Place Electives, ENVI Humanities, Arts + Social Science Electives, LATS Core Electives

Not Offered Academic Year 2017
SEM        Instructor: Jacqueline Hidalgo

AMST 229(S) Reel Jesus: Reading the Christian Bible and Film in the U.S.A. (W)
Crosslistings: REL 229/AMST 229

Secondary Crosslisting
In this course we examine some of the ways that Christian biblical narratives have appeared in late twentieth-century and early twenty-first century Hollywood movies, looking in particular at films such as The Matrix (1999), The Passion of the Christ (2004), Jesus Christ Superstar(1973), The Shawshank Redemption(1994), The Omen (1976),Children of Men (2006), and The Book of Eli (2010). What are the overt and subtle ways that these films seek to interpret and employ biblical texts? Why do they draw upon the texts they do and
read them as they read them? What can cinematic interpretations of biblical texts reveal to us about how these texts are used in broader U.S. culture, especially to crystallize and reflect certain political, economic, ethnic, racial, sexual, and social parameters of U.S. cultures? How does an awareness of this scriptural dimension in a work of "popular culture" affect our interpretation of both the film and the scriptural text's meanings? How do varying interpretations of biblical texts help us to understand cinematic meaning? By assuming that we can read both biblical texts and films in multiple and contradictory ways, this class can use film as the occasion for interpreting, analyzing, and debating the meanings, cultural functions, and affective responses generated by biblical narratives in film. Finally, this course asks us to analyze the implications of ways in which we read texts and films. For this interdisciplinary course we will read selected biblical and extra-canonical texts, including selections from canonical and non-canonical gospels, the letters of Paul, and the book of Revelation, but our focus will be on the way that movies (and the people who make them and watch them) make meaning out of these biblical texts.

Class Format: lecture/discussion
Requirements/Evaluation: evaluation based on participation, short writing exercises (1-pg response papers), one 3-pg analytical essay that will also be revised, a 6-pg synthetic midterm essay, and a final 10-pg review essay
Prerequisites: none
Enrollment Limit: 19
Expected Class Size: 12
Distributional Requirements: Division 2, Writing Intensive
Other Attributes: AMST Arts in Context Electives, AMST Comp Studies in Race, Ethnicity, Diaspora, FMST Core Courses

Spring 2017
LEC Section: 01 MR 02:35 PM 03:50 PM Instructor: Jacqueline Hidalgo

AMST 231(S) Approaches to Media Studies: Analyzing Mediated Difference (D)
Crosslistings: LATS 231/AMST 231/WGSS 232

Secondary Crosslisting
Media's influence in 21st century life is pervasive, and encompasses visual, sonic, and discursive formats. This course introduces students to a variety of qualitative approaches to the study of contemporary media. Simultaneously, we will explore questions of ethno-racial identity, gender, and sexuality. Structured around a series of hand-on exercises designed to provide experience in the areas of textual analysis, in-depth interviews, virtual ethnography and participant observation, this class will provide students with interdisciplinary training that enhances their understanding of everyday media and its interaction with multiple categories of identity. This course is a comparative Ethnic Media Studies class that encourages students to employ media as a lens for theorizing the intersections between ethno-racial identity, gender, and sexuality. We review materials focusing on a wide range of minoritarian communities. According to the EDI framework this class engages in the comparative study of cultures and societies, examines questions of power and privilege, and aims to sharpen students' critical theorization of difference in the media.

Class Format: seminar
Requirements/Evaluation: participation; four 3- to 5-page papers; student papers will be based on hands-on exercises using various current Media Studies methods
Extra Info: may not be taken on a pass/fail basis
Prerequisites: none
Enrollment Preferences: Latina/o Studies concentrators, American Studies and Women's Gender & Sexuality Studies majors by seniority
Enrollment Limit: 12
Expected Class Size: 10
Distributional Requirements: Division 2, Exploring Diversity
Other Attributes: AMST Arts in Context Electives, AMST Comp Studies in Race, Ethnicity, Diaspora, FMST Core Courses, LATS Comparative Race + Ethnic Studies Electives, LATS Core Electives, WGSS Racial Sexual + Cultural Diversity Courses

Spring 2017
SEM Section: 01 TF 02:35 PM 03:50 PM Instructor: Maria Elena Cepeda

AMST 234(F) Religion and Migration (D)
Crosslistings: LATS 234/REL 234/AMST 234

Secondary Crosslisting
This course is concerned with the ways in which migrants groups have altered the religious landscape of the U.S. and how they innovatively reproduce practices from their places of origin. Crossing into the U.S. from the eastern seaboard, the Pacific Rim, and the southern border with Mexico, migrants bring their new ways of creating sacred space and negotiated religious life. We will seek to understand the multifaceted relationships between religion and migration. How have migrants negotiated the role of religion in their private and public lives? What have been the social consequences pertaining to gender, praxis, respectability? The course take into account earlier iterations of migration from the nineteenth century but case studies in this course will draw heavily from the third wave of American immigration, characterized by twentieth-century "internal migrations" of African Americans, Latinas/os, Native Americans, and rural dwellers into the urban environment. We will conclude by examining the ways in which forces of modern globalization have changed the nature of religious diversity in the U.S. In this EDI course, we will extensively compare migrant cultures as we interrogate power and privilege pertaining to race and religion. The cultural production of these migrant groups that we will examine will offer students an empathetic understanding of diverse cultures and their form of belonging.

Class Format: seminar
Requirements/Evaluation: student participation, weekly reflection papers (up to half page), midterm primary source write up (up to 5 pages), and a final project on "Representing Religious Migrations"
Extra Info: includes 8-10 page paper based on primary and secondary sources and interactive component: video, map, photographs, material cultures exhibit plan, etc). Course may require a field trip
may not be taken on a pass/fail basis; not available for the fifth course option

**Prerequisites:** none

**Enrollment Preferences:** none

**Enrollment Limit:** 25

**Expected Class Size:** 25

**Distributional Requirements:** Division 2, Exploring Diversity

**Other Attributes:** LATS Comparative Race + Ethnic Studies Electives

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**Fall 2016**

**SEM Section:** 01 TF 01:10 PM 02:25 PM  Instructor: Lloyd Barba

**AMST 237 Islam in the United States: From Black Muslims to the War on Terror (D)**

**Crosslistings:** REL 237/AMST 237/AFR 237

**Secondary Crosslisting**

Malcolm X is likely the most prominent and influential Muslim figure in the history of the United States. His story represents two fundamental themes in the history of Islam in America: conflict between Muslims over what is “authentic” or “orthodox” Islam; and the ways that American history, politics, and culture determine the contours of “American Islam”. This course will explore these two themes through an array of topics in the history of American Islam. In so doing, we will examine the complex relation between religion, politics, and culture in the United States.

Beginning with the story of Malcolm X, the Nation of Islam, and other African-American Muslim movements, we will try to understand: What made Islam so appealing to millions of African-Americans throughout the 20th century? And were these genuinely “religious” and “Islamic” movements, or just racial/political “black nationalist” movements in the guise of religion? What counts as legitimately “Islamic”, and who gets to decide? We will then move into the latter half of the 20th century and the post-9/11 debates over authentic Islam. What happened to American Muslim communities and organizations after the waves of post-1965 immigration from Muslim countries? How have debates about Muslim identity shifted over time, from being configured in terms of black separatism, to transnational/diasporic identity, to the attempts at articulating an indigenous “American-Muslim” identity? How have national narratives around 9/11 and the “War on Terror” impacted these debates over identity and “true Islam”? And how have these debates intersected with gender, racial, and ethnic politics?

Throughout the course, we will be studying historical and anthropological material, autobiographies, novels, documentaries, films, and social media. The course fosters critical thinking about diversity by challenging assumptions of who Muslims are, what being American means, and what Islam is. It also focuses on the complex interaction of different dimensions of diversity, from religion to race, ethnicity, nationality, culture, gender, language, and age.

**Class Format:** seminar

**Requirements/Evaluation:** in-class participation and presentations; 3 short essays; final project

**Prerequisites:** none

**Enrollment Preferences:** none

**Expected Class Size:** 12

**Distributional Requirements:** Division 2, Exploring Diversity

**Other Attributes:** AMST Comp Studies in Race, Ethnicity, Diaspora

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**Not Offered Academic Year 2017**

**SEM Instructor:** Zaid Adhami

**AMST 240(F) Latina/o Language Politics: Hybrid Voices (D)**

**Crosslistings:** LATS 240/AMST 240/COMP 210

**Secondary Crosslisting**

In this course we will focus on issues of language and identity in the contemporary cultural production and lived experience of various Latina/o communities. As such, how are cultural values and material conditions expressed through Latina/o language and literature? How does Latina/o identity challenge traditional notions of the relationship between language, culture, and nation? In what ways might Latina/o literary and linguistic practices serve as tools for social change? Departing from an overview of common linguistic phenomena such as code-switching (popularly known as “Spanglish”) and Latina/o English, we will examine bilingual education, recent linguistic legislation, and the English Only movement. Throughout the course we will survey texts culled from a variety of literary genres as well, including theatre, autobiography, novels, and poetry. Both directly and/or indirectly, these texts address Latina/o language politics, as well as the broader themes of power, community, ethno-racial identity, gender, sexuality, class, and hybridity.

**Class Format:** seminar

**Requirements/Evaluation:** participation, two essays, final take-home examination

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

**Prerequisites:** none

**Enrollment Preferences:** Latina/o Studies concentrators, American Studies majors, Comparative Literature majors by seniority

**Enrollment Limit:** 12

**Expected Class Size:** 12

**Distribution Notes:** meets Division 2 requirement if registration is under LATS or AMST; meets Division 1 requirement if registration is under COMP

**Distributional Requirements:** Division 2, Exploring Diversity

**Other Attributes:** AMST Arts in Context Electives, AMST Comp Studies in Race, Ethnicity, Diaspora, LATS Core Electives

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**Fall 2016**

**SEM Section:** 01 MR 02:35 PM 03:50 PM  Instructor: Maria Elena Cepeda
AMST 241(S) Performing Masculinity in Global Popular Culture (D)
Crosslistings: WGSS 240/AMST 241/LATS 241/THEA 241/SOC 240

Secondary Crosslisting
This course examines popular cultural contexts, asking what it means to be a man in contemporary societies. We focus on the manufacture and marketing of masculinity in advertising, fashion, TV/film, theater, popular music, and the shifting contours of masculinity in everyday life, asking: how does political economy change the ideal shape, appearance, and performance of men? How have products - ranging from beer to deodorant to cigarettes — had their use value articulated in gendered ways? Why must masculinity be the purview of "males" at all; how can we change discourses to better include performances of female masculinities, butch-identified women, and trans* men? We will pay particular attention to racialized, queer, and subaltern masculinities. Some of our case studies include: the short half-life of the boy band in the US and in Asia (e.g., J/K-Pop), hip hop masculinities at home and abroad and the curious blend of chastity and homoeroticism that constitutes masculinity in the contemporary vampire genre. Through these and other examples, we learn to recognize masculinity as a performance shaped by the political economy of a given culture. The course includes a field trip to a drag performance in Northampton.

Class Format: seminar

Requirements/Evaluation: masculinity journal, mid-term essay, visual analyses of pop culture artifact, choice of final essay or 8-10 page final paper, short field trip reaction essay

Prerequisites: none

Enrollment Preferences: in the event of over-enrollment, a short statement of interest will be solicited

Enrollment Limit: 20

Expected Class Size: 20

Distribution Notes: meets Division 2 requirement if registration is under AMST, LATS, SOC or WGSS; meets Division 1 requirement if registration is under THEA

Distributional Requirements: Division 2, Exploring Diversity

Other Attributes: EXPE Experiential Education Courses, FMST Related Courses, LATS Comparative Race + Ethnic Studies Electives

Spring 2017
SEM Section: 01 W 01:10 PM 03:50 PM Instructor: Gregory Mitchell

AMST 242(S) Americans Abroad (D) (W)
Crosslistings: COMP 242/ENGL 250/AMST 242

Secondary Crosslisting
This course will explore some of the many incarnations of American experiences abroad between the end of the 19th century and the present day. Materials will be drawn from novels, short stories, films, and nonfiction about Americans in Europe in times of war and peace. We will compare and contrast the experiences of novelists, soldiers, students, war correspondents, jazz musicians, and adventurers. What has drawn so many Americans to Europe? What is the difference between a tourist, an expat, and an émigré? What are the profound, and often comic, gaps between the traveler's expectations and the reality of living in, say, Paris or a rural village in Spain? What are the misadventures and unexpected rewards of living, working, writing, or even falling in love in translation? Authors may include: Henry James, Langston Hughes, Martha Gellhorn, Ernest Hemingway, Elaine Dundy, Richard Wright, and Ben Lerner. Additional reading will be drawn from historical and critical works. All readings will be in English.

This comparative course fulfills the EDI requirement because it is designed to highlight the challenges and benefits of cultural immersion abroad. It will focus on the linguistic, emotional, intellectual, and social adaptation skills that are required to understand others, and oneself, in new contexts.

Class Format: seminar

Requirements/Evaluation: each student will give an in-class presentation and complete 3 writing assignments totaling 20 pages; one of these writing assignments will be a personal travel narrative based on the student's own experiences

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

Prerequisites: any literature course at Williams or permission of instructor

Enrollment Preferences: students interested in, or returning from, study abroad; and/or students studying abroad at Williams

Enrollment Limit: 18

Expected Class Size: 18

Distribution Notes: meets Division 1 requirement if registration is under COMP or ENGL; meets Division 2 requirement if registration is under AMST

Distributional Requirements: Division 1, Exploring Diversity, Writing Intensive

Other Attributes: AMST Arts in Context Electives, GBST Borders, Exiles + Diaspora Studies Electives

Spring 2017
SEM Section: 01 TR 09:55 AM 11:10 AM Instructor: Soledad Fox

AMST 244(S) What They Saw in America (W)
Crosslistings: SOC 244/HIST 366/AMST 244

Secondary Crosslisting
This course traces the travels and writings of four important observers of the United States: Alexis de Tocqueville, Max Weber, G.K. Chesterton, and Sayyid Qutb. The course will consider their respective journeys: Where did they go? With whom did they talk? What did they see? The historical scope and varying national origins of the observers provide a unique and useful outsider’s view of America¿one that sheds light on persisting qualities of American national character and gives insight into the nature and substance of international attitudes toward the United States over time. The course will analyze the common themes found in the visitors' respective writings about America and will pay particular attention to their insights on religion, democracy, agrarianism, capitalism, and race. This course is part of the Williams College program at the Berkshire County Jail and House of Corrections and will be held at the jail.
Transportation will be provided by the college. The class will be composed equally of Williams students and inmates, and one goal of the course will be to encourage students from different backgrounds to think together about issues of common human concern.

**Class Format:** seminar

**Requirements/Evaluation:** several short response pieces; a final paper of 10-15 pages

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

**Prerequisites:** none

**Enrollment Preferences:** juniors and seniors; final selection for the course will be made on the basis of an interview with the instructor

**Enrollment Limit:** 20

**Expected Class Size:** 20

**Distributional Requirements:** Division 2, Writing Intensive

**Other Attributes:** AMST Comp Studies in Race, Ethnicity, Diaspora, ENVI Humanities, Arts + Social Science Electives, LATS Comparative Race + Ethnic Studies Electives

*Spring 2017*

**SEM Section:** 01 MR 01:10 PM 02:25 PM  Instructor: James Nolan

**AMST 247(S) Religion, Environment, and the American West (D)**

**Crosslistings:** REL 247/LATS 247/AMST 247/ENVI 247

**Secondary Crosslisting**

From the "Land of Enchantment" of New Mexico in the far reaches of the desert to the sacred temples on the West Coast that overlook Pacific Ocean, this course examines the peoples and the "sacroscape" of the American West. Historian Patricia Limerick regards this region as an extraordinary site of convergence and one of "the greatest meeting places on the planet." The region is a site of cultural complexity where Penitentes maintained a sacred order, Pentecostals attracted a global audience, Native Americans forged legal/protected definitions of "religion," and Asian immigrants built the first Buddhist and Sikh temples. Until recently, standard surveys of religious history in North America have devoted minimal attention to the distinctive role of religion in the American West. They have focused on religious history in the flow of events westward from the Plymouth Rock landing and Puritan establishment while generally overlooking the Pueblo Revolt in modern-day New Mexico which occurred in that same century and marked the temporary suspension of Spanish encroachment. How do scholars of religion and history account for these renditions between the past and present? Most mainstream religious histories treat religious experience and identity in the U.S. West as additive rather than complementary to or constitutive of its mainstream narratives. Contemporary historians of religion note the need for new "sights," "sites," and "sights" in order to deconstruct and reconstruct this incomplete meta-narrative, taking into account such factors as migration, gender, region, and the environment. In this EDI course we will use tools of critical theory and historicism to examine this region, compare religious cultures, and interrogate ways in which religious practices (de)construct notions of race.

**Class Format:** lecture/discussion

**Requirements/Evaluation:** student participation, weekly reflection papers (up to half page), midterm primary source paper (up to 5 pages), and a final research paper on Religion and the Environment (8-10 page paper with a media/visual component)

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

**Prerequisites:** none

**Enrollment Preferences:** none

**Enrollment Limit:** 25

**Dept. Notes:** religion: Elective Course

**Distributional Requirements:** Division 2, Exploring Diversity

**Other Attributes:** AMST Comp Studies in Race, Ethnicity, Diaspora, ENVI Humanities, Arts + Social Science Electives, LATS Comparative Race + Ethnic Studies Electives

*Spring 2017*

**LEC Section:** 01 TBA  Instructor: Lloyd Barba

**AMST 256(F) Social Justice Traditions: 1960s to #BLM**

**Crosslistings:** AMST 256/AFR 257

**Primary Crosslisting**

We live in a time of renewed social justice activism, as people from all walks of life confront economic inequality, police violence, discrimination against transgender individuals, and other forms of oppression. This course is designed to clarify where recent initiatives like Black Lives Matter and Occupy Wall Street came from, and to evaluate how they might shape American life in the near future. Movements have histories, as today's activists draw on the "freedom dreams," tactics, and styles of rhetoric crafted by their predecessors, while making use of new technologies, such as Twitter, and evolving understandings of "justice." Taking a historical approach, we will begin by studying the civil rights, Black Power, anti-war, counter-culture, and feminist initiatives of the 1960s. We will then explore how progressive and radical activists adjusted their theories and strategies as the country became more conservative in the 1970s and 1980s. Making use of movement documents, documentary films, and scholarly accounts, we will study the development of LGBTQ, ecological, and economic justice initiatives up to the present day. Throughout, we will seek to understand how movements in the United States are shaped by global events and how activists balance their political work with other desires and commitments.

**Class Format:** seminar

**Requirements/Evaluation:** attendance and class participation; four 2 page reading response papers; discussion of films via GLOW forums; and a final 7-8 page analytical essay

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

**Enrollment Preferences:** first years, sophomores, and American Studies majors

**Enrollment Limit:** 35

**Expected Class Size:** 25

**Distributional Requirements:** Division 2
AMST 257 Beyond Tonto: American Indians in Film (D)

In 1893, Thomas Edison unveiled the kinetoscope and allowed audience members to glimpse the Hopi Snake Dance by peeking into the device's viewing window. Since the birth of the motion picture, films portraying Native Americans (often with non-Native actors in redface) have drawn upon earlier frontier mythology, art, literature, and Wild West performances. These depictions in film have embedded romanticized and stereotyped ideas about American Indians in the imaginations of audiences throughout the United States and around the world. In this course, we will critically examine representations of American Indians in film, ranging from the origins of the motion picture industry to the works of contemporary Native filmmakers who challenge earlier paradigms. We will reflect upon revisionist narratives, the use of film as a form of activism, Indigenous aesthetics and storytelling techniques, reflexivity, and parody. Throughout the semester, we will view and discuss ethnographic, documentary, and narrative films. This course will satisfy the Exploring Diversity Initiative (EDI) requirement as we will examine power relations, cross-cultural interaction, and Indigenous social experiences.

Class Format: seminar
Requirements/Evaluation: attend evening film screenings each week; two short papers; and a 10-page final
Extra Info: may not be taken on a pass/fail basis
Prerequisites: none
Enrollment Preferences: American Studies majors
Enrollment Limit: 25
Expected Class Size: 20

AMST 263 Cold War Technocultures

With the Soviet Union's collapse at the end of the twentieth century and the emergence of the United States as an unchallenged victor and "new world" hegemon, have we lost a sense of the drama, fear, and unbridled terror that permeated American life during the Cold War? In this course we will set out to understand Cold War American culture(s) by examining the intersection of politics, aesthetics, and a range of major technoscientific developments during this period. The course will take shape in three parts. Part I will explore the emergence and role of the computer in shaping the distinctly American style of thought aimed at Soviet "containment". We will furthermore trace historical treads connecting MIT's legendary Whirlwind computer, the SAGE continental air defense system, nuclear wargaming at the RAND Corporation, artificial intelligence, and the advanced technologies, management strategies, and atrocities of the Vietnam War. Part II takes up the symbolic potency of the space race, which we will use as a conduit through which to explore the following events and developments: Sputnik, Yuri Gagarin's spaceflight, the Apollo moon landing, and American civil defense; the postwar science of cybernetics and the emergence of the now iconic cyborg; the Club of Rome's Limits to Growth report and the Gaia hypothesis; plans backed by NASA for the industrialization, humanization, and colonization of outer space; and Ronald Reagan's Strategic Defense Initiative, "Star Wars". Finally, case studies considered in Part III will focus on moments of conflict and resistance, appropriation, and unintended consequences of the preceding and other Cold War technological developments, among them antipsychiatry and environmentalism; Project Cybersyn, an infrastructural causality of the US/CIA-backed Chilean coup of 1973; the American counterculture and the countercultural roots of neoliberalism(s).

Class Format: seminar
Requirements/Evaluation: weekly discussion precis, film screenings, class presentations, and a final research project decided in consultation with the instructor
Prerequisites: none
Enrollment Preferences: preference will be given to students with a demonstrated interest in the study of Cold War science and technology
Enrollment Limit: 19
Expected Class Size: 19
Distributional Requirements: Division 2

AMST 264 American Art and Architecture, 1600 to Present

Class Format: seminar
Requirements/Evaluation: weekly discussion precis, film screenings, class presentations, and a final research project decided in consultation with the instructor
Prerequisites: none
Enrollment Preferences: preference will be given to students with a demonstrated interest in the study of Cold War science and technology
Enrollment Limit: 19
Expected Class Size: 19
Distributional Requirements: Division 2
American art is often looked at as a provincial version of the real thing—i.e., European art—and found wanting. This course examines American architecture, painting, and sculpture on its own terms, in the light of the social, ideological and economic forces that shaped it. Special attention will be paid to such themes as the Puritan legacy and attitudes toward art; the making of art in a commercial society; and the tension between the ideal and the real in American works of art.

**Class Format:** lecture

**Requirements/Evaluation:** 15-page research paper (divided into an annotated bibliography, first draft and revised draft); weekly study questions on the readings; final 15-minute oral exam

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

**Enrollment Limit:** 60

**Distribution Notes:** meets Division 1 requirement if registration is under ARTH; meets Division 2 requirement if registration is under AMST

**Distributional Requirements:** Division 1

**Other Attributes:** AMST Arts in Context Electives, AMST Space and Place Electives, ARTH post-1600 Courses

*Not Offered Academic Year 2017*

LEC  Instructor: Michael Lewis

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**AMST 265 Pop Art (W)***

**Crosslistings:** ARTH 265/AMST 265

**Secondary Crosslisting**

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/discussion

**Requirements/Evaluation:** two short response papers, oral presentation, and one final research paper

**Prerequisites:** ARTH 102

**Enrollment Limit:** 16

**Distribution Notes:** meets Division 1 requirement if registration is under ARTH; meets Division 2 requirement if registration is under AMST

**Distributional Requirements:** Division 1, Writing Intensive

**Other Attributes:** AMST Arts in Context Electives, ARTH post-1600 Courses

*Not Offered Academic Year 2017*

LEC  Instructor: C. Ondine Chavoya

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**AMST 266(F) Topics in American Literature: Freedom and Captivity (D) (W)***

**Crosslistings:** ENGL 265/AMST 266

**Secondary Crosslisting**

Letters from prison are as central to American literature as are dreams of freedom. This course explores the persistent concern in American literature and culture with forms of freedom and captivity. How have writers witnessed and imagined the experience of dispossession, displacement, internment, diaspora, and emancipation? The course will be weighted toward the 19th century, but will make constant reference to contemporary works as we explore the American carceral imagination in the shift from a slavery democracy to a penal democracy. This course contributes to the College's Exploring Diversity Initiative by focusing on how cultures and peoples within American society have interacted and responded to one another in the past. In addition to works by Frederick Douglass, Harriet Jacobs, Lydia Maria Child, Zitkala-Sa, Charles Johnson and Julie Otsuka, we will view contemporary films that represent slavery and emancipation (*Twelve Years a Slave*, *Daughters in the Dust*, and the 2016 *Birth of a Nation*), as well as contemporary visual art in the collection of the Williams College Museum of Art.

**Class Format:** seminar

**Requirements/Evaluation:** three 5- to 7-page papers and one 10-page final essay; weekly short responses.

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

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

**Enrollment Limit:** 19

**Expected Class Size:** 19

**Distribution Notes:** meets Division 1 requirement if registration is under ENGL; meets Division 2 requirement if registration is under AMST

**Distributional Requirements:** Division 1, Exploring Diversity, Writing Intensive

**Other Attributes:** AMST Arts in Context Electives, ENGL 200-level Gateway Courses, ENGL Literary Histories B, JLST Interdepartmental Electives

*Fall 2016*

SEM Section: 01  TF 01:10 PM 02:25 PM  Instructor: Cassandra Cleghorn

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**AMST 267(F) "Ain't I a Woman?": An Introduction to Black Women's Writing in America (D) (W)***

**Crosslistings:** ENGL 267/WGSS 267/AFR 267/AMST 267

**Secondary Crosslisting**
This Gateway course offers a survey of African American women’s writing from the nineteenth century to the present day with an equal emphasis on primary literary texts and feminist criticism. We will trace the development of a black womanist/feminist tradition across various genres and disciplines, beginning with the work of abolitionists such as Frances Ellen Watkins Harper and Sojourner Truth and working our way through key texts of the Harlem Renaissance, the civil rights movement, and post-60s Black Feminist writing. Our discussions will focus on the black feminist tradition’s engagement with race, gender, class, and sexuality as intersecting axes of difference. Writers that we will read include: Zora Neale Hurston, Toni Morrison, Suzan-Lori Parks, bell hooks, Audre Lorde, Hortense Spillers, Kimberlé Williams Crenshaw. This course fulfills the EDI requirement by examining the intersection of different minoritizing processes in the experiences and writing of African American women in the US.

Class Format: seminar
Requirements/Evaluation: 3 short response papers (approx. 4 pages each) and one final 7-8-page paper; in class presentations, participation in class discussions
Extra Info: may not be taken on a pass/fail basis
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 Preferences: sophomores and first-year students who have not yet taken an ENGL Gateway course
Enrollment Limit: 19
Expected Class Size: 19
Distribution Notes: meets Division 1 requirement if registration is under ENGL; meets Division 2 requirement if registration is under AFR, AMST or WGSS
Distributional Requirements: Division 1, Exploring Diversity, Writing Intensive
Other Attributes: ENGL Criticism Courses, ENGL 200-level Gateway Courses

Fall 2016
SEM Section: 01 MW 08:30 AM 09:45 AM Instructor: Marina Bilbija

AMST 268(S) American Law, Race, and Narrative (D) (W)
Crosslistings: ENGL 268/AFR 268/AMST 268
Secondary Crosslisting
This course examines how American and African American writers engaged with legal definitions of race, personhood, and citizenship in the nineteenth and twentieth century. The key junctures in the formation of these narratives were the Declaration of Independence, the Fugitive Slave Act, Dred Scott v. Sandford in the ante-bellum period, Ferguson v Plessy in the late nineteenth century and Brown v Board of Education in the mid-twentieth century. Authors we will read include: Frederick Douglass, Herman Melville, Martin Delany, Mark Twain, Charles Chesnutt, Jean Toomer, Bebe Moore Campbell, Ntozake Shange, and Natasha Tretheway. As a course that focuses on the legal and literary constructions of race in the US, this course fulfills the EDI requirement.

Class Format: seminar
Requirements/Evaluation: 3 short response papers (approx. 4 pages each) and one final 7-8-page paper; in-class presentations and participation in class discussions
Extra Info: may not be taken on a pass/fail basis
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 Preferences: sophomores and first-year students who have not yet taken an ENGL Gateway course
Enrollment Limit: 19
Expected Class Size: 19
Distribution Notes: Distribution Notes: meets Division 1 requirement if registration is under ENGL; meets Division 2 requirement if registration is under AFR or AMST
Distributional Requirements: Division 1, Exploring Diversity, Writing Intensive
Other Attributes: ENGL 200-level Gateway Courses, ENGL Literary Histories B

Spring 2017
SEM Section: 01 TR 08:30 AM 09:45 AM Instructor: Marina Bilbija

AMST 272(S) American Postmodern Fiction (W)
Crosslistings: ENGL 272/AMST 272
Secondary Crosslisting

Class Format: seminar
Requirements/Evaluation: four papers totaling about 20 pages; participation in class discussions
Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option
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 Preferences: sophomores, first-years students, or English majors without a prior Gateway
Enrollment Limit: 19
Expected Class Size: 19
Distribution Notes: meets Division 1 requirement if registration is under ENGL; meets Division 2 requirement if registration is under AMST
Distributional Requirements: Division 1, Writing Intensive
The Buddha is said to have identified three things that cannot stay hidden: the sun, the moon, and the truth. What's the secret? Who is lying? Who is breaking the rules? American drama abounds with hidden knowledge and false representations. (This is not surprising: theatre is always on some level a deceptive practice, a place where one person pretends to be another, and where what is spoken is always open to skeptical scrutiny. We might say theatre is always lying as much as lying is always theatre.) This tutorial course will examine what lies hidden in American plays from the late nineteenth century to the early twenty-first. Beginning with excerpted critical and historical writings on secrecy and lying (The Adventures of Pinocchio, Machiavelli's The Prince, Thomas Carlson's Lying and Deception: Theory and Practice, among others), we will proceed to a set of American plays from across a wide spectrum of playwrights, including Edward Albee, Suzan-Lori Parks, Sarah Ruhl, Sam Shepard, Eugene O'Neill, Arthur Miller, David Mamet, Amy Herzog, and others. Student papers will explore how hidden knowledge structures dramatic action, how different characters create and respond to untruths, and what can we learn in particular from American drama about a national relationship to honesty and its opposites.

Class Format: tutorial
Requirements/Evaluation: weekly papers/response papers; weekly meeting with instructor and tutorial partner
Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option
Prerequisites: none
Enrollment Preferences: Theatre majors, English majors
Enrollment Limit: 10
Expected Class Size: 10
Distribution Notes: meets Division 1 requirement if registration is under THEA, COMP or ENGL; meets Division 2 requirement if registration is under AMST
Distributional Requirements: Division 1, Writing Intensive
Other Attributes: AMST Arts in Context Electives

Not Offered Academic Year 2017
TUT Instructor: Robert Baker-White

This course will introduce students to the Native histories of North America, from theories about the arrival of the "first Americans" to this continent, through the possibilities of early encounters and the challenges of different colonial systems, to the creation of the United States and subsequent policies of forced removal, allotment, assimilation, and education. We will also focus on Native responses to such policies, including the Red Power movement and other efforts aimed at gaining the right to be both Native and American. Finally, we will examine the issues facing Indian Country today (such as environmental worries, health concerns, and gaming and land rights) as Native peoples continue to fight to maintain their political, cultural, and territorial sovereignty in the face of what many see as an ongoing process of imperialism. Throughout, we will assume that Native Americans were and are active producers of their own histories; by seeing Native agency, adaptability, and tenacity, we can undermine the persistent "myth of the vanishing Indian". By the end of the course, students will be able to reevaluate their understanding of North American history in general and to answer the question of why Native American histories matter to all of us.

Class Format: lecture/discussion
Requirements/Evaluation: students will be evaluated based on their participation in class discussion and completion of the required assignments, including a writing assignment and midterm and final exams
Extra Info: may not be taken on a pass/fail basis
Prerequisites: none
Enrollment Preferences: History majors
Enrollment Limit: 40
Expected Class Size: 20
Distributional Requirements: Division 2
Other Attributes: Hist Group F Electives - U.S. + Canada, Hist Group P Electives - Premodern

Not Offered Academic Year 2017
LEC

This course will grapple with the most important issues currently driving inquiry within the field. We will investigate pivotal developments in Native American history and build a foundation for future coursework in Native Studies. Course topics will include: the new worlds that Natives and various newcomers created, competing visions for what is now known as the United States, tribal sovereignty, federal Indian policy, notions of authenticity, structures of settler colonialism, resistance movements, Indigenous governance, cultural revitalization, conflict over natural resources, and urban experiences. We will also examine how stories about the Indigenous past have been politicized, and
how Indigenous histories can reshape our broader understandings of American history and culture. This course will satisfy the Exploring Diversity Initiative (EDI) requirement as we will examine shifting power relations and cross-cultural interaction in Native America.

Class Format: lecture

Requirements/Evaluation: two short papers and an in-class essay midterm and final

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

Prerequisites: none

Enrollment Preferences: American Studies majors and History majors

Enrollment Limit: 40

Expected Class Size: 20

Distributional Requirements: Division 2, Exploring Diversity

Other Attributes: AMST Comp Studies in Race, Ethnicity, Diaspora, HIST Group F Electives - U.S. + Canada

Not Offered Academic Year 2017

LEC Instructor: Doug Kiel

AMST 284 Introduction to Asian American History (D)

Crosslistings: HIST 284/AMST 284/ASST 284

Secondary Crosslisting

This course serves as the introduction to Asian American history, roughly covering the years 1850 to the present. It examines the lives of Chinese, Japanese, Koreans, Filipinos, Indians, and Southeast Asians in America, and the historical reasons why they came to the US and their subsequent interactions with other ethno-racial groups in the United States. Topics include the anti-Asian exclusion movements, the wartime incarceration of Japanese Americans, the increase of Asian immigration after the 1965 Immigration Act and the war in Viet Nam, and the impact of the events of September 11, 2001 on Asian American communities. These themes and others will be explored through the use of historical texts, primary documents, novels, memoirs, and films. This is an EDI course because it examines how people from different Asian countries and cultures interacted with each other and those already here in the US. Theirs is a story of immigration, exclusion, resistance, accommodation, and the process of "becoming American."

Class Format: lecture/discussion

Requirements/Evaluation: evaluation will be based on four response papers, two short critical essay (5-7 pages) and a final oral history/family history of an Asian American (10-15 pages)

Prerequisites: none; open to all

Enrollment Limit: 40

Expected Class Size: 30

Distributional Requirements: Division 2, Exploring Diversity

Other Attributes: AMST Comp Studies in Race, Ethnicity, Diaspora, ASAM Core Courses, HIST Group F Electives - U.S. + Canada

Not Offered Academic Year 2017

LEC Instructor: Scott Wong

AMST 300 Lessons of 'The Game': The Wire and American Culture

Crosslistings: AFR 300/AMST 300/SOC 306

Secondary Crosslisting

The critically acclaimed television program, The Wire, ran for five seasons on Home Box Office (HBO) between 2002 and 2008. Set in "inner city" Baltimore, the program addressed a wide array of topics, including, but not limited to, the urban drug trade, law enforcement, local city politics, labor unions, education, and the newspaper industry. Though a work of "fiction," sociologist William Julius Wilson has called the show an important and instructive portrayal of the "deep inequality in inner-city America." By contrast, some scholars and critics have decried the series and indeed, courses like this one, as examples of mainstream America's fascination with and acceptance of African American drug use, criminal tendencies, and corruption. In this course, we will not deconstruct The Wire per se, but use select episodes from the series to explore key issues in Africana Studies, ranging from political geography to a history of Baltimore and the "War on Drugs." Students should have some familiarity with the show. Africana Studies will show select episodes during Winter Study. Readings will include texts about African American urban life, such as Elijah Anderson's Code of the Street and Sudhir Venkatesh's Gang Leader for a Day. Due to its attention to crime, drug addiction, violence, and urban decay, this course is a part of the Gaudino Danger Initiative.

Class Format: lecture

Requirements/Evaluation: evaluation will be based on 2-3 short papers (5-7 pages), and a final written project (10 pages)

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

Prerequisites: none

Enrollment Preferences: none

Enrollment Limit: 50

Expected Class Size: 50

Distributional Requirements: Division 2

Other Attributes: AFR Core Electives, AMST Arts in Context Electives, AMST Comp Studies in Race, Ethnicity, Diaspora, AMST Space and Place Electives, FMST Core Courses

Not Offered Academic Year 2017

LEC Instructor: James Manigault-Bryant

AMST 301(F) Theories and Methods in American Studies (Junior Seminar)
This course aims to provide a "how to" of American Studies from an integrative, multiracial, and socio-cultural perspective. Taking American culture as a site for testing classic and contemporary theories about how cultures work, the Junior Seminar in American Studies serves as an introduction to resources and techniques for interdisciplinary research. Students will be exposed to and experiment with a wide range of current theoretical and methodological approaches employed in American Studies and contributing disciplinary fields, and in the process gain a working competence in all four tracks of the major (Space and Place; Comparative Studies in Race, Ethnicity and Diaspora; Arts in Context; and Critical and Cultural Theory). The goal of the course is not only for students to develop knowledge of main currents in the field of American Studies but also to become practitioners through a series of assignments that will permit students to exercise their newfound skills. Students will thus, for instance, develop rhetorical analyses, gather ethnographic data, and "read" assorted spaces and buildings, as the class explores such problems or topics as national narratives, ethnoracial formations, the American prison system, and the circulation of commodities.

**Class Format:** discussion

**Requirements/Evaluation:** evaluation will be based on class participation and a wide variety of student assignments, ranging from postings to the class Glow site, to short, analytical essays (5 pp.), to field work exercises, to in class presentations

**Prerequisites:** AMST 201, junior or senior standing, or permission of instructor

**Enrollment Preferences:** juniors majoring in American Studies

**Enrollment Limit:** 15

**Expected Class Size:** 12

**Dept. Notes:** required of junior majors

**Distributional Requirements:** Division 2

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**Fall 2016**

SEM Section: 01 TR 09:55 AM 11:10 AM  Instructor: Dorothy Wang

**AMST 302(F) Practicum: Environmental Planning Workshop**

**Crosslistings:** ENVI 302/AMST 302/ENVI 411

**Secondary Crosslisting**

This interdisciplinary, experiential workshop course introduces students to the field of planning through community-based projects. Environmental Planning encompasses many fields pertaining to the natural and built landscape such as city planning, sustainable design, natural resource planning, landscape design, agricultural planning, climate planning, transportation planning, and community development. Students will get out of the classroom and gain direct experience working on the planning process in the Berkshire region. The class is organized into two parts. Part 1 focuses on reading and discussion of the planning literature: history, theory, policy, ethics, and legal framework. Part 2 focuses on project work in which students apply concepts learned to tackle an actual community problem. Small teams of students, working in conjunction with a client in the region and under supervision of the instructor, conduct a planning project using all the tools of a planner, including research, interviews, survey research, mapping, and site design. The project work draws on students' academic training and extracurricular activities, and applies creative, design thinking techniques to solve thorny problems. The midterm assignment is a creative landscape/site design project. The lab sections include field trips, GIS mapping labs, project-related workshop sessions, public meetings, and team project work. The course includes several class presentations and students will gain skills in public speaking, preparing presentations, interviewing, survey research, hands-on design, and team work. The class culminates in a public presentation of each team's planning study.

**Class Format:** seminar discussion/group workshop/project lab

**Requirements/Evaluation:** short written exercises, class discussion, class presentations, final group report

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

**Prerequisites:** ENVI 101 or permission of instructor; open to juniors and seniors only

**Enrollment Preferences:** Environmental Studies majors, Environmental Policy majors, Environmental Science majors and Environmental Studies concentrators

**Enrollment Limit:** 16

**Expected Class Size:** 16

**Dept. Notes:** required course for students wishing to complete the majors in Environmental Studies, Environmental Policy, Environmental Science and the Environmental Studies concentration

**Distribution Notes:** does not meet division 1, 2, or 3 requirements

**Distributional Requirements:** Non-divisional

**Other Attributes:** AMST Space and Place Electives, ENVI Core Courses, ENVP Core Courses, ENVIS Core Courses, EXPE Experiential Education Courses, SCST Related Courses

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**Fall 2016**

SEM Section: 01 TR 11:20 AM 12:35 PM  Instructor: Sarah Gardner

LAB Section: 02 T 01:00 PM 04:00 PM  Instructor: Sarah Gardner

LAB Section: 03 R 01:00 PM 04:00 PM  Instructor: Sarah Gardner

**AMST 304 Asian American Writing and the Visual Arts (D)**

**Crosslistings:** AMST 304/ENGL 388/COMP 307

**Primary Crosslisting**

This course examines the intersection of Asian American writing and the visual arts in a range of works: graphic novels, art criticism, collaborative projects between poets and visual artists, works that combine textual and visual elements, ekphrastic poetry, poetry "inspired by" paintings, video work, digital poetry, among others. Writers and artists to be discussed include Mei-mei Berrsenbrugge, Theresa Cha, Patty Chang, Mel Chin, Bhanu Kapil, Janice Lee, Tan Lin, Yoko Ono, Adrian Tomine, and John Yau.
**AMST 305 The Sociology of Black Religious Experience**  
**Crosslistings:** AFR 305/REL 315/SOC 305/AMST 305  
**Secondary Crosslisting**  
The United House of Prayer For All People. The Nation of Islam. New Birth Missionary Baptist Church. The African-American Buddhist Retreat at Spirit Rock Meditation Center. While each of these groups reflects a different spiritual tradition, all are examples of the rich religious expressions of Black Americans. This course will introduce students to the landscape of Black religious practices in the United States. We will begin with a historical survey of the literature on Black religions. Our review will yield some of the primary themes of the Black religious experience—the injustices of modern racism, the significance of liberation, and continued meaning of Africa as a homeland. We will then investigate how secular processes like industrialization, commodification, and the modern media, alter understandings of the sacred in Black experience.  
**Class Format:** seminar/discussion  
**Requirements/Evaluation:** evaluation will be based upon class participation, 2-3 short papers, and a final research paper  
**Prerequisites:** none; open to all  
**Enrollment Preferences:** Africana Studies concentrators and Anthropology/Sociology majors  
**Enrollment Limit:** 15  
**Expected Class Size:** 10  
**Dept. Notes:** this course DOES NOT fulfill the body of theory seminar requirement for Religion majors; this course will count as an elective towards the major in Religion  
**Distributional Requirements:** Division 2  
**Other Attributes:** AFR Core Electives, AMST Comp Studies in Race, Ethnicity, Diaspora  

**AMST 306 Queer of Color Critique: Race, Sex and Urban Life (D)**  
**Crosslistings:** WGSS 306/AMST 306/AFR 306/LATS 306/COMP 304  
**Secondary Crosslisting**  
This seminar is an introduction to queer of color critique, a field of scholarship that seeks to intervene in the predominantly white canon of queer studies. We will examine the history of this line of critique, beginning with Black and Chicana feminisms and extending into present day issues and activism highlighting intersectionality, exploring how and why QOCC became a necessary intervention into the then still emerging field of queer studies. Our texts include scholarly works as well as science fiction novels, plays, films, diaries, and graphic novels. Methodologically, we draw on many fields of study, including anthropology, literary studies, feminist studies, and ethnic studies. We focus primarily but by no means exclusively on US contexts, paying particular attention to the role that urban environments have served for queer communities of color. Topics include: feminisms of color, inter-racial desire and fetishization, orientalism and colonial fantasy, black queer science fiction, transgender subjectivities, and the political economy of sexual desire. A key feature of this course will also be the inclusion of numerous and diverse authors to appear on Skype or in person to answer questions about their work as we read it in class.  
**Class Format:** discussion/lecture  
**Requirements/Evaluation:** mid-term essay, choice of final exam essay or 8-10 page research paper, responses to performance/special events  
**Prerequisites:** none  
**Enrollment Preferences:** Women's Gender & Sexuality Studies majors or prospective majors  
**Enrollment Limit:** 15  
**Expected Class Size:** 15  
**Distribution Notes:** meets Division 2 requirement if registration is under WGSS, AMST, AFR or LATS; meets Division 1 requirement if registration is under COMP  
**Distributional Requirements:** Division 2, Exploring Diversity  
**Other Attributes:** AMST Comp Studies in Race, Ethnicity, Diaspora, AMST Critical and Cultural Theory Electives, AMST Space and Place Electives, ASAM Related Courses, LATS Comparative Race + Ethnic Studies Electives, WGSS Racial Sexual + Cultural Diversity Courses, WGSS Theory Courses  

**Not Offered Academic Year 2017**  
LEC  
Instructor: Gregory Mitchell  

**AMST 307 Experimental African American Poetry**  
**Crosslistings:** AMST 307/COMP 311/AFR 301/ENGL 327  
**Primary Crosslisting**
Contemporary African American poets in various cities and towns across the nation—from New York City to Los Angeles, from Berkeley to Durham, N.C.—are currently producing a vibrant and thriving body of formally experimental work, yet this poetry is largely unknown to readers both within and outside the academy. This formally innovative poetry defamiliarizes what we normally expect of "black writing" and pushes us to question our assumptions and presumptions about black identity, "identity politics," the avant-garde (for example, is it implicitly raced?), formalism, socially "relevant" writing, the (false) dichotomy of form versus content, the black "community," digital poetics, and other issues of race and aesthetics. We will examine the writings of living poets, who range widely in age, and those of their avant-garde predecessors in the twentieth century. We will also be making links between this poetry and African American music and visual art.

Class Format: seminar
Requirements/Evaluation: two papers (6-8 pp., 8-10 pp.), short response papers, oral presentation, and class participation
Prerequisites: none, though at least one previous literature course preferred
Enrollment Preferences: American Studies majors
Enrollment Limit: 15
Expected Class Size: 15
Distribution Notes: meets Division 2 requirement if registration is under AMST or AFR; meets Division 1 requirement if registration is under COMP or ENGL
Distributional Requirements: Division 2
Other Attributes: AMST Arts in Context Electives, AMST Comp Studies in Race, Ethnicity, Diaspora

Not Offered Academic Year 2017
SEM Instructor: Dorothy Wang

AMST 309 Womanist/Black Feminist Thought
Crosslistings: AFR 310/REL 310/WGSS 310/AMST 309
Secondary Crosslisting
This course explores the genealogy and development of black feminist and womanist thought. We will investigate the expansion of womanist thought from a theologically dominated discourse to a broader category of critical reflection associated more commonly with black feminism, analyze the relationship between womanism and black feminism, and review the historical interventions of black feminism. As critical reflections upon western norms of patriarchy, heterosexism, and racism, womanism and black feminism begin with the assumption that the experiences of women of color—particularly black women—are significant standpoints in modern western society. Through the examination of interdisciplinary and methodological diversity within these fields, students will be introduced to key figures including Alice Walker, Zora Neale Hurston, and Katie Cannon, and will engage materials that draw from multiple fields, including, but not limited to, literature, history, anthropology, and religious studies. Fulfilling the EDI requirement, this course will explore how womanism/black feminism can be a bridge for empathetic understanding of diverse experiences, and will examine the varied social, political, and historical contexts that led to the formulation of womanism/black feminism as a tool to critique power and privilege.
Class Format: lecture/discussion
Requirements/Evaluation: evaluation will be based on class participation, three short response papers, and the completion of an original research paper or project
Prerequisites: none
Enrollment Preferences: Africana Studies concentrators, Women's, Gender and Sexuality Studies majors, Religion majors
Enrollment Limit: 25
Expected Class Size: 20
Distributional Requirements: Division 2
Other Attributes: AFR Core Electives, AMST Comp Studies in Race, Ethnicity, Diaspora, AMST Critical and Cultural Theory Electives, WGSS Racial Sexual + Cultural Diversity Courses, WGSS Theory Courses

Not Offered Academic Year 2017
LEC Instructor: Rhon Manigault-Bryant

AMST 311(F) Development of American Indian Law & Policy (D)
Crosslistings: AMST 311/HIST 368
Primary Crosslisting
In this course, we will conceptualize Native peoples as nations, not merely racial/ethnic minorities. Students will learn about the unique legal landscape in Indian Country by charting the historical development of tribal governments and the ever-changing body of U.S. law and policy that regulates Indian affairs. We begin by studying Indigenous legal traditions, the European doctrine of discovery, and diplomatic relations between Native nations and European empires. We then shift our focus to treaty-making, the constitutional foundations of federal Indian law, 19th century U.S. Supreme Court decisions, and the growth of the federal bureaucracy in Indian Country. The course devotes considerable attention to the expansion of tribal governmental authority during the 20th century, the contemporary relationship between Indian tribes and the federal/state governments, and the role of federal Indian law as both a tool of U.S. colonial domination and a mechanism for protecting the interests of Indigenous communities. No prior background in law or Native American history is required.
Class Format: lecture
Requirements/Evaluation: evaluation will be based upon short papers, group work, and in-class essay exams
Prerequisites: none
Enrollment Preferences: American Studies majors and History majors
Enrollment Limit: 25
Expected Class Size: 20
Distributional Requirements: Division 2, Exploring Diversity
Other Attributes: AMST Comp Studies in Race, Ethnicity, Diaspora, AMST Critical and Cultural Theory Electives, HIST Group F Electives - U.S. + Canada, JLST Interdepartmental Electives

Fall 2016
LEC Section: 01 Cancelled

AMST 312(S) Chicago
Crosslistings: LATS 312/AMST 312/ENVI 313
Secondary Crosslisting
"The city of big shoulders has plenty of room for diversity," reads the official visitor's website for the City of Chicago. Focusing on this claim, this course asks students to think critically about what kind room has been made for diversity—social, spatial, and ideological. Additionally we examine the ways in which diverse social actors have shouldered their way into the imagined and physical landscape of the city. Working with ethnography, history, literature, critical essays, and popular culture, we will explore the material and discursive constructions of Chi-Town and urban life among its residents. Appreciating these constructions we also consider how Chicago has served as a key site for understandings of urbanity within a broader national and global context.

Class Format: discussion
Requirements/Evaluation: evaluation will be based on attendance and class participation, group presentations and discussions, 5 critical briefs (2-pages) and a book review essay (12-15 pages)
Prerequisites: none
Enrollment Preferences: American Studies majors, Latina/o Studies concentrators and students who have taken LATS 220/AMST 221/ENVI 221
Enrollment Limit: 20
Expected Class Size: 15
Distributional Requirements: Division 2
Other Attributes: AMST Comp Studies in Race, Ethnicity, Diaspora, AMST Space and Place Electives, ENVI Humanities, Arts + Social Science Electives, ENVP SC-B Group Electives, GBST Urbanizing World Electives, LATS Core Electives

Spring 2017
LEC Section: 01 MW 07:00 PM 08:15 PM Instructor: Merida Rua

AMST 313(S) Gender, Race, and the Power of Personal Aesthetics (D)
Crosslistings: LATS 313/AMST 313/WGSS 313/AFR 326
Secondary Crosslisting
This course focuses on the politics of personal style among women of color in an era of viral video clips, the 24-hour news cycle, and e-commerce sites dedicated to the dermatological concerns of "minority" females. With a comparative, transnational emphasis on the ways in which gender, sexuality, ethno-racial identity, and class inform standards of beauty, we will examine a variety of materials including commercial websites, histories, personal narratives, ethnographies, sociological case studies, and feminist theory. Departing from the assumption that personal aesthetics are intimately tied to issues of power and privilege, we will engage the following questions: What are the everyday functions of personal style among women of color? Is it feasible to assert that an easily identifiable "African American," "Latina," "Arab American" or "Asian American" female aesthetic exists? What role do transnational media play in the development and circulation of popular aesthetic forms? How might the belief in personal style as activist strategy challenge traditional understandings of feminist political activity?

Class Format: seminar
Requirements/Evaluation: participation, one student-led discussion period, two written essays of 5-7 pages, final take-home exam
Extra Info: may not be taken on a pass/fail basis
Prerequisites: LATS 105, AMST 201, WGSS 101 or permission of instructor; first year students are not permitted to take this course
Enrollment Preferences: Latina/o Studies concentrators, American Studies majors, and Women's, Gender and Sexuality Studies majors by seniority
Enrollment Limit: 12
Expected Class Size: 12
Distributional Requirements: Division 2, Exploring Diversity
Other Attributes: AMST Comp Studies in Race, Ethnicity, Diaspora, ASAM Related Courses, LATS Comparative Race + Ethnic Studies Electives, WGSS Racial Sexual + Cultural Diversity Courses, WGSS Theory Courses

Spring 2017
SEM Section: 01 TF 01:10 PM 02:25 PM Instructor: Maria Elena Cepeda

AMST 314(F) Groovin' the Written Word: The Role of Music in African American Literature
Crosslistings: AFR 314/AMST 314/COMP 321/ENGL 314
Secondary Crosslisting
In an interview with Paul Gilroy, Toni Morrison once said, "Music provides a key to the whole medley of Afro-American artistic practices." Morrison is not the only one who believes that music speaks to numerous aspects of the African American experience. From Sterling Brown and Zora Neale Hurston to John Edgar Wideman and Suzan Lori-Parks, many African American authors have drawn on music to take political stands, shape creative aesthetics, and articulate black identity. In this course, students will explore the work of these authors and more, investigating music's ability to represent and critique African American culture in their literature. Texts will cover a range of literary forms including poetry, plays, short stories and novels alongside theoretical and critical essays. Students will discuss such key issues as assimilation into mainstream culture, authenticity claims on black music, and music used as a tool for protest. Additionally, class assignments will include musical examples in spirituals/gospel, blues, jazz, and rock/rhythm and blues. While
this class requires students to practice in-depth literary and performance analysis skills, students are not required to have technical musical knowledge.

**Class Format:** lecture/discussion

**Requirements/Evaluation:** evaluation will be based upon class participation, short weekly reading responses and/or listening assignments, one 3-page paper, one 6- to 8-page paper comparing two works, one in-class spoken word performance with 2-page report, final presentation

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

**Prerequisites:** none; open to all

**Enrollment Limit:** 20

**Expected Class Size:** 15

**Distribution Notes:** meets Division 2 requirement if registration is under AFR or AMST; meets Division 1 requirement if registration is under COMP or ENGL

**Distributional Requirements:** Division 2

**Other Attributes:** AFR Core Electives, AMST Arts in Context Electives, AMST Comp Studies in Race, Ethnicity, Diaspora

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**Fall 2016**

LEC Section: 01 MR 01:10 PM 02:25 PM  Instructor: Rashida Braggs

**AMST 315 Blackness 2.0: Race, Film and New Technologies**

**Crosslistings:** AFR 315/AMST 315

**Secondary Crosslisting**

Media theorists have raised three key questions regarding representations of race (or the lack thereof) within contemporary media forms: (1) Is race a liability in the 21st century where utopian forecasts suggest a race-free or “post-race” future? (2) Is there more to new media and race than assumptions about a “digital divide”? (3) Are race distinctions truly eliminated with digital technologies? In this course we will respond to these questions by investigating the nuanced ways that race becomes constructed in popular media forms. Although we will largely focus on representations of blackness in modern film, we will also explore the implications of ‘new’ medias and technologies upon the categories of race, gender, and sexuality. We will, for example, consider how avatar-based social and entertainment medias become viable forums for conceptualizing race, and whether or not these formats are somehow ‘better’ spaces in which racialized ‘bodies’ can exist. Additional discussion topics may include: how racial discourses in the ‘real world’ are (or are not) reshaped and redefined in the virtual world; blogosphere politics; social networking; gaming and the virtual world; activism on the web; and fandom in the twitter era.

**Class Format:** seminar

**Requirements/Evaluation:** evaluation based on class participation, maintenance & update of a personal blog (including weekly reading-related posts), & the design of a final, original multimedia project explicitly connected to race & new media/race & new technologies

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

**Prerequisites:** none

**Enrollment Preferences:** Africana Studies concentrators

**Enrollment Limit:** 13

**Expected Class Size:** 13

**Distributional Requirements:** Division 2

**Other Attributes:** AFR Core Electives, AMST Arts in Context Electives, AMST Comp Studies in Race, Ethnicity, Diaspora, FMST Core Courses

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**Not Offered Academic Year 2017**

**SEM**  Instructor: Rhon Manigault-Bryant

**AMST 316 Sacred Cinema: Black Religion and the Movies**

**Crosslistings:** AFR 316/REL 265/AMST 316

**Secondary Crosslisting**

Although they represent different genres, what popular films Madea's Family Reunion (2006), First Sunday (2008), The Princess and the Frog (2009) have in common is that they each offer complex and at times contradictory images of black religious expression in North America. These films, which present varied perspectives of African American experience, implicitly and explicitly engage themes inherent to the study of religion, such as the role of faith in decision-making processes and the use of religious tradition as a means of reinforcing or contesting socio-cultural norms. This course is as much about the use of film to study black religious expression as it is about the use of paradigms of religious thought to study the intersections of gender, race, and religion in film. We will study films of different genres to facilitate discussion about the various dimensions of black religious expression. Conversely, we will use images, metaphors, and teachings found in Religious Studies to discuss what appears on screen. Through interdisciplinary, critical approaches in Film Studies and Popular Culture Studies, this course will examine how black religious expression pervades modern cinema, and will offer constructive strategies for engaging in dialogue with this phenomenon.

**Class Format:** lecture/discussion

**Requirements/Evaluation:** class participation and film viewings, film analyses, a Comic Life midterm project, and the completion of an original multimedia narrative

**Prerequisites:** none

**Enrollment Preferences:** Africana Studies concentrators, Religion majors

**Enrollment Limit:** 13

**Expected Class Size:** 13

**Distributional Requirements:** Division 2
**AMST 317 Black Migrations: African American Performance at Home and Abroad**

Crosslistings: AFR 317/COMP 319/DANC 317/ENGL 317/THEA 317/A

**Secondary Crosslisting**

In this course, students will investigate, critique and define the concepts migration and diaspora with primary attention to the experiences of African Americans in the United States and Europe. Drawing on a broad definition of performance, students will explore everything from writing and painting to sports and dance to inquire how performance reflects, critiques and negotiates migratory experiences in the African diaspora. For example, how did musician Sidney Bechet's migration from New Orleans to Chicago to London influence the early jazz era? How did Katherine Dunham's dance performances in Germany help her shape a new black dance aesthetic? Why did writer James Baldwin go all the way to Switzerland to write his first novel on black, religious culture in Harlem? What drew actor/singer Paul Robeson to Russia, and why did the U.S. revoke his passport in response to his speeches abroad? These questions will lead students to investigate multiple migrations in the African diasporic experience and aid our exploration of the reasons for migration throughout history and geography. In addition to critical discussions and written analysis, students will explore these topics through their own individual and group performances in class. No prior performance experience is necessary.

**Class Format:** seminar/discussion

**Requirements/Evaluation:** evaluation will be based upon class participation, in-class student performances, several 2-page performance response papers, one 10- to 12-page research paper, a final performance with a 3-page report

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

**Prerequisites:** none; open to all

**Enrollment Limit:** 15

**Expected Class Size:** 10

**Distribution Notes:** meets Division 2 requirement if registration is under AFR or AMST; meets Division 1 requirement if registration is under COMP, DANC, ENGL or THEA

**Distributional Requirements:** Division 2

**Other Attributes:** AFR Core Electives, AMST Arts in Context Electives, AMST Comp Studies in Race, Ethnicity, Diaspora, AMST Space and Place Electives

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**AMST 318(F) California: Myths, Peoples, Places (W)**

Crosslistings: LATS 318/AMST 318/REL 318/COMP 328/ENVI 318

**Secondary Crosslisting**

Crosslisting Between Paradise and Hell, between environmental disaster and agricultural wonderland, between Reagan and Berkeley, between a land of all nations and a land of multiracial enmity, a diversity of myths have been inscribed onto and pursued within the space we call California. How did certain narratives of California come to be, who has imagined California in certain ways, and why? What is the relationship between certain myths, the peoples who have imagined them, and the other peoples who have shared California dreams? In this course, we will examine some of the myths that surround California by looking at a few specific moments of interaction between the peoples who have come to make California home and the specific places in which they have interacted with each other. Of special interest will be imaginations of the Spanish missions, the Gold Rush, agricultural California, wilderness California, California as "sprawling multicultural dystopia," and California as "west of the west."

**Class Format:** seminar

**Requirements/Evaluation:** this course will be mostly discussion oriented, with grading based upon participation, short writing exercises, one 3-page review essay with mandatory revision, one 5- to 8-page midterm review essay, and a final 10- to 15-page comparative review essay

**Prerequisites:** none

**Enrollment Preferences:** none

**Enrollment Limit:** 19

**Expected Class Size:** 10

**Distribution Notes:** meets Division 1 requirement if registration is under COMP; meets Division 2 requirement if registration is under LATS, AMST, ENVI or REL

**Distributional Requirements:** Division 2, Writing Intensive

**Other Attributes:** AMST Comp Studies in Race, Ethnicity, Diaspora, AMST Space and Place Electives, ENVI Humanities, Arts + Social Science Electives, ENVP SC-B Group Electives, LATS Core Electives

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**AMST 319 Ethnographic Approaches to Africana Studies**

Crosslistings: AFR 319/SOC 319/AMST 319

**Secondary Crosslisting**

Ethnography is the systematic study and recording of human cultures. It involves the collection and analysis of information from multiple sources including (but not limited to) first-person accounts, life histories, interviews, observations, and autobiographical materials.

Within Africana Studies, ethnographic approaches have been utilized to reflect complex narratives of black experience throughout the
Diaspora. This seminar is a critical introduction to the theory, method, and practice of ethnography in Africana studies. We will explore a variety of cultures and settings, and discuss the practical, methodological, and ethical issues related to ethnography. Three broad questions will dominate our discussions: 1) What are the theoretical, practical, and stylistic tools needed to fashion compelling ethnographies that get to the heart of what it means to document Africana experience? 2) What are the ethical and political implications of representing Africana perspectives in fieldwork studies? 3) What are the strengths and limitations of ethnography as a research method in Africana studies? Each student will utilize the materials covered in the course to research and write his or her own ethnography.

Class Format: seminar
Requirements/Evaluation: evaluation will be based upon class participation, weekly response papers, a 5- to 7-page critical book review, and the construction of a mini-ethnography
Prerequisites: none
Enrollment Preferences: Africana Studies concentrators, Women's, Gender and Sexuality Studies majors, Religion majors
Enrollment Limit: 15
Expected Class Size: 10
Distributional Requirements: Division 2
Other Attributes: AFR Core Electives, AMST Comp Studies in Race, Ethnicity, Diaspora

Not Offered Academic Year 2017
SEM   Instructor: Rhon Manigault-Bryant

AMST 320 Dangerous Bodies: Black Womanhood, Sexuality & Popular Culture
Crosslistings: AFR 320/AMST 320/WGSS 320
Secondary Crosslisting
Whether presented as maternal saints, divas, video vixens, or bitches, black female celebrities navigate a tumultuous terrain in popular culture. This course considers the ways that black female celebrities such as Oprah, Rihanna, Nicki Minaj, Beyoncé, Janet Jackson, and Michelle Obama negotiate womanhood and sexuality, and the popular landscapes through which we witness that negotiation. It also engages contemporary black feminist scholarship, which most frequently presents the presentation of black female bodies in popular media forms as exploitive. We will review historical stereotypes of black women in popular media forms, discuss the history of the “politics of respectability” within black culture, engage black feminist responses to these types, and examine theoretical approaches to assess social constructions of womanhood and sexuality. We will also consider provocative questions relevant to discussions of contemporary black sexual politics: Should we view these women as feminists? Are they merely representatives of cultural commodification and control of black women’s bodies? Do these women best exemplify the reiteration of problematic characterizations? Are they positive models for demonstrating female empowerment, agency, or “fierceness”? This course explores the histories of representation of black female figures in popular culture, and in so doing, troubles contemporary considerations of black womanhood and sexuality.

Class Format: seminar
Requirements/Evaluation: evaluation will be based on attendance/participation, short response papers, and a midterm and final portfolio
Extra Info: may not be taken on a pass/fail basis
Prerequisites: none
Enrollment Preferences: Women's Gender & Sexuality Studies majors and Africana Studies concentrators
Enrollment Limit: 19
Expected Class Size: 15
Distributional Requirements: Division 2
Other Attributes: AFR Core Electives, AMST Comp Studies in Race, Ethnicity, Diaspora

Not Offered Academic Year 2017
SEM   Instructor: Rhon Manigault-Bryant

AMST 322(F) Race, Culture, Incarceration (D) (W)
Crosslistings: INTR 322/PSCI 313/AFR 322/AMST 322
Secondary Crosslisting
This course explores racially-fashioned policing and incarceration from the Reconstruction era convict prison lease system to contemporary mass incarceration and "stop and frisk" policies of urban areas in the United States. Also explored will be political imprisonment in the United States.

Class Format: seminar
Requirements/Evaluation: brief analytical papers and group presentations.
Prerequisites: none
Enrollment Limit: 19
Expected Class Size: 19
Distributional Requirements: Division 2, Exploring Diversity, Writing Intensive
Other Attributes: AMST Comp Studies in Race, Ethnicity, Diaspora, AMST Critical and Cultural Theory Electives, AMST Space and Place Electives, JLST Interdepartmental Electives

Fall 2016
SEM Section: 01 W 01:10 PM 03:50 PM   Instructor: Joy James

AMST 323(F) Comic Lives: Graphic Novels & Dangerous Histories of the African Diaspora
Crosslistings: AFR 323/AMST 323/ARTH 223/COMP 322/ENGL 356
**Secondary Crosslisting**

This course explores how the graphic novel has been an effective, provocative and at times controversial medium for representing racialized histories. Drawing on graphic novels such as Jeremy Love's *Bayou* and Ho Che Anderson's *King: A Comic Biography*, this course illustrates and critiques multiple ways the graphic novel commingles word and image to create more sensorial access into ethnic traumas, challenges and interventions in critical moments of resistance throughout history. Students will practice analyzing graphic novels and comic strips, with the help of critical essays, reviews and film; the chosen texts will center on Africana cultures, prompting students to consider how the graphic novel may act as a useful alternate history for marginalized peoples. During the course, students will keep a journal with images, themes and reflections and will use Comic Life software and ipads to create their own graphic short stories based on historical and/or autobiographical narratives.

**Class Format:** seminar

**Requirements/Evaluation:** evaluation will be based upon class participation, weekly written responses, student-led facilitation, one 3-page graphic analysis, one 6- to 8-page essay, and a final project (producing a graphic short story with Comic Life)

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

**Prerequisites:** none

**Enrollment Preferences:** none

**Enrollment Limit:** 19

**Expected Class Size:** 19

**Distribution Notes:** meets Division 2 requirement if registration is under AFR or AMST; meets Division 1 requirement if registration is under ARTH, COMP or ENGL

**Distributional Requirements:** Division 2

**Other Attributes:** AFR Core Electives, AMST Arts in Context Electives, AMST Comp Studies in Race, Ethnicity, Diaspora

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**Fall 2016**

**SEM Section:** 01 TR 09:55 AM 11:10 AM **Instructor:** Rashida Braggs

**AMST 324(S) The Digital Caribbean**

**Crosslistings:** AFR 329/GBST 329/ENGL 330/COMP 324/AMST 324

**Secondary Crosslisting**

In its rhizomatic structure and development, the internet is analogous to Caribbean culture: born out of disparate pieces and peoples; always already predicated on an elsewhere as home or authority; always already working to ignore geography and physical space as barriers to connection. This course probes the various epistemological, political and strategic ways in which cyberspace intersects with the formation and conceptualization of the Caribbean. What constitutes the Caribbean is, of course, not a new question. As we explore the digital media productions that continue to reconfigure the social and geographic contours of the region, we will build on familiar debates surrounding study of the Caribbean. Issues to be addressed include: Geography: What challenge, if any, might cyberspace pose to our geo-centered conceptualization of Caribbean cultures? Community: In what ways do online spaces that claim (or are claimed by) the Caribbean struggle, together or individually, to articulate a cohesive culture? Archival history and voice: Does the ephemeral quality of online life and the economics of access endanger or enable what we may call the Caribbean subject? Identity and representation: What indeed comprises "the Caribbean subject"? How do questions of authenticity get deployed in crucial moments of tension involving diasporic subjects, particularly in the sped-up world of digital production? These questions, framed by Caribbean Studies, will be our primary focus, but they will be articulated with questions and theories from new digital media studies about knowledge production and circulation, digital boundaries and the democracy of access and usage.

**Class Format:** seminar

**Requirements/Evaluation:** evaluation will be based upon class participation, bi-weekly blog posts and comments, and a 10-page final paper or project

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

**Prerequisites:** none

**Enrollment Preferences:** Africana Studies concentrators

**Enrollment Limit:** 15

**Expected Class Size:** 15

**Distributional Requirements:** Division 2

**Other Attributes:** FMST Core Courses

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**Spring 2017**

**SEM Section:** 01 T 01:10 PM 03:50 PM **Instructor:** Kelly Josephs

**AMST 327 Racial and Religious Mixture (D) (W)**

**Crosslistings:** LATS 427/REL 314/AMST 327/AFR 427

**Secondary Crosslisting**

The very term "mixture" implies that two or more distinct substances have been brought together. Distinctions of race and religion are social fictions; yet, the lived ramifications of these social fictions involve tense struggles over the boundaries of racial and religious communities. These boundaries are not just ideas but also practices. In the history of the Americas, mixed racial and religious identities and experiences have more often been the result of violent clashes than romantic encounters. Still, the romanticization of the New World as a geography that makes such mixtures possible reaches back to the earliest days of Spanish conquest in the Americas. This course critically reconsiders varying ways that racial and religious mixtures have been imagined, defined, challenged, negotiated, and survived under imaginative and legal rubrics of mestizaje, creolization, transculturation, passing, syncretism, religious hybridity, and mixed race studies. Focusing on how different peoples have critically theorized and made meaningful about and out of racial and religious differences and interconnections, this EDI course investigates the ways that knowledge about mixture and difference have been critically constructed and transformed.
AMST 328(F) American Social Dramas (W)
Crosslistings: SOC 328/AMST 328/COMP 325/THEA 328
Secondary Crosslisting
As Shakespeare wrote memorably in As You Like It, "All the world's a stage, and all the men and women merely players." Sociologists have heeded Shakespeare's wisdom, arguing that social and political events are "performances" that take shape in accordance with familiar cultural scripts, and indeed that social actors implicitly interpret real-world events using plot structures from literary and dramatic genres such as romance, irony, comedy, and tragedy. We will explore this thesis through the lens of contemporary American political events, including the Clinton-Lewinsky scandal, September 11, Hurricane Katrina, the 2012 presidential election, and current debates over Confederate symbolism. We will also pay careful attention to the unfolding drama associated with the 2016 presidential election. How do social performances and struggles to "control the narrative" shape the meanings and outcomes of political events? Are they merely "spectacles," or wellsprings for genuine civic participation? What role do political comedy, satire, and social media play in shaping the trajectory of contemporary events? Major authors will include Victor Turner, Clifford Geertz, J.L. Austin, Erving Goffman, and Jeffrey Alexander. Throughout the semester, each student will develop a significant project on a political event of his or her choosing.

AMST 329 Revolt and Revelation in 20th-Century Americas (D)
Crosslistings: LATS 328/AFR 328/AMST 329/REL 223
Secondary Crosslisting
Writing in 1971, Dominican priest and Peruvian theologian Gustavo Gutierrez asked "Is the Church fulfilling a purely religious role when by its silence or friendly relationships it lends legitimacy to dictatorial and oppressive government?" Such a question encapsulates the sometimes agonistic and other times deeply intertwined relationships between religious institutions, religious thought, and movements for political transformation in the 20th century Americas. This course examines those forms of "God-talk" broadly termed "liberation theologies" that critiqued and challenged social relationships of class, colonization, race, culture, gender, sexuality, (dis)ability, and ecology. These theologies were borne out of and in turn deeply shaped struggles against oppressive regimes and structures in the Americas, and as such we will focus on some specific theological writings—such as those of Gutierrez—and their relationship to distinct social movements and struggles over land, economy, and political power, especially in Brazil, El Salvador, México, Perú, and the United States of America between 1960-2000. This EDI course examines issues of social and institutional power relations that influence particular religious formations as well as the way religious formations respond to and structure social and institutional power relations

AMST 331 New Orleans as Muse: Literature, Music, Art, Film and Theatre in the City
Crosslistings: THEA 330/COMP 330/AMST 331
Secondary Crosslisting

This course will look at the representation of a city and how it has influenced artists. Students will read, listen to, and view a selection of the literature, music, film and art that represent the city from both pre-flooding and current re-building. Reading selections will include examples such as Harper's Weekly (Lafcadio Hearn), The Awakening (Kate Chopin), A Streetcar Named Desire (Tennessee Williams), The Moviegoer (Walker Percy), Why New Orleans Matters (Tom Piazza), A Confederacy of Dunces (John Kennedy O’Toole), New Orleans Sketches (William Faulkner), One Dead in the Attic (Chris Rose), Film examples such as A Streetcar Named Desire, An Interview with a Vampire, The Curious Case of Benjamin Briton, When the Levees Broke, Treme, Waiting for Godot (in the 9th Ward). Music selections from examples such as Louis Moreau Gottschalk, Jelly Roll Morton, Louis Armstrong, Fats Domino, The Meters, Kermit Ruffins and the Rebirth Brass Band. Art selections will come from a variety of sources such as THE OGDEN Museum of Southern Art and Prospect 1, 2, & 3.

Class Format: seminar

Requirements/Evaluation: will be on active participation, weekly response essays on film viewings, 2 short essays on class topics, a final paper and a contemporary creative project/performance

Prerequisites: none

Enrollment Preferences: none

Enrollment Limit: 12

Expected Class Size: 10

Distribution Notes: meets Division 1 requirement if registration is under THEA or COMP; meets Division 2 requirement if registration is under AMST

Distributional Requirements: Division 1

Other Attributes: AMST Arts in Context Electives, AMST Space and Place Electives, FMST Related Courses

Not Offered Academic Year 2017

SEM Instructor: Deborah Brothers

AMST 332 Race, Gender, and Performance from Literature to Social Media (D)

Crosslistings: WGSS 330/COMP 339/AMST 332/LATS 335/THEA 322

Secondary Crosslisting

How can contemporary performance expand ideas and practices of belonging in the United States, as figured through race, gender, and sexuality? This spring course will begin with readings of dramatic literature including Suzan-Lori Parks’s Venus, David Henry Hwang’s M. Butterfly, and Young Jean Lee’s The Shipment to analyze literary and staged performance, then continue to discussions and readings on the performance of everyday life via the work of performance artists including Adrian Piper, Nao Bustamante, and Yoko Ono. We will develop shared vocabulary and methodologies of performance studies, including readings by scholars including J.L. Austin, Judith Butler, and José Esteban Muñoz. This course will engage foundational texts to performance studies and offer an interdisciplinary approach to scholarship in gender and sexuality studies, critical ethnic studies, and performance studies from the 1970s to the present. This course recognizes a suspicion for diversity discourses that universalize human experience and asks: how do we resist normativizing forces without reinforcing the regulating logics of those forces? This EDI course will critically engage with diversity from the heterogeneous and multiple perspectives of racial, sexual, and gender minorities, asking students not only to examine the diversity of human experience but to explore the political stakes of creative expression through interdisciplinary methods and forms.

Class Format: seminar

Requirements/Evaluation: in-class participation, partnered presentation, weekly reading responses, performance analysis, final paper

Extra Info: not available for the fifth course option

Prerequisites: none

Enrollment Limit: 20

Expected Class Size: 15

Distribution Notes: meets Division 1 requirement if registration is under COMP or THEA; meets Division 2 requirement if registration is under AMST, LATS or WGSS

Distributional Requirements: Division 2, Exploring Diversity

Other Attributes: ASAM Related Courses, FMST Related Courses, LATS Comparative Race + Ethnic Studies Electives, WGSS Racial Sexual + Cultural Diversity Courses, WGSS Theory Courses

Not Offered Academic Year 2017

SEM Instructor: Vivian Huang

AMST 333 An American Family and "Reality" Television (W)

Crosslistings: ARTH 310/WGSS 312/AMST 333/COMP 316

Secondary Crosslisting

An American Family was a popular documentary series that featured the Loud family from Santa Barbara, California, whose everyday lives were broadcast on national television. The series generated an enormous amount of media attention, commentary, and controversy when it premiered on PBS in 1973. Today, it is regarded as the origin of so-called "Reality TV." In addition to challenging standard rules for television programming, the show challenged social conventions and asked viewers to think seriously about family relations, sexuality, domesticity, and the "American dream." Documenting the family's life over the course of eight months, the series chronicled the dissolution of the Louds' marriage and broadcast the "coming out" of eldest son Lance Loud, the first star of reality television.

In this class, we will view the An American Family series in its entirety, research the program's historical reception, and analyze its influence on broadcast and film media, particularly on "reality" television. A final 16- to 20-page research paper will be prepared in stages, including a 6- to 8-page midterm essay that will be revised and expanded over the course of the semester.

Class Format: seminar

Requirements/Evaluation: class presentations, research assignments, and final 16- to 20-page research paper
AMST 334(F) Sexual Economies (D)

Crosslistings: WGSS 301/AMST 334/ANTH 301

Secondary Crosslisting

This course examines various forms of sexual labor in a variety of global contexts with an emphasis on contemporary anthropological and sociological research and its implications for public policy. Our topics include: (a) traditional sex work (e.g., pornography, escorting, street prostitution, brothels, sex tourism), (b) sexualized labor without physical contact (e.g., stripping, burlesque, phone/online sex), and also (c) contemporary debates about sex trafficking and sex worker migration. Because of our ethnographic focus, the readings for this class will frequently foreground the lived experiences of sex workers from a variety of nations, races, classes, and backgrounds in order to explore the broader social implications of our subject matter. A key component of this course is a field trip to New York City to meet with sex workers and sex worker rights advocates. (Note: students should be advised that we will necessarily encounter and discuss adult content and images that some may find offensive.)

Class Format: seminar

Requirements/Evaluation: mid-term essay exam, research proposals/annotated bibliopgraphy, app 10-15- page final research paper, field trip reaction paper

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

Prerequisites: none

Enrollment Preferences: Women's Gender & Sexuality Studies majors; short statement of interest

Enrollment Limit: 20

Expected Class Size: 20

Distributional Requirements: Division 2, Exploring Diversity

Fall 2016

SEM Section: 01 MW 07:00 PM 08:15 PM Instructor: Gregory Mitchell

AMST 335(F,S) Uncovering Williams

Crosslistings: AMST 335/ARTH 335

Primary Crosslisting

Sparked by current controversies around visual representations at Williams, this course—a joint effort of the Williams College Museum of Art and the American Studies Program—interrogates the history of the college and its relationship to land, people, architecture, and artifacts. Students in this course will examine the visual and material culture of Williams and the land it occupies to uncover how the long and complex history of the college reverberates in the spaces and places students, faculty, and staff traverse daily. We take seriously that objects and environments are not neutral nor are the atmospheres that they reflect and produce. Our interdisciplinary approach draws from the methods and theories of American studies, art history, material culture studies, critical race theory, gender studies, and eco-criticism. Topics of discussion may include: the foundation of the college and displacement of native populations; buildings, objects, and monuments linked to Williams' evangelical history and the role of missionaries in American imperialism; the symbolic meaning of the varied architectural styles at the college; and the visibility/invisibility of the college's relationship to slavery and Abolitionism.

Class Format: seminar

Requirements/Evaluation: participation (discussion, GLOW posts), 2-3 short papers, one 5- to 6-page midterm paper, and a 10- to 12-page final project (either a research paper or a substantial arts-type project) + bibliography

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

Prerequisites: sophomore standing or permission of the instructor(s)

Enrollment Preferences: AMST majors

Enrollment Limit: 19

Expected Class Size: 19

Distribution Notes: meets Division 2 requirement if registration is under AMST; meets Division 1 requirement if registration is under ARTH

Distributional Requirements: Division 2

Other Attributes: AMST Arts in Context Electives, AMST Space and Place Electives

Fall 2016

SEM Section: 01 Cancelled

Spring 2017

SEM Section: 01 W 01:10 PM 03:50 PM Instructors:Dorothy Wang, Kevin Murphy
AMST 336T Two American Poets: Wallace Stevens and John Ashbery (W)

Crosslistings: AMST 336/ENGL 320/COMP 335

Primary Crosslisting

This tutorial focuses on the work of two major American poets who are known for their "difficult" poetry. In some respects, Stevens (1879-1955) and Ashbery (b. 1927) book-end twentieth-century poetry: Stevens is a major Modernist poet, perhaps the most philosophically oriented American poet of the twentieth century, and Ashbery is considered by most critics to be the most important American poet alive. Students will do close readings of their poems (and one play, "Three Travelers Watch a Sunrise", by Stevens), as well as read their writing on poetry and art. We will discuss the overlaps between Stevens' and Ashbery's work and lives—their having grown up in the Northeast and attended Harvard, what some see as the abstractness of their writing, their mastery of tone, among others—but also the differences: Ashbery's sexuality, his having lived in France, the supposedly more "avant-garde" nature of Ashbery's work, and so on. Along the way, we will ask questions about the nature of poetic difficulty, of abstraction, of the (lyric) poetic speaker in their works, of poetic tone, of the link between the poem and the world (e.g., in description), of the thinking and philosophizing that poems do. We will also ask about their links to major poetry "movements" (Modernism, the New York School) and pose questions that are rarely asked about their poetry, such as "What are the politics, implicit and explicit, in their poems?" "What are their views about the United States and American society and culture?" "What assumptions about race, gender and class are embedded in their poetry?" And, always, we will be paying close attention to the question of form and language in Stevens' and Ashbery's poetry.

Class Format: tutorial

Requirements/Evaluation: typical tutorial format; papers every other week

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

Prerequisites: none

Enrollment Preferences: ENGL majors, COMP majors, AMST majors; preference will be given to students who have already taken at least one literature class

Enrollment Limit: 10

Expected Class Size: 10

Distribution Notes: meets Division 2 requirement if registration is under AMST; meets Division 1 requirement if registration is under ENGL or COMP

Distributional Requirements: Division 2, Writing Intensive

Other Attributes: AMST Arts in Context Electives

Not Offered Academic Year 2017

TUT Instructor: Dorothy Wang

AMST 337(F) The Black Protest Tradition in America from Prince Hall to Black Lives Matter (D)

Crosslistings: ENGL 336/AFR 337/AMST 337

Secondary Crosslisting

This course examines the development of various overlapping African American and Afro-Caribbean protest traditions in the past two hundred years, such as Abolitionism, early reparations movements, the civil rights movements, the Black Panthers, black feminism, and Black Lives Matter. We will read a variety of speeches, essays, poems, songs, sermons, and pamphlets by writers, activists, and artists such as David Walker, Robert Wedderburn, Anna Julia Cooper, Ella Baker, Martin Luther King Jr, Malcolm X, Amiri Baraka, Angela Davis, George Jackson, and the Combahee River Collective. We will also examine the documents and online-syllabi of the Black Lives Matter movement. This course fulfills the EDI requirement as its points of focus are race formation in the US and the black liberation tradition that developed in opposition to racist legal and social norms both at home and abroad.

Class Format: seminar

Requirements/Evaluation: 3 response papers (4-5, 5-6 and 6-7 pages) during the course of the semester. Students will also prepare in-class presentations and participate in discussion

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

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 Preferences: english majors

Enrollment Limit: 25

Expected Class Size: 19

Distribution Notes: Distribution Notes: meets Division 1 requirement if registration is under ENGL; meets Division 2 requirement if registration is under AFR or AMST

Distributional Requirements: Division 1, Exploring Diversity

Other Attributes: ENGL Literary Histories C

Fall 2016

SEM Section: 01 MW 11:00 AM 12:15 PM Instructor: Marina Bilbija

AMST 338(F) The American Renaissance

Crosslistings: ENGL 338/AMST 338

Secondary Crosslisting

"The American Renaissance" is the name given to US literature from 1830-1860. The explosive cultural energy of this period was provided by expansionist optimism, religious and spiritual experimentation, the horror of slavery and the looming Civil War. If you don't read the spiritual and existential exploration of Emerson, Thoreau, and Whitman, or the existential despair of Poe, Hawthorne, Dickinson and Melville, all in the light of the brilliant escaped slave autobiography of Harriet Jacobs, then you won't grasp much of the cultural history of the United States in the two following centuries.

Class Format: seminar
Requirements/Evaluation: 3 papers totaling about 15 pages, class participation
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 Preferences: English majors, American Studies majors
Enrollment Limit: 25
Expected Class Size: 20
Distribution Notes: meets Division 1 requirement if registration is under ENGL; meets Division 2 requirement if registration is under AMST
Distributional Requirements: Division 1
Other Attributes: ENGL Literary Histories B

Fall 2016
SEM Section: 01 TF 02:35 PM 03:50 PM  Instructor: John Limon

AMST 339 Latina/o Musical Cultures: Sounding out Gender, Race, and Sexuality (D) (W)
Crosslistings: LATS 338/AMST 339/WGSS 338
Secondary Crosslisting
In this class we will investigate a wide variety of Latina/o popular musical and dance forms, with particular emphasis on questions of gender, sexuality, and ethno-racial identity. Employing interdisciplinary materials and approaches, this course focuses on the sonic and visual analysis of contemporary Latina/o popular music and the identities of its producers, performers, and audiences. We will focus on the following questions, among others: How are the various facets of Latina/o identities expressed through popular music and dance? In what ways do gender, sexuality, and ethno-racial identity inform the performance and interpretation of particular Latina/o musical forms? What unique role does sound play in our understanding of popular music and identity?
Class Format: seminar
Requirements/Evaluation: class participation, one semester-long original research project conducted in stages
Extra Info: may not be taken on a pass/fail basis
Prerequisites: prior courses in AMST, LATS, or WGSS; not open to first-year students
Enrollment Preferences: Latina/o Studies concentrators, Women's, Gender, and Sexuality Studies majors, and American Studies majors by seniority
Enrollment Limit: 12
Expected Class Size: 12
Distributional Requirements: Division 2, Exploring Diversity, Writing Intensive
Other Attributes: AMST Arts in Context Electives, AMST Comp Studies in Race, Ethnicity, Diaspora, AMST Critical and Cultural Theory Electives, GBST Borders, Exiles + Diaspora Studies Electives, LATS Core Electives, WGSS Racial Sexual + Cultural Diversity Courses, WGSS Theory Courses

AMST 341(S) American Genders, American Sexualites (D)
Crosslistings: ENGL 341/WGSS 342/AMST 341
Secondary Crosslisting
This course investigates how sexual identities, desires, and acts are represented and reproduced in American literary and popular culture. Focusing on two culturally rich periods—roughly 1880-1940 (when the terms “homosexual” and “heterosexual” came to connote discrete sexual identities), and the contemporary context of the “postmodern” 21-century—we will explore what it means to read and theorize “queerly.” Among the questions we will ask: What counts as “sex” or “sexual identity” in a text? Are there definably lesbian, gay, bisexual, queer or transgender writing styles or cultural practices? What does sexuality have to do with gender? How are sexual subjectivities intertwined with race, ethnicity, class, and other identities and identifications? Why has “queerness” proven to be such a powerful and sometimes powerfully contested concept? We will also explore what impact particular historical events, such as the rise of sexology, the Harlem Renaissance, and the emergence of a transgender movement have had on queer cultural production. Readings may include works by the following authors: Butler, Cather, Diaz, Ferguson, Fitzgerald, Foucault, Freud, Hammond, Hughes, James, Larsen, Lorde, Muñoz, Rich, Rodriguez, Sedgwick, and Stein, and as well as screenings of contemporary videos and films. This course meets the requirements of the Exploring Diversity Initiative in that it focuses on empathetic understanding, power and privilege, and critical theorization, especially in relation to class, gender, sexuality, race and ethnicity within a U.S. context.
Class Format: discussion/seminar
Requirements/Evaluation: active class participation, several short writing assignments, two 5-page papers, and one 8- to 10-page paper
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 Preferences: English majors and/or students interested in WGSS
Enrollment Limit: 25
Expected Class Size: 25
Distribution Notes: meets Division 1 requirement if registration is under ENGL; meets Division 2 requirement if registration is under WGSS or AMST
Distributional Requirements: Division 1, Exploring Diversity
Other Attributes: AMST Arts in Context Electives, AMST Critical and Cultural Theory Electives, ENGL Criticism Courses, ENGL Literary Histories C, WGSS Racial Sexual + Cultural Diversity Courses, WGSS Theory Courses

Spring 2017

Crosslistings: AMST 342/COMP 348

Primary Crosslisting
We often discuss US history in terms of leaving home: the escape from an old world and the discovery of a new one, the journey from a civilized east to a western frontier, the violent displacement of indigenous peoples and Africans from their native lands. In contrast to these narratives, this course is about staying home. It will explore houses as both actual structures and imaginary places in the work of several major nineteenth-century American writers. We will think about the home as a real space whose walls, windows, and doors organized domestic life—how and when individuals worked, ate, slept, had sex, were enslaved, raised children, cared for the sick, and died—and study the home's functions as a metaphor for big, abstract ideas about privacy and politics, individualism and nationhood, escape and return, freedom and oppression. Through careful examination of fiction and personal narratives, as well as poetry, photographs, and domestic manuals, the class will consider what it meant to be "at home", what it meant to be imprisoned there, and what it meant to run away. The syllabus will include writing by J.H. Banka, Gustave de Beaumont and Alexis de Tocqueville, Emily Dickinson, Frederick Douglass, Charlotte Perkins Gilman, Harriet Jacobs, Herman Melville, Florence Nightingale, Edgar Allan Poe, Jacob Riis, Henry David Thoreau, Mark Twain, and Edith Wharton, as well as secondary materials by Gaston Bachelard, Russ Castronovo, Michel Foucault, Diana Fuss, Caleb Smith, and Wharton (on decorating).

Class Format: tutorial
Requirements/Evaluation: participation, five to six 5-page tutorial papers, five to six 2-page response papers
Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option
Enrollment Preferences: Sophomore, Junior, or Senior standing and at least one previous class in American Studies, English, or Comparative literature, or permission of the instructor
Enrollment Limit: 10
Expected Class Size: 8
Distribution Notes: meets Division 2 requirement if registration is under AMST; meets Division 1 requirement if registration is under COMP or ENGL
Distributional Requirements: Division 2, Writing Intensive

Other Attributes: AMST Arts in Context Electives

Not Offered Academic Year 2017

TUT Instructor: Jamie Parra

AMST 343T(S) Representations of Racial-Sexual Violence from Enslavement to Emancipation (D) (W)

Crosslistings: INTR 343/WGSS 343/AFR 343/AMST 343

Secondary Crosslisting
This tutorial examines representations of and resistance to racial-sexual violence from enslavement to post-emancipation and contemporary culture in the United States. Texts include: legal articles; historical analyses such as D'Emilio et al., Intimate Matters; Hartman, Scenes of Subjection; Smith, Killers of the Dream; McGuire, At the Dark End of the Street; and films such as Griffith, Birth of a Nation; Micheaux, Within Our Gates; Gerima, Bush Mama.

The primary focus is on black life, vulnerability to violence and mobilization for freedom during antebellum, postbellum/Reconstruction years of the 19th century; and 20th century convict prison lease system, Jim Crow segregation, mass incarceration.

Class Format: tutorial
Requirements/Evaluation: weekly primary and response papers
Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option
Prerequisites: none
Enrollment Preferences: American Studies and Women's Gender & Sexuality Studies majors and Africana Studies concentrators
Enrollment Limit: 10
Expected Class Size: 8
Distributional Requirements: Division 2, Exploring Diversity, Writing Intensive
Other Attributes: AMST Critical and Cultural Theory Electives, JLST Interdepartmental Electives, WGSS Racial Sexual + Cultural Diversity Courses

Spring 2017
TUT Section: T1 TBA Instructor: Joy James

AMST 344(S) When Harlem was in Vogue (D)

Crosslistings: ENGL 334/AFR 335/AMST 344

Secondary Crosslisting
This course will examine the aesthetics and politics of the first modern African American cultural movement, known today as the Harlem Renaissance. In our readings of key literary texts by authors such as Alain Locke, Jessie Fauset, Zora Neale Hurston, Eric Walrond, Langston Hughes, Claude McKay, Nella Larsen, and Jean Toomer, we will discuss both the national and global contexts of so-called “New Negro Writing.” Furthermore, we will trace the heated debates between Harlem’s leading intellectuals and artists on the definitions of Black art, the themes and language most appropriate to “race literature” (as well as those seen as least appropriate to it), the responsibilities of the Black artist and his or her position vis-à-vis American and world literature. This course fulfills the EDI requirement by examining the relationship between race and canon-making in the early twentieth century.

Class Format: seminar
Requirements/Evaluation: 3 response papers (4-5, 5-6 and 6-7 pages) during the course of the semester; students will also prepare in-class presentations and participate in discussion
Extra Info: may not be taken on a pass/fail basis
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 Preferences: English Majors

Enrollment Limit: 25

Expected Class Size: 19

Distribution Notes: Distribution Notes: meets Division 1 requirement if registration is under ENGL; meets Division 2 requirement if registration is under AFR or AMST

Distributional Requirements: Division 1, Exploring Diversity

Other Attributes: ENGL Literary Histories C

Spring 2017

SEM Section: 01 TR 09:55 AM 11:10 AM Instructor: Marina Bilbija

AMST 345(S) Contemporary Theatre and Performance

Crosslistings: THEA 345/ENGL 349/COMP 355/AMST 345

Secondary Crosslisting

As Gertrude Stein once remarked, "The hardest thing is to know one's present moment." What is going on in theatre and performance today? What are the hot topics? Who are the writers, performers, and directors of our recent past and present moment? This seminar course will consider both experimental and mainstream drama and performance mainly in the U.S. from the past twenty years, focusing on topics such as: postmodern performance, theatre of images, auteur-directors, new realism, identity theatre, eco-theatre, performance art, postdramatic theatre, devised performance, virtuosic theatre, immersive theatre, social practice, neo-collectivism, and more. As part of the seminar, students will conduct individual research on selected topics and present their findings through oral reports. We will take a trip to New York to see a show and speak with contemporary theatre makers. Artists and groups considered may include: The Wooster Group, Richard Foreman, Robert Wilson, Meredith Monk, Edward Albee, Maria Irene Fornes, Sam Shepard, Caryl Churchill, Tony Kushner, Suzan-Lori Parks, Sarah Kane, Will Eno, Richard Maxwell, Young Jean Lee, Annie Baker, Branden Jacobs-Jenkins, Quiara Alegría Hudes, Anne Washburn, Elevator Repair Service, Nature Theatre of Oklahoma, The Civilians, and many others. As a final project, students will work individually or in small groups to create a script or short performance that addresses the question: "What is the most important story to be telling right now?"

Class Format: seminar

Requirements/Evaluation: evaluation will be based on written and dramaturgical-based assignments, an oral presentation, as well as in-class discussions and a final creative writing and/or performance project

Prerequisites: an introductory course in THEA, ENGL, ARTH, COMP, or AMST

Enrollment Preferences: Theatre, Art History English or Comparative Literature majors

Enrollment Limit: 18

Expected Class Size: 16

Distribution Notes: meets Division 1 requirement if registration is under THEA, COMP or ENGL; meets Division 2 requirement if registration is under AMST

Distributional Requirements: Division 1

Spring 2017

SEM Section: 01 TF 02:35 PM 03:50 PM Instructor: Amy Holzapfel

AMST 346 Latinos/os and the Media: From Production to Consumption (D) (W)

Crosslistings: LATS 346/AMST 346

Secondary Crosslisting

This interdisciplinary course focuses on the areas of Latina/o media production, policy, content, and consumption in an attempt to answer the following questions, among others: How do Latinas/os construct identity (and have their identities constructed for them) through the media? How can we best understand the complex relationship between consumer, producer, and media text? How are Latina/o stereotypes constructed and circulated in mass media? Where do issues of Latina/o consumer agency come into play? In what ways does popular media impact our understanding of ethno-racial identities, gender, sexuality, class, language, and nation?

Class Format: seminar

Requirements/Evaluation: evaluation to be based on student participation, one 2- to 3-page close reading exercise, and an original 12- to 15 page research paper conducted in stages

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

Prerequisites: LATS 105 or permission of the instructor; no first-year students are permitted to take this course

Enrollment Preferences: Latina/o Studies concentrators or American Studies majors by seniority

Enrollment Limit: 12

Expected Class Size: 12

Distributional Requirements: Division 2, Exploring Diversity, Writing Intensive

Other Attributes: AMST Arts in Context Electives, AMST Comp Studies in Race, Ethnicity, Diaspora, FMST Core Courses, FMST Related Courses, LATS Core Electives

Not Offered Academic Year 2017

SEM Instructor: Maria Elena Cepeda

AMST 349(S) Sexuality and US Literatures of the 19th Century (D)

Crosslistings: ENGL 329/AMST 349/WGSS 329

Secondary Crosslisting
If homosexuality and heterosexuality, as it is commonly argued, only came into being as legible identities at the end of the nineteenth century, what constituted "sexualities" before that? This course will explore how sexualities were expressed, regulated, denied and embraced "before identity" through reading closely some of the most central literary and cultural works of the period alongside a set of methodologically and theoretically diverse critical works that engage this query. Some questions we may explore include: What counts as sex and why would that be important to understanding a work of literature? What effect does race, ethnicity, gender, class and other differences make on sexual expression and regulation? How does literature itself represent, theorize, and respond to discourses of desire? Authors whose works we may explore include Emily Dickinson, Frederick Douglass, Harriet Jacobs, Henry James, Herman Melville, and Ralph Waldo Emerson.

Class Format: seminar
Requirements/Evaluation: engaged and thoughtful discussion, in-class writings, oral presentation, one 5- to 7-page paper and one 8- to 10-page paper
Extra Info: may not be taken on a pass/fail basis
meets Division 1 requirement if registration is under ENGL; meets Division 2 requirement if registration is under AMST or WGSS
Prerequisites: none
Enrollment Preferences: ENGL, WGSS, and AMST majors
Enrollment Limit: 19
Expected Class Size: 19
Distributional Requirements: Division 1, Exploring Diversity
Other Attributes: ENGL Literary Histories B

Spring 2017
SEM Section: 01 Cancelled

AMST 352(S) Grassroots Organizing and Civil Resistance
This course examines the ways that ordinary people exercise collective power to influence elites, access resources, and even topple authoritarian governments. We will explore a variety of case studies—from the U.S. labor movement and urban community organizing, to recent direct action campaigns to prevent climate catastrophe—in order to gain insight into the art and science of grassroots mobilization. The class will make use of scholarship from the fields of history, sociology, and peace studies to probe the nature of political consent and the efficacy of forms of nonviolent action, such as boycotts, strikes, and blockades. Most importantly, however, we will draw from the personal expertise, tool kits, and training manuals of on-the-ground organizers to develop practical skill sets that can be applied in a variety of settings. Students will gain hands-on experience with important organizing techniques, such as power-mapping, 1-on-1 conversations, and action scenario planning. We will also consider the importance of expressive cultures and artistic practices to social change efforts, and delve into abiding challenges, such as building coalitions across race and class differences. The course will prove useful for those considering careers in social work, the labor movement, international NGOs, the law, public education, or political journalism.

Class Format: seminar
Requirements/Evaluation: attendance and participation; in-person skills assessments; group project; short essay-style final exam
Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option
Prerequisites: none
Enrollment Preferences: American Studies majors
Enrollment Limit: 15
Expected Class Size: 15
Distributional Requirements: Division 2
Other Attributes: AMST Arts in Context Electives, AMST Comp Studies in Race, Ethnicity, Diaspora, AMST Critical and Cultural Theory Electives

Spring 2017
SEM Section: 01 MR 02:35 PM 03:50 PM Instructor: Andrew Cornell

AMST 364(F) History of the Old South
Crosslistings: HIST 364/AFR 364/AMST 364
Secondary Crosslisting
During the course of the semester, we shall investigate two broad, interrelated topics: slavery in the antebellum South, and the impact of slavery on Southern civilization. Our approach will be primarily topical. In the first half of the course, we shall look at subjects like the foreign and domestic slave trade, patterns of work and treatment, the nature of the master-slave relationship, resistance and rebellion, and slave cultural, social, and family life. The second half of the course will concentrate on the influence of the institution of slavery on the mind, social structure, and economy of the Old South, and slavery's impact on Southern politics and the decision for secession in 1860-61.

Class Format: discussion
Requirements/Evaluation: evaluation based on class participation, two papers of moderate length, and a comprehensive final examination
Prerequisites: none; open to first-year students with instructor's permission
Enrollment Limit: 25
Expected Class Size: 25
Distributional Requirements: Division 2
Other Attributes: AMST Comp Studies in Race, Ethnicity, Diaspora, AMST Space and Place Electives, HIST Group F Electives - U.S. + Canada, HIST Group P Electives - Premodern

Fall 2016
AMST 365 History of the New South
Crosslistings: HIST 365/AFR 365/AMST 365
Secondary Crosslisting
A study of the history of the American South from 1877 to the present. Social, political and economic trends will be examined in some detail: the rule of the "Re redeemers" following the end of Reconstruction; tenancy, sharecropping, and the rise of agrarian radicalism; Southern Progressivism; the coming of racial segregation and the destruction of the Jim Crow system during the years of the Civil Rights movement; Southern politics during the depression and post-World War II years.
Class Format: discussion
Requirements/Evaluation: evaluation based on class participation, 2 papers of moderate length, and a comprehensive final examination
Prerequisites: none; open to first-year students with instructor's permission
Enrollment Limit: 25
Expected Class Size: 25
Distributional Requirements: Division 2
Other Attributes: AMST Comp Studies in Race, Ethnicity, Diaspora, AMST Space and Place Electives, HIST Group F Electives - U.S. + Canada
Not Offered Academic Year 2017
LEC Instructor: Charles Dew

AMST 369 American History in Film
Crosslistings: HIST 369/AMST 369
Secondary Crosslisting
Film can tell a story in ways that words alone cannot; films about history can "re-enact" the past for the purposes of entertainment. But like words, they can inform or dis-inform. Because the narrative arc requires resolution, movies may gloss over complexities. And yet, filmmakers also can deploy tools and methods that delve deeply into the intimacies of a singular life, the intricacies of a singular experience, or the nuances of a singular interaction. This course uses popular films about 19th and 20th century American history to explore the following questions: What do movies about America history (generally and specifically) convey about American culture? How have depictions of ideas, events, and people in American history changed over time? What historical depictions were or are controversial, when, and why? Why have certain films about American history sustained popularity? Films include Birth of a Nation; Gone with the Wind; Casablanca; Tora! Tora! Tora! Malcolm X; Apocalypse Now; and others.
Class Format: seminar; the class will meet twice weekly, with a separate weekly film screening
Requirements/Evaluation: several reviews and short papers, and a final paper or project
Prerequisites: knowledge of American history strongly recommended
Enrollment Preferences: junior and senior History majors; then sophomores; then first years
Enrollment Limit: 25
Expected Class Size: 20
Distributional Requirements: Division 2
Other Attributes: HIST Group F Electives - U.S. + Canada
Not Offered Academic Year 2017
SEM Instructor: Leslie Brown

AMST 379 American Pragmatism
Crosslistings: PHIL 379/AMST 379
Secondary Crosslisting
Along with jazz, pragmatism stands as the greatest uniquely American contribution to world culture. As the music wails in the background, we will study the classic pragmatists: William James, C. S. Peirce, and John Dewey. We will continue with the contemporary inheritors of the tradition: Cornel West, Richard Rorty, and Hilary Putnam. Although it has influenced both analytic and continental philosophy, pragmatism is a powerful third philosophical movement. Always asking what practical difference would it make, our authors investigate the central questions and disputes of philosophy, from epistemology and metaphysics to ethics and religion. Rather than seeing philosophy as an esoteric discipline, the pragmatic philosophers (with the possible exception of Peirce) see philosophy as integral to our culture and see themselves as public intellectuals.
Class Format: seminar
Requirements/Evaluation: final paper, several short assignments
Prerequisites: at least two PHIL courses
Enrollment Preferences: Philosophy and American Studies majors, then seniors and juniors of any major
Enrollment Limit: 25
Expected Class Size: 12-15
Distributional Requirements: Division 2
Other Attributes: AMST Critical and Cultural Theory Electives, PHIL History Courses, TEAC Related Courses
Not Offered Academic Year 2017
SEM Instructor: Steven Gerrard

AMST 383 Whiteness and Race in the History of the United States (D)
Crosslistings: HIST 383/WGSS 383/AMST 383
Secondary Crosslisting
If race is socially and historically constructed, then the study of race relations in the U.S. extends to the topic of whiteness. And if we are never without the past, then "whiteness" must be a part of current discussions about American political culture, citizenship, and social issues. This course uses the prism of race to explore social, political, and economic development in U.S. history, following the development of "whiteness" through a chronology that begins in colonial Virginia, travels through immigration in the nineteenth century, examines racial politics and popular culture in the twentieth century, and ends with a look at the current issues. This course is framed by several questions: What about other analytical categories, like gender and class (or region or ethnicity or sexuality): how have these experiences shaped and been shaped by the racial category of whiteness? Because historically whiteness has carried overtones of power, privilege, and wealth in the United States, the course necessarily critiques the roots of racial disparities. This class is not for the faint-hearted. Informed participation is necessary to its success. The course fulfills the requirements for the Exploring Diversity Initiative because it examines the differences and similarities between white Americans and other American cultures, and because it explores whiteness as a prism for understanding the operations of power and privilege in American society.

Class Format: discussion
Requirements/Evaluation: evaluation will be based on class participation and four papers
Enrollment Preferences: students in History, Africana Studies and Women's, Gender and Sexuality Studies
Enrollment Limit: 25
Expected Class Size: 20-25
Distributional Requirements: Division 2, Exploring Diversity
Other Attributes: AMST Comp Studies in Race, Ethnicity, Diaspora, HIST Group F Electives - U.S. + Canada, WGSS Racial Sexual + Cultural Diversity Courses

Not Offered Academic Year 2017
SEM Instructor: Leslie Brown

AMST 397(F) Independent Study: American Studies
American Studies independent study
Class Format: independent study
Distributional Requirements: Division 2

Fall 2016
IND Section: 01 TBA Instructor: Mark Reinhardt

AMST 398(S) Independent Study: American Studies
American Studies independent study
Class Format: independent study
Distributional Requirements: Division 2

Spring 2017
IND Section: 01 TBA Instructor: Mark Reinhardt

AMST 400 Real Indians: Indigeneity and the Authenticity Problem (D)
Crosslistings: AMST 400/ANTH 321

Primary Crosslisting
In settler societies, Indigenous peoples must be recognized by the state as sufficiently authentic in order to have rights as legitimate Indigenous peoples. This constitutes a structural dilemma in which Indigenous people face considerable pressure to embody external stereotypes and racial expectations. In this seminar, we will engage with recent scholarship in Native American and Indigenous Studies that addresses indigeneity as a political status, a supposed biological category and frozen temporal/geographic state, and a social experience. Our readings will also engage feminist and queer perspectives on the problem of authenticity and we will devote attention to the appropriation of Indigenous culture by non-Indigenous people. Our primary focus will be on Anglophone settler states, especially the United States and Canada, but we will occasionally draw upon examples elsewhere in the world. Moreover, we will discuss indigeneity as a source of global affinity among colonized peoples and as a human rights framework within the United Nations. This course will satisfy the Exploring Diversity Initiative (EDI) requirement as we will critically engage colonial power structures and processes of othering.

Class Format: seminar
Requirements/Evaluation: attendance/participation in discussion, two short papers, and a 12- to 15-page final
Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option
Prerequisites: none
Enrollment Preferences: American Studies, Anthropology, and Sociology majors
Enrollment Limit: 15
Expected Class Size: 10
Distributional Requirements: Division 2, Exploring Diversity
Other Attributes: AMST Comp Studies in Race, Ethnicity, Diaspora, HIST Group F Electives - U.S. + Canada

Not Offered Academic Year 2017
SEM Instructor: Doug Kiel

AMST 403 New Asian American, African American, Native American, and Latina/o Writing (D)
Crosslistings: AMST 403/COMP 375/ENGL 375/AFR 403/LATS 403

Primary Crosslisting
Critics reading minority writing often focus on its thematic—i.e., sociological—content. Such literature is usually presumed to be inseparable from the "identity"/body of the writer and read as autobiographical, ethnographic, representational, exotic. At the other end of the spectrum, avant-garde writing is seen to concern itself "purely" with formal questions, divorced from the socio-historical (and certainly not sullied by the taint of race). In the critical realm we currently inhabit, in which "race" is opposed to the "avant-garde," an experimental minority writer can indeed seem an oxymoron. In this class we will closely read recent work by Asian American, African American, Native American and Latino/a writers which challenges preconceptions about ethnic literature, avant-garde writing, genre categorization, among other things. The writing done by these mostly young, mostly urban, poets and fiction writers is some of the most exciting being written in the United States today; their texts push the boundaries of aesthetic form while simultaneously engaging questions of culture, politics, and history. Reading them forces us to re-think our received notions about literature. Authors to be read include Wil Alexander, Sherwin Bitsui, Monica de la Torre, Sesshu Foster, Renee Gladman, Bhanu Kapil, Tan Lin, Tao Lin, Ed Roberson, James Thomas Stevens, Roberto Tejada, and Edwin Torres.

Class Format: seminar/discussion

Requirements/Evaluation: evaluation will be based on either one 16- to 18-page seminar paper or two shorter papers (one 7-8 pages and one 9-10 pages); short response papers; participation

Prerequisites: those taking this as an ENGL class must have previously taken a 100-level ENGL course

Enrollment Preferences: American Studies majors

Enrollment Limit: 15

Expected Class Size: 15

Distribution Notes: meets Division 2 requirement if registration is under AMST, AFR or LATS; meets Division 1 requirement if registration is under COMP or ENGL

Distributional Requirements: Division 2, Exploring Diversity

Other Attributes: AMST Arts in Context Electives, AMST Comp Studies in Race, Ethnicity, Diaspora, AMST 400-level Senior Seminars, ENGL Literary Histories C, LATS Comparative Race + Ethnic Studies Electives

Not Offered Academic Year 2017

SEM Instructor: Dorothy Wang

AMST 408 Envisioning Urban Life: Objects, Subjects, and Everyday People (D) (W)

Crosslistings: LATS 408/AMST 408

Secondary Crosslisting

What is the relationship between real life in urban communities and the multiple ways in which they are imagined? What does it mean to be "urban," to live in an "urban community," or to be the product of an "urban environment"? Who do we think the people are who populate these spaces? This course takes a critical look at specific populations, periods, and problems that have come to dominate and characterize our conceptions of the quality, form, and function of U.S. urban life. A few of the topics we may cover include historical accounts of the varied ways in which poverty and "urban culture" have been studied; race, class, and housing; the spatial practices of urban youth and the urban elderly; and gendered perspectives on social mobility and community activism. Finally, this course will explore how diverse social actors negotiate responses to their socio-spatial and economic circumstances, and, in the process, help envision and create different dimensions of the urban experience. The course fulfills the Exploring Diversity Initiative requirement as it explores how various forms of urban inequality affect the collective experience of social actors in diverse race and class categories. It focuses on the complex and contradictory ways in which urban residents confront, negotiate, and at times challenge social and structural inequalities and the changing political economy of U.S. cities.

Class Format: seminar

Requirements/Evaluation: evaluation will be based on class participation, a short essay, a series of writing exercises, and a semester-long final project

Prerequisites: prior courses in AMST, LATS, or permission of instructor; not open to first year students

Enrollment Preferences: senior Latina/o Studies concentrators and senior American Studies majors

Enrollment Limit: 14

Expected Class Size: 14

Distributional Requirements: Division 2, Exploring Diversity, Writing Intensive

Other Attributes: AMST Comp Studies in Race, Ethnicity, Diaspora, AMST 400-level Senior Seminars, AMST Space and Place Electives, ENVI Humanities, Arts + Social Science Electives, ENVP SC-B Group Electives, LATS 400-level Seminars

Not Offered Academic Year 2017

SEM Instructor: Menda Rua

AMST 410(F) Black Literary and Cultural Theories

Crosslistings: AMST 410/COMP 410/ENGL 410/AFR 410

Primary Crosslisting

This course will examine the writings of black twentieth- and twenty-first-century Anglophone and Francophone literary and cultural theorists in the African diaspora. We will begin with Sojourner Truth and W.E.B. Du Bois and end with current debates between the "Afro-Pessimists" and "Afro-Optimists." We will be reading writers from the United States, Britain, Africa, the Caribbean, and Europe, moving through the writings of the Harlem Renaissance, Négritude, Pan-Africanism, the Black Arts movement and Black Panthers, the Black Atlantic, and black feminism and queer studies. We will come to see that there is no easy separation between questions of politics (e.g., anti-colonialist, anti-racist, anti-capitalist) and those of aesthetics and poetics.

Class Format: seminar

Requirements/Evaluation: midterm, participation (attendance, discussions, GLOW posts), short paper (4-5 pp.), two response papers (2-3 pp. papers), final project (10-12 pp.: analytical paper)

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

Prerequisites: none
**Enrollment Preferences:** AMST majors  
**Enrollment Limit:** 15  
**Expected Class Size:** 10  
**Distributional Notes:** meets Division 2 requirement if registration is under AMST or AFR; meets Division 1 requirement if registration is under COMP or ENGL  
**Distributional Requirements:** Division 2  
**Other Attributes:** AMST Critical and Cultural Theory Electives

*Fall 2016  
SEM Section: 01  T 01:10 PM 03:50 PM  
Instructor: Dorothy Wang*

**AMST 411(F) Transnationalism and Difference: Comparative Perspectives (D) (W)**  
**Crosslistings:** LATS 409/AMST 411/WGSS 409

**Secondary Crosslisting**  
In the age of satellite television, e-mail, and mobile applications such as WhatsApp and Skype, transnational living has rapidly emerged as the norm as opposed to the exception. However, what does it really mean to "be transnational"? How are the lived experiences of transnational individuals and communities shaped by categories of difference such as gender, ethno-racial identity, sexuality, and class? What impacts do the growing number of transnational citizens and residents in the U.S. have on our understanding of "American" identity in the local, national, and global contexts? In this interdisciplinary, comparative course we will analyze recent theories regarding the origins and impacts of transnationalism. Particular attention will be paid throughout the semester to the interplay of gender, ethno-racial identity, sexuality, and class in connection with everyday transnational dynamics. The broad range of case studies examined includes China, Colombia, the Dominican Republic, Haiti, Mexico, the Philippines, Puerto Rico, and Middle East.

**Class Format:** seminar  
**Requirements/Evaluation:** evaluation to be based on student participation, an original 12-15 page research paper conducted in stages, and peer editing  
**Extra Info:** may not be taken on a pass/fail basis; not available for the fifth course option  
**Prerequisites:** LATS 105, WGSS 101 or AMST 201; junior or senior standing  
**Enrollment Preferences:** Latina/o Studies concentrators, Women's, Gender, and Sexuality Studies majors, and American Studies majors by seniority  
**Enrollment Limit:** 12  
**Expected Class Size:** 10  
**Distributional Requirements:** Division 2, Exploring Diversity, Writing Intensive  
**Other Attributes:** AMST Comp Studies in Race, Ethnicity, Diaspora, ASAM Related Courses, GBST Borders, Exiles + Diaspora Studies Electives, LATS 400-level Seminars

*Fall 2016  
SEM Section: 01  MR 01:10 PM 02:25 PM  
Instructor: Maria Elena Cepeda*

**AMST 416 U.S. Settler Colonialism and Empire (D)**  
**Crosslistings:** AMST 416/HIST 361

**Primary Crosslisting**  
Colonialism in American history is too often regarded as a finite period ending with independence or the "closing of the frontier," but as Patrick Wolfe argues, "settler colonialism is a structure, not an event." This seminar debunks the myth of the US as an "empire of liberty," and delves into a new generation of scholarship that frames settler colonialism and imperialism as deep-seated organizing principles that have characterized the United States since its founding. We approach settler colonialism as an enduring set of power relations and governmental practices that uphold Euro-American domination and seek to eliminate Indigenous power. The course covers topics such as: ideas of Manifest Destiny, military conquests of Native peoples, the shifting role of the US throughout the world during the twentieth century, mass incarceration as a means of social control, the post-9/11 Global War on Terrorism, the colonial present in Indian Country, and Indigenous decolonization movements and their global parallels.

**Class Format:** seminar  
**Requirements/Evaluation:** evaluation will be based upon participation in discussions of weekly readings, short reviews, and a final paper that is 12-15 pages  
**Prerequisites:** none  
**Enrollment Preferences:** American Studies majors and History majors  
**Enrollment Limit:** 15  
**Expected Class Size:** 12  
**Distributional Requirements:** Division 2, Exploring Diversity  
**Other Attributes:** AMST Comp Studies in Race, Ethnicity, Diaspora, AMST 400-level Senior Seminars, HIST Group F Electives - U.S. + Canada

*Not Offered Academic Year 2017  
SEM  Instructor: Doug Kiel*

**AMST 440(S) Racial Capitalism**  
**Crosslistings:** AMST 440/AFR 342

**Primary Crosslisting**  
This class will interrogate the ways in which capitalist economies have "always and everywhere" relied upon forms of racist domination and exclusion. Although the United States will be in the foreground, the subject requires an international perspective by its very nature. We will consider the ways in which the violent expropriation of land from the indigenous peoples of the Americas, paired with chattel
slavery and other coercive forms of labor, made possible the rise of a capitalist world economy centered in Europe during the early modern period. We will then explore ways racial divisions have undermined the potential for unified movements of poor and working people to challenge the prerogatives of wealthy citizens, and served to excuse imperial violence waged in the name of securing resources and “opening markets”. Ideas about gender and sexuality always undergird racial imaginaries, so we will study, for instance, the ways rhetoric about “welfare queens” has impacted public assistance programs, and claims about the embodiment of Asian women play into the international division of labor. We will also be attentive to the means—from interracial unionism to national liberation struggles—by which subjects of racial capitalism have resisted its dehumanizing effects. This is a reading intensive course that will challenge students to synthesize historical knowledge with concepts drawn from scholars working in the traditions of Marxist, decolonial, and materialist feminist thought, including: Angela Davis, Cedric Robinson, Aníbal Quijano, Chandra Mohanty, David Roediger, Stuart Hall, Ruth Wilson Gilmore, and Silvia Federici.

**Class Format:** seminar

**Requirements/Evaluation:** attendance and participation; a written mid-term exam; one in-class presentation; research paper proposal; 12-16 page research paper

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

**Prerequisites:** previous course work in race and ethnicity, critical studies in neoliberalism or political economy, or permission of the instructor

**Enrollment Preferences:** American Studies majors

**Enrollment Limit:** 16

**Expected Class Size:** 14

**Distributional Requirements:** Division 2

**Other Attributes:** AMST Comp Studies in Race, Ethnicity, Diaspora, AMST 400-level Senior Seminars, AMST Space and Place Electives

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**Spring 2017**

**SEM Section:** 01 T 01:10 PM 03:50 PM  
**Instructor:** Andrew Cornell

**AMST 456(F) Civil War and Reconstruction**

**Crosslistings:** HIST 456/AFR 456/AMST 456

**Secondary Crosslisting**

An examination of one of the most turbulent periods in American history, with special emphasis on the changing status of Afro-Americans during the era. During the war years, we shall study both the war itself and homefront conditions: military, naval, political, economic, and especially social aspects will be examined in some detail. Our study of Reconstruction will concentrate on the evolution of federal policy toward the Southern states and the workings out of that policy in the South, particularly as it relates to the freedmen.

**Class Format:** seminar

**Requirements/Evaluation:** evaluation based on class participation and a substantial research paper based at least in part on primary source materials

**Enrollment Limit:** 15

**Expected Class Size:** 15

**Distributional Requirements:** Division 2

**Other Attributes:** AMST Comp Studies in Race, Ethnicity, Diaspora, HIST Group F Electives - U.S. + Canada

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**Fall 2016**

**SEM Section:** 01 W 01:10 PM 03:50 PM  
**Instructor:** Charles Dew

**AMST 460(S) Modern American Indian Social and Political History (D)**

**Crosslistings:** AMST 460/HIST 460

**Primary Crosslisting**

Popular narratives of American Indian history often conclude with the 1890 Wounded Knee Massacre and fail to acknowledge the endurance and resurgence of modern Indigenous nations. In this readings seminar, we will historicize modern social and political issues in Native America and examine the processes of resistance, renewal, accommodation, and change from the reservation era to the present. Course topics will include: treaty rights and tribal sovereignty, federal Indian policy, social movements, reservation governance, economic development, cultural revitalization, conflict over natural resources, identity and belonging, and urban experiences. We will also reflect upon the various interdisciplinary sources and interdisciplinary methods of Indigenous studies.

**Class Format:** seminar

**Requirements/Evaluation:** attendance/participation in discussion, two short 5-page papers, and a 12- to 15-page final paper

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

**Prerequisites:** none

**Enrollment Preferences:** American Studies majors and History majors

**Enrollment Limit:** 15

**Expected Class Size:** 10

**Distributional Requirements:** Division 2, Exploring Diversity

**Other Attributes:** AMST Critical and Cultural Theory Electives

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**Spring 2017**

**SEM Section:** 01 Cancelled

**AMST 462 Art of California: Pacific Standard Time (D) (W)**

**Crosslistings:** ARTH 462/AMST 462/LATS 462/ARTH 562

**Secondary Crosslisting**
In this course, we will study the visual arts and culture of California after 1960 and consider the region's place in modern art history. We will focus on a series of recent exhibitions organized as part of a Getty initiative entitled Pacific Standard Time. Diverse in scope, these shows explored important developments in postwar art in California, including feminist art, African American assemblage, Chicano collectives, Modernist architecture, craft, and queer activism. In this seminar, we will pursue research projects directly related to the art exhibitions we study, and examine southern California conceptualism, photography, performance, painting, sculpture (including assemblage and installation), and video by artists both canonical and lesser known. Student projects will analyze the critical responses to the exhibitions, while also exploring the roles of archives, art criticism, and curatorial practice in contemporary art history. This course fulfills the Exploring Diversity Initiative requirement as it offers students a comparative study of cultures and societies and provides various interdisciplinary perspectives on the art and visual culture of a specific region.

Class Format: seminar

Requirements/Evaluation: evaluation will be based on several short writing and research assignments, oral presentations, class participation, and a final research paper of 16-20 pages written in stages over the course of the semester

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

Prerequisites: ARTH 102

Enrollment Preferences: senior Art major and senior Latina/o Studies concentrators

Enrollment Limit: 15

Expected Class Size: 15

Distribution Notes: meets Division 1 requirement if registration is under ARTH; meets Division 2 requirement if registration is under AMST or LATS

Distributional Requirements: Division 1, Exploring Diversity, Writing Intensive

Other Attributes: AMST Arts in Context Electives, AMST Space and Place Electives, ARTH post-1600 Courses, LATS Comparative Race + Ethnic Studies Electives

Not Offered Academic Year 2017

SEM Instructor: C. Ondine Chavoya

AMST 465 Race and Abstraction

Crosslistings: AMST 465/AFR 362/COMP 465/ENGL 326

Primary Crosslisting

Minority artists—writers and visual artists mainly and, to a lesser degree, musicians—face a difficult "double bind" when creating works of art: the expectation is that they, like their racially marked bodies, will exhibit their difference by means of concrete signifiers (details, tropes, narratives, themes) of racial difference. Thus, the work is judged primarily in terms of its embodied sociological content (material, empirical) and not by "abstract" standards of aesthetic subtlety, philosophical sophistication, and so on. At the same time, in the popular and academic imaginary, minority subjects and artists occupy a single abstract signifying category—homogeneous, undifferentiated, "other," marginalized, non-universal—while racially "unmarked" (white) artists occupy the position of being universal and individual at once.

The irony, of course, is that, say, an African American poet's being read as an abstract signifier does not mean that the black subject or writer is seen as capable of engaging in abstract ideas. This course will ask questions about the problem of race and abstraction by looking at the work of various African American and Asian American writers, visual artists and musicians—including Will Alexander, Mei-mei Berssenbrugge, David Hammons, Yayoi Kusama, Tan Lin, Nathaniel Mackey, and Cecil Taylor—as well as critics. We will pay particular attention to formally experimental works.

This course will ask questions about the problem of race and abstraction by looking at the work of various African American and Asian American writers, visual artists and musicians—including Will Alexander, John Keene, Mei-mei Berssenbrugge, John Yau, Cecil Taylor, David Hammons, and Yoko Ono—as well as critics. We will pay particular attention to formally experimental works.

Class Format: seminar

Requirements/Evaluation: two papers (one 6-8 pages and the other 10-12 pages), in-class presentation, brief response papers, and class participation

Prerequisites: none if registering under AMST, AFR, or COMP, though a previous lit, art or music class would be helpful; if registering under ENGL, 100-level ENGL course, or 5 on AP English Lit exam or 6 or 7 on the Higher Level IB English exam required

Enrollment Limit: 13

Expected Class Size: 13

Distribution Notes: meets Division 1 requirement if registration is under ENGL or COMP; meets Division 2 requirement if registration is under AFR or AMST

Distributional Requirements: Division 2

Other Attributes: AMST Arts in Context Electives, AMST Comp Studies in Race, Ethnicity, Diaspora, AMST 400-level Senior Seminars

Not Offered Academic Year 2017

SEM Instructor: Dorothy Wang

AMST 469 Notions of Race and Ethnicity in American Culture (D)

Crosslistings: HIST 469/AMST 469

Secondary Crosslisting

While "race" and "ethnicity" have always played fundamental roles in shaping the course of American culture and the definition of who is or who can be an "American," our understanding of these concepts of race and ethnicity has often been less than clear. The purpose of this seminar is to examine how Americans have defined and articulated the concepts of race and ethnicity at various points in our history and how these ideas have been expressed in art, policy, practice, and theory. This course fulfills the Exploring Diversity Initiative because it examines various dynamics of power structures based on race and ethnic politics, as well as class and gender relations.

Class Format: seminar
**Requirements/Evaluation:** evaluation will be based on weekly response papers, an exercise with the Williams College Museum of Art, an annotated bibliography, and a final research paper of 20-25 pages; students will also be required to lead a class discussion

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

**Prerequisites:** previous upper division HIST courses

**Enrollment Preferences:** senior History majors

**Enrollment Limit:** 15

**Expected Class Size:** 10-15

**Distributional Requirements:** Division 2, Exploring Diversity

**Other Attributes:** AMST Comp Studies in Race, Ethnicity, Diaspora, ASAM Related Courses, HIST Group F Electives - U.S. + Canada

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**Not Offered Academic Year 2017**

SEM  
Instructor: Scott Wong

**AMST 478(F) Cold War Landscapes**

**Crosslistings:** HIST 478/ENVI 478/AMST 478

**Secondary Crosslisting**

The Cold War between the United States and the Soviet Union set in motion dramatic changes to the natural and built environments of many nations between 1945 and 1991. Nuclear test and missile launch sites, naval installations, military production operations, and border securitizations are just a few of the most obvious ways in which the stand-off between the two countries altered rural and urban landscapes around the world. But one can also see the Cold War as setting in motion less immediately direct but nonetheless profound changes to the way that many people saw and planned for the environments around them, as evidenced, for instance, by the rise of the American suburb, the reconstruction of postwar Europe, and agricultural and industrial initiatives in many developing nations. We will begin this seminar by exploring several distinct "Cold War landscapes" in the United States, then move on to examining others in Europe and the Soviet Union. We will spend the final weeks of the semester discussing examples from other parts of the world. Our approach to our topics will be interdisciplinary throughout the semester, and students are welcome to write their research papers on any geographical area of the world.

**Class Format:** seminar

**Requirements/Evaluation:** evaluation will be based on class participation, weekly critical writing, and a final 20- to 25-page research paper

**Prerequisites:** none

**Enrollment Preferences:** History, Environmental Policy, and Environmental Science majors if over-enrolled

**Enrollment Limit:** 10

**Expected Class Size:** 15

**Distributional Requirements:** Division 2

**Other Attributes:** AMST Space and Place Electives, ENVI Humanities, Arts + Social Science Electives, ENVP SC-B Group Electives, HIST Group C Electives - Europe and Russia, HIST Group F Electives - U.S. + Canada

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**Fall 2016**

SEM Section: 01  W 01:10 PM 03:50 PM  Instructor: Karen Merrill

**AMST 490T The Suburbs (W)**

**Crosslistings:** HIST 491/ENVI 491/AMST 490

**Secondary Crosslisting**

The suburbs transformed the United States. At the broadest level, they profoundly altered spatial residential geography (especially in terms of race), consumer expectations and behavior, governmental policies, cultural norms and assumptions, societal connections, and Americans’ relationship to nature. More specifically, the different waves of post-World War II suburban development have both reflected large-scale shifts in how power and money have operated in the American political economy; and set in motion deep-seated changes in electoral politics, in Americans’ understandings of how their income should be used, and in how the built landscape should be re-imagined. This tutorial will explore the rich historical literature that has emerged over the last twenty years to provide students with a history of the suburbs, to see the suburbs as more than simply collections of houses that drew individual homeowners who wanted to leave urban areas. We will focus most of our attention on the period from 1945 through the 1980s. Some of the questions we will consider will include: how did the first wave of suburban development bring together postwar racial and Cold War ideologies? Is it possible, as one historian has argued, that suburbs actually created the environmental movement of the 1960s? And how have historians understood the role that suburbs played in America's conservative political turn, leading to the election of Ronald Reagan?

**Class Format:** tutorial

**Requirements/Evaluation:** typical tutorial format; every other week, students will write and present orally a 5- to 7-page essay on the assigned readings; on alternate weeks, students will write a 2-page critique

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

**Prerequisites:** none

**Enrollment Preferences:** History majors and students with previous coursework in History

**Enrollment Limit:** 10

**Expected Class Size:** 10

**Distributional Requirements:** Division 2, Writing Intensive

**Other Attributes:** AMST Space and Place Electives, HIST Group F Electives - U.S. + Canada

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**Not Offered Academic Year 2017**

TUT  
Instructor: Karen Merrill

**AMST 491(F) Senior Honors Project: American Studies**
American Studies honors project.
Class Format: independent study
Distributional Requirements: Division 2

Fall 2016
HON Section: 01 TBA  Instructor: Mark Reinhardt

AMST 492(S) Senior Honors Project: American Studies
American Studies honors project.
Class Format: independent study
Distributional Requirements: Division 2

Spring 2017
HON Section: 01 TBA  Instructor: Mark Reinhardt