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COURSES OF INSTRUCTION

The most up-to-date information about the curriculum is found in the course listings on departmental websites:

<https://www.amherst.edu/go/catalog>

or at:

<https://www.amherst.edu/go/majors>



Courses of Instruction

COURSES are open to all students, subject only to the restrictions specified in the individual descriptions. Senior Honors courses, usually open only to candidates for the degree with Honors, are numbered 498 and 499, and Special Topics courses are numbered 290, 390, or 490. All courses, unless otherwise marked, are full courses. The course numbers of double courses and half courses are followed by D or H.

SPECIAL TOPICS COURSES

Departments may offer a semester course known as Special Topics in which a student or a group of students study or read widely in a field of special interest. It is understood that this course will not duplicate any other course regularly offered in the curriculum and that the student will work in this course as independently as the director thinks possible.

Before the time of registration, the student who arranges to take a Special Topics course should consult the instructor in that particular field, who will direct the student's work; they will decide the title to be reported, the nature of the examination or term paper, and will discuss the preparation of a bibliography and a plan of coherent study. All students must obtain final approval of the Department before registration. Two Special Topics courses may not be taken concurrently except with the prior approval of the student's Class Dean.

FIRST-YEAR SEMINARS

During 2015-16, Faculty members in groups of one or more will teach 30 First-Year Seminars. Every first-year student must take one of these courses during the fall semester. They are open only to Amherst College first-year students.

101. Oceans of the Past. Participants in "Oceans of the Past" will explore global maritime history. We will investigate how mariners, pirates, smugglers, merchants, novelists, cartographers, hunters, policymakers, and scientists have understood the seas from ancient times to the present. We will also look at long-term environmental issues shaping our maritime futures. These include: climate change, fisheries management, and aquatic pollution. In addition to our classroom activities, we will use the collections at the Mead Art Museum and make a trip to Mystic Seaport in Connecticut. Staff members from the Sea Education Association in Woods Hole and the Nantucket Historical Association will visit us during the semester.

Fall semester. Professor Melillo.

102. Art in Place and the Place of the Arts. Art is the product of the imagination, but imagination is often the product of a place. We will examine the process by which art can spring from and return to a place, whether geographically or abstractly located. The course will survey the interaction of place and art from several perspectives: site-specific art, art in the community, art across borders and frontiers, art in the academy, art in the marketplace, and art and ecology. Each perspective will be framed by examples of established work in music, dance, theater, and film that arise from or respond to place, both locally and globally. We will also consider work created by artists in our region, and on our own campus by Five College faculty and students. Finally, students will be given tools to work on a final creative project of their own, individual or collaborative, following the models and approaches to interaction with place that they have studied.

Fall semester. Professors Sawyer and Woodson.

103. The Great Schism through Eastern Eyes. How does one account for the Great Schism, the centuries-long estrangement between the Eastern Orthodox and Western Christian churches? How does a religion such as Christianity—whose texts and traditions speak so eloquently about unity—find itself so riven by division? We'll explore such questions in a broad array of primary documents authored between the first and twenty-first centuries by Greeks, Russians, Syrians, Egyptians, Georgians, Serbs, Ukrainians, and Poles. How did the Eastern church become isolated from the West, and why does this isolation persist?

Fall semester. Professor Geffert.

105. Faraway Places. A faraway place. What does this conjure for you? Depending on your perspective, you might think of an exciting journey far from home or a terrifying trek made out of desperation. Or perhaps you might think about a beach lined with palm trees or a city whose violence makes it difficult to even imagine. This course takes as its object of inquiry the notion of a faraway place. Cutting across histories of scientific expeditions, colonialism, pilgrimage, migration, trade and tourism, we will begin to think about what it means to travel and how it has impacted identity, language, place, space and time. Questions we will ask include: What makes a place faraway? Is travel required? What kind? What is learned through contact? How have places and people been represented in faraway places? What is the relationship between visitor and visited? What is produced through contact and difference? Why do people travel? Can everyone travel? Who is mobile and who isn't? What does it mean to be located?

Fall semester. Visiting Professor A. Hall.

106. Language Crossing and Living in Translation. When did you start dreaming in a second language? Which translation of the Bible counts as the Word of God? Was Mary a virgin or a maiden? What happens to the immigrant children who need to be interpreters in the life of their family? How much more tangled or how much more nimble is the wiring of the bilingual brain? What are we doing to our languages when we immerse in a new academic discipline? We will tackle these and other questions like these as we engage in the following units of study: (1) Babel and language differentiation and diffusion. (2) European translators from early modern humanism and the Reformation. (3) Case studies: Squanto, Malinche and the Navajo Code talkers. (4) Language in contemporary empires and resistance, migrations and globalization. (5) Language issues in gay and lesbian diasporas. (6) Bi- or multi-lingual education. (7) Literary practitioners of living in and out of translation: Luis de León, Vladimir Nabokov, Ngugi wa Thiong'o.

Fall semester. Lecturer B. Sánchez-Eppler.

107. Secrets and Lies. Politics seems almost unimaginable without secrecy and lying. From the noble lie of Plato's *Republic* to the controversy about former President Clinton's "lying" in the Monica Lewinsky case, from the use of secrecy in today's war against terrorism to the endless spinning of political campaigns, from President John Kennedy's behavior during the Cuban missile crisis to cover-ups concerning pedophile priests in the Catholic church, from Freud's efforts to decode the secrets beneath civilized life to contemporary exposés of the private lives of politicians, politics and deception seem to go hand-in-hand. This course investigates how the practices of politics are informed by the keeping and telling of secrets, and the telling and exposing of lies. We will address such questions as: When, if ever, is it right to lie or to breach confidences? When is it right to expose secrets and lies? Is it necessary to be prepared to lie in order to advance the cause of justice? Or, must we do justice justly? When is secrecy really necessary and when is it merely a pretext for Machiavellian manipulation? Are secrecy and deceit more prevalent in some kinds of political systems than in others? As we explore those questions we will

discuss the place of candor and openness in politics and social life; the relationship between the claims of privacy (e.g., the closeting of sexual desire) and secrecy and deception in public arenas; conspiracy theories as they are applied to politics; and the importance of secrecy in the domains of national security and law enforcement. We will examine the treatment of secrecy and lying in political theory as well as their appearance in literature and popular culture, for example *Mr. Smith Goes to Washington*, *Primary Colors*, *Schindler's List* and *The Insider*.

Fall semester. Professor Sarat.

108. Evolution and Intellectual Revolution. The centerpiece of this course is Darwin and his book *On the Origin of Species*. Like all revolutionary ideas, Darwin's theory did not appear out of nowhere and did not settle matters once and for all; therefore the course will explore the scientific context in which this work appeared and Darwin's own intellectual background. We will read the great book itself to see what exactly Darwin had to say and how he went about saying it. Pigeons will come up. Then extracts from the writings of Darwin's contemporaries will be used to look at the scientific, social, and theological responses to Darwin's theory. Finally, we will consider a few of the major issues in evolution that still reverberate today.

Fall semester. Professors Crowley, Miller and Servos.

109. Mind and Brain. How could there be any difficulty understanding mind, when we seem to have easy and direct access to the workings of our own minds simply by paying attention to what we are experiencing at the moment? By comparison, matter—including the matter our bodies are made of—seems foreign and remote. Yet why, on thinking more about it, does mind seem so mysterious that the seventeenth century philosopher René Descartes could liken it to something “extremely rare and subtle like a wind, a flame, or an ether”? Descartes believed that mind is puzzling because our apprehension of it is obscured and distorted by the body and the senses. He argued that until we turn things around and analyze the mind with the penetrating clarity he thought possible, we will not be able to justify our claims to know anything.

These are intriguing ideas, especially since one aim of liberal education is to develop habits of mind such as a willingness to question one's own beliefs, to say clearly what we believe and why we believe it, and to ask ourselves whether we have a sound basis for our beliefs. If Descartes is right, we cannot proceed far in liberal studies without inquiring into the nature of mind and determining its powers and limitations in connection with knowledge and reasonable belief. We will ask whether Descartes' account of mind can survive what is known today about the unconscious, the influence of emotions and conditioning on belief and action, and the relation between brain function and mind. How does Descartes' view of mind fare in explaining personal identity, free will, and differences between humans and computers or animals?

Fall semester. Professor Emeritus S. George.

110. Authority, Obedience and the Rule of Law. All political systems must operate according to the “rule of law” if they are to be deemed legitimate. This statement has assumed the quality of a truism: we hear it repeated by the President of the United States, the Secretary-General of the United Nations, and the President of the International Criminal Court. At the same time, though, that everyone seems to agree that the “rule of law” is a good thing, no one seems able to say for sure what the “rule of law” is. What, then, do we mean by the “rule of law”? What does it mean to speak of government limited by law? What are these limits, where do they come from, and how are they enforced? What role does the “rule of law” play in legitimating structures of governance? Does the “rule of law” imply any particular relationship between legality and morality? We will hazard answers to these ques-

tions through a close reading of works of theorists such as John Locke, Thomas Hobbes, H.L.A. Hart and Lon Fuller. In addition, we will examine the arguments of the theorists as they help us think through pressing legal challenges of our age, such as defining the limits of executive power in the “war against terror.”

Fall semester. Professor Douglas.

111. Violence and Politics. [IL, G] Violence lies at the very heart of both political institutions, such as the state, as well as the expression of political beliefs. Focusing on domestic rather than international forms of conflict, this course will address questions of what violence is, how it is organized in society, and what it means to those who use it. We will first identify ways to think about violence as a political activity—why do actors choose violent over non-violent means of resisting governments or expressing dissent? Is violence ever rational? What purposes does it serve? How is violence different from other kinds of political interaction like arguing or debating? Next we will think about how violence is *organized*—that is, how do political leaders, parties, police forces, and paramilitaries, for example, try to control and manage the use of force? When do private individuals and groups choose to protect themselves and when do they turn to the state? Building on the theoretical interventions of scholars such as Arendt, Weber, Sartre and others, we will use empirical studies of the political use of force from around the world to ask how violence shapes political phenomena such as elections, protest movements, taxation, and nationalism.

Fall semester. Professor Obert.

112. Growing Up in America. How do race, ethnicity, social class and gender shape the experience of growing up in America? We will begin by examining the life of a contemporary African-American male on his journey from the inner city to an Ivy League university. We then look back historically at some nineteenth-century lives—male and female, real and fictional—to understand how the transition from an agricultural to an urban industrial society has influenced the experience of coming of age. The remainder of the course will center on coming of age in the twentieth century. Our focus will be on the formation of identity, relationship with parents, courtship, sexuality, and the importance of culture and community. In addition to historical, sociological and psychological texts, the class will include fiction by Horatio Alger, Ella Deloria, and James Baldwin.

Fall semester. Professors Aries and Hart.

113. Beethoven Hero. How did Ludwig van Beethoven (1770-1827) become the universal composer, a quintessential figure who embodies the highest aspirations of humanity across boundaries of culture and history? How did he and his music become intertwined with the artistic and political idea of hero?

We will consider these questions in a series of case studies, employing his music and life story to explore how Beethoven became a prism for refracting cultural meaning. Seminar members—whether familiar with music or undertaking its study for the first time—will develop the practice of active listening in combination with class discussion, frequent short writing projects, concert attendance, and conversations with visiting musicians.

Fall semester. Professor Kallick.

114. Reading Asian American. Who or what is Asian American? What meanings does that term have? How does it operate as a descriptor to define a range of people of heterogeneous histories and cultural backgrounds? How is it defined and manifested in the realms of art, law, education and politics? In this course, we will explore the evolution of terms to define peoples of Asian descent in America and the corresponding creation of this fluid panethnic label of identification. By examining

discrete moments in American history when the meaning of Asian American was contested we will examine the construction and ongoing legacy of this American identity.

Fall semester. Professor Hayashi.

115. Sporting Life. Most of us play sports, and many of us also follow the sporting accomplishments of others. Sport plays a significant role in education, in culture, and even in politics. It's also a multi-billion dollar international business. Yet sport has received scant theoretical attention, especially within philosophy. Perhaps this is because sport is conceptually connected with play, and so seems unworthy of serious study. Yet sport raises many fascinating questions that touch on the human condition.

Can we even say what counts as a sport (hiking, cheer-leading, beer-pong)? How do rules figure in sports, in helping us distinguish, for example, between gamesmanship, cheating, and being a spoil-sport? Is sport a form of art? What do modern sporting institutions say about our society—about issues of race, class, nationality and gender, for example? Is sport a good thing, especially since it centrally involves competition, which can lead to alienation and violence? What exactly is wrong with doping and other enhancements in sports? And finally, what's the proper role of sport in higher education—in particular, at Amherst College? Over the course of the semester, we will explore these and other questions about the nature of sport, and the role it plays in our own lives.

Fall semester. Professor Moore.

116. Thought Experiments in Physics. As a boy, Einstein famously imagined chasing a light beam on its way to a mirror and wondered if he would see his reflection in such an event. Later in life, he was struck by the conflict such a hypothetical experiment would create with other parts of experience and physical theory. This reflection (or its absence!) eventually led him to the formulation of the special theory of relativity. The kind of reasoning Einstein undertook as a boy goes by the name *gedankenexperiment* or thought-experiment. In fact before Einstein, different kinds of thought-experiments had been used by Galileo and Newton among others in their path-breaking contributions to physics. The common element in these works in the philosopher Martin Cohen's words "is the discovery of a way of seeing the world" rather than making an observation, measurement or even a realistic model of some physical system. In this seminar we will read the accounts of thought experiments by Galileo, Newton and Einstein as a primary means of gaining some insights into aspects of space, time, motion, relativity, and gravity. The discussion will be supplemented by more contemporary texts. We will inquire into the peculiar status thought experiments have in producing knowledge or understanding.

Fall semester. Professor Jagannathan.

117. Performance. This course will explore the basic elements of performance as an art form, including the relationship between action and environment, time and space, and perception and memory on the stage. Students will attend a broad range of performances, from traditional theater and opera to contemporary dance and installation work, and explore the nature of performance and the audience experience in regular descriptive and analytical writing. Additional readings and other media will serve as a springboard for class discussion, and as potential starting points and/or narrative frameworks for the creation of designs or performance pieces, allowing students to develop ideas for a final project within established contexts. Required field trips.

Fall semester. Professors Dougan and Bashford.

118. Crossing. The lines of race and sex are enforced by parables of powerful figures who cross these boundaries to take on new identities, for good or ill. Those who artfully “pass” or transform themselves can corrupt and disrupt the social order or, alternatively, renew it. Some do both, like the foreign-born (he thinks) Oedipus, who wins a throne and a queen for courageously curing one plague, then brings another for committing incest and parricide. Tales of women warriors, race-émigrés, two-spirit people, and closeted geniuses celebrate human potential, if often tragically. But rarely distant are fears about contagion and “crimes against nature,” that entrench notions of racial purity, gender conformity, and sexual normality.

We consider a range of novels, plays, films, and self-narratives that address the intersectionality of racial, gendered, and LGBT identities in Western culture. We focus on three turning points: Athens in the fifth century BCE; the 1920s, including the Harlem Renaissance; and the growth of multicultural queer and trans cultures in recent decades. Literary works include Sophocles, *Oedipus the King*; Euripides, *Medea* and *The Bacchae*; Plato, *Symposium*; Willa Cather, *The Professor's House*; Nella Larsen, *Passing*; James Weldon Johnson, *The Autobiography of an Ex-Coloured Man*; Virginia Woolf, *Orlando*; Yukio Mishima, *Confessions of a Mask*; Manuel Puig, *Kiss of the Spider Woman*; and David Henry Hwang, *M. Butterfly*. Films include Leontine Sagan, *Mädchen in Uniform*; Jennie Livingston, *Paris is Burning*; and Kimberly Pierce, *Boys Don't Cry*.

Fall semester. Professor Griffiths.

119. Happiness. In the Declaration of Independence, Jefferson breaks with John Locke's emphasis on “life, liberty and property” and instead asserts that the basic rights (“inalienable”) of humans are “life, liberty and the pursuit of happiness.” In this bold move, Jefferson placed “happiness” at the core of the political and personal concern. We will examine in this seminar how we define, measure, and attempt to generate and maintain happiness. Our examination will serve as an introduction to the many methods of inquiry and articulation available at the College. We will read, discuss and write about written texts from philosophy, political science, history, literature, psychology and economics.

Fall semester. Professor Barbezat.

120. Pariscape: Imagining Paris in the Twentieth Century. Paris has been for centuries one of the exemplary sites of our urban sensibility, a city that has indelibly and controversially influenced the twentieth-century imagination. Poets, novelists and essayists, painters, photographers and film-makers: all have made use of Paris and its cityscape to examine relationships among technology, literature, city planning, art, social organizations, politics and what we might call the urban imagination. This course will study how these writers and visual artists have seen Paris, and how, through their representations, they created and challenged the “modernist” world view.

In order to discover elements of a common memory of Paris, we will study a group of writers (Baudelaire, Zola, Calvino, Stein, Hemingway and others), philosophers and social commentators (Simmel, Benjamin), filmmakers (Truffaut, Godart, Tati and others), photographers (Atget and Brassai) and painters (Manet, Cézanne, Picasso, Delaunay, and others). Finally, we will look at how such factors as tourism, print media, public works, immigration and suburban development affect a city's simultaneous and frequently uncomfortable identity as both a geopolitical and an imaginative site.

Fall semester. Professor Rosbottom.

121. The World, Performed. “Mere theater!” we might say dismissively of a political event. “He just loves drama,” we might say about a friend behind his back. “She's such a diva!” “He's putting on a show!” You get the idea. Our language often im-

plies that the world is a theatrical performance, and when it does we usually mean that it's insubstantial or inflated or fake.

But seeing the world as performance can also be a powerful and empowering act. In this course, we will chart the history of this Janus-faced concept in the West, from its ancient roots in the notion of the *theatrum mundi* (the theater of the world) to the present-day understanding that gender, for instance, is “performed.”

Fall semester. Professor Grobe.

122. Representing Equality. This seminar is the third in a sequence that studies Amherst campus life, its history, privileges and problems, with the aim of creating productive discussions designed to make a friendlier and more integrated community. In Representing Equality, students will engage with art work and texts that touch on a variety of aspects of inequality in our larger society, including educational disparities as well as racial, ethnic, gender, and economic inequality; for example, they will read the work of Anna Deveare Smith that examines the ethnic rifts leading to violence. They will also explore techniques of productive dialogue across differences and acquire skills in interviewing and careful listening. These discussions and skills will help students to construct a class project that will explore social life on the Amherst campus and that will pick up on and broaden conversations started in this seminar in 2013 about creating a safer and more cohesive environment—one that helps members to benefit from the extraordinary diversity among students and that links inequalities and stereotypes to sexual violence and other local and national problems.

Fall semester. Visiting Artist-in-Residence Ewald and Professor Saxton.

123. Drugs in History. This course examines the changing ways that human beings have used psychoactive drugs and societies have controlled that use. After examining drug use in historical and cross-cultural perspectives and studying the physiological and psychological effects of different drugs, we look at the ways in which contemporary societies both encourage and repress drug use. We address the drug war, the disease model of drug addiction, the proliferation of prescription drugs, the images of drug use in popular culture, America's complicated history of alcohol control, and international drug trafficking and its implications for American foreign policy. Readings include Huxley's *Brave New World*, Kramer's *Listening to Prozac* and Reinman and Schivelbusch, *Tastes of Paradise*; films include *Drugstore Cowboy* and *Traffic*.

Fall semester. Professors Couvares and Himmelstein.

124. Vienna around 1900: Cradle of Modernity. This course explores the “joyful apocalypse” of *fin-de-siècle* Vienna, where brilliant artistic creativity emerged in a volatile multi-ethnic Empire teetering on the verge of collapse. We shall examine how and why the city became the birthplace of many ideas on gender, sexuality, class, and ethnicity that continue to be relevant today. We shall explore artistic experimentation in literature (Schnitzler, Hofmannsthal, Musil, Kraus), music (Mahler, Schönberg), and the visual arts (Klimt, Schiele, Kokoschka, O. Wagner, A. Loos). We shall trace the various forces that sought to respond to a pervasive sense of crisis: the emergence of new, often irrational, forms of mass politics; the psychoanalysis of Freud; the skeptical philosophies of Ernst Mach and Ludwig Wittgenstein; the pacifism of Bertha von Suttner; and the emergence of modern Zionism (Theodor Herzl) in a context of a growing anti-Semitism that shaped Hitler's irrational worldview. And we shall discuss how *fin-de-siècle* Vienna became a breeding ground for many of the social, cultural, and political forces that characterize modernity to this day.

Fall semester. Professor Rogowski.

125. Giving. The act of giving can appear deceptively straight forward and entirely altruistic. But, as Ralph Waldo Emerson reminds us, “We wish to be self-sustained. We do not quite forgive a giver.” In this seminar we will examine the act of giving—giving between people, between institutions and people, and entirely between institutions—from an inter-disciplinary lens to reflect on what it means to give. We will intentionally reveal and challenge our initial assumptions about giving. Using a variety of texts in class—religious, literary, first person accounts, and public policy, we will explore the diverse forms philanthropy has taken over time and across cultures—its philosophical underpinnings, its complex interrelationships with religious notions of charity and secular notions of democracy, and its often paradoxical effects on social relations and public policy. Each student will be asked to spend at least 10 hours working with a local charity organization.

Fall semester. Lecturer Mead.

126. Relativism and Toleration. Most of us agree that we should be tolerant of the beliefs and practices of others. Often the call for tolerance is grounded in some form of relativism—that is, in the thought that there simply isn’t an absolute or objective fact of the matter. After all, on what basis could we insist that others share our beliefs if those beliefs are subjective in some way, a function of our upbringing, our religion, our social norms, our culture, or our own peculiar tastes and concerns? But what reasons do we have to accept some such form of relativism? Can relativism really ground our commitment to tolerance? If not, then how else can we justify that commitment? We will explore these questions as they arise in a number of different philosophical and religious traditions. Readings will be drawn from both classical and contemporary sources and will include the work of anthropologists, literary and political theorists, philosophers, and theologians.

Fall semester. Professor Shah.

127. Genes, Genomes and Society. The sequencing of the human genome ranks as one of the most significant scientific achievements of the last century. How might we ensure that scientific progress is matched by society’s ability to use that knowledge for human betterment? While the scientific ramifications of the genomic revolution are just now being explored, major implications are already apparent in such diverse fields as philosophy, medicine and law. The course will begin with a primer on genetics and molecular biology but quickly move to consider some of the philosophical, ethical, and very practical societal concerns raised by recent genetic discoveries. We will consider such issues as the safety of recombinant DNA, the origin of humans and of human races (and are there such?), the use and potential misuse of DNA fingerprinting by governmental agencies, the complex interaction between one’s genes and one’s environment, the ability of parents to screen potential offspring for a range of diseases, the creation of genetically altered plants and animals, and human gene therapy.

Fall semester. Professor Bishop.

128. The Literature of Love. This course examines literary, artistic, religious, and philosophical explorations of romantic, erotic, and ethical varieties of love. It is centered on the literary, artistic, and intellectual traditions of premodern South Asia, but will offer occasional comparative forays into conceptions and schemas of love in western traditions. We will focus on India’s classical art and its literatures of epic stories, court poetry, erotics, and aesthetic theory to examine romantic love, and its religious literatures to explore ethical and religious love.

The objective of the course is to develop conceptual and aesthetic sophistication about love in many of its varieties: ethical, religious, family, romantic, and erotic. While we are focused on the rich literary, religious, and philosophical texts of classical India, we will also engage in comparative study with theorists of love from the

western traditions. While we are cultivating our capacities to read texts in rich and complex ways, the course will also incorporate the study and critical appreciation of South Asian art, using the Mead Art Museum's fine collection.

Fall semester. Professor M. Heim.

129. Africa: Power and Representation. The right to represent oneself has always been an important piece of symbolic capital and a source of power. External representations of Africa have consistently distorted and misinterpreted the peoples and cultures of the continent. Within Africa, this right—to produce and display particular images—has been inseparable from both secular and sacred power. The discrepancy in interpretation of various images, whether these are in the form of visual objects or in the form of philosophies or concepts, has produced a misunderstanding of African institutions and art? In addition, historically the right to represent and claim one's identity has become increasingly politicized. Control over various representations and images of Africa and things African has become contested. Using an interdisciplinary focus from the fields of art history, history and anthropology, this course will examine representations and interpretations of images of Africa both from within and from outside the continent. Ultimately we will link these various forms of power and legitimacy to consider the complexity behind the development of an idea of Africa.

The assigned readings for this seminar draw on literature from a wide range of disciplines as well as on films and novels. These assignments are designed to teach students the ways in which knowledge and understanding of seemingly disparate and unrelated fields of inquiry combine and are essential to our understanding of this large and diverse continent in the twenty-first century. This includes both our understanding of larger philosophical questions such as the relationship between control over categories of meaning and representation of both groups and individuals in the calculus of power at various historical moments, and the realities of the historical forces, contingencies and contests that have led to the situations of African peoples and States in today's global political economy.

Fall semester. Professor Goheen.

130. Education: For Whom and What For? Who should have access to education and to what sorts? Should people shoulder the costs of their and their children's education, or would a just society insure an equal opportunity to education for all members? These issues, in turn, raise basic philosophical questions. What is the nature of a just society? Are we entitled only to the results of our own labor (and luck) in a market economy? Or does a just society guarantee rights to certain goods to all citizens (or all members)? If the latter, which goods must a just society protect? What role does education play in a good human life? Is its value mainly instrumental in giving one the skills and credentials that are desired in a market economy? Does the optimal functioning of a democratic society depend on its citizens having a certain level of understanding of the way the world works? Does it depend on its citizens having a certain moral character? Can character be taught? Should it be? These issues, in turn, raise questions about the relative weight and nature of various goods (e.g., life, liberty, and happiness) and questions about the justice of various distributions of these goods between different individuals. Finally, our attempts to answer these questions will raise basic questions about the nature of rationality. Is it possible to reach rational decisions about ethical matters, or is ethics merely subjective?

This course is designed as a First-Year Seminar for transfer students.

Fall semester. Professor Gentzler and Senior Writing Assistant Sanchez.

AMERICAN STUDIES

Professors Couvares, Sánchez-Eppelert, and K. Sweeney; Associate Professors Brooks, del Moral, Hayashi (Chair) and Schmalzbauer; Assistant Professor Vigil*; Lecturers Bergoffen and Mead; John J. McCloy Visiting Professor Odo.

The core premise of American Studies is disarmingly simple: no discipline or perspective can satisfactorily encompass the diversity and variation that have marked American society and culture from the very beginning. This premise invites majors to craft their own distinctive way of coming to terms with America. Some will favor sociological, historical or economic interpretations; others will be drawn to literary or visual modes of interpretation. However individual majors fashion their courses of study, each major engages with one or more of the department's faculty in an ongoing discussion of what the study of American society entails. This discussion culminates in an interdisciplinary capstone project, of one or two semesters. The topic may emerge organically from the courses a major has selected or it may arise out of a passionate engagement with a work of fiction, a curiosity about a historical event, or a desire to understand the persistence of a social problem. Whatever the substantive focus, the capstone project affords majors the opportunity to reflect on what they have learned, refine their analytic and expository skills, and put all this to the test of making sense of some aspect of American society and culture.

The diversity of course selections available to majors ensures that they gain a heightened awareness of the history and present state of the peoples and social forces which constitute American society. Race, class, ethnicity and gender figure centrally in our courses, whether they are treated historically, sociologically or aesthetically. Our introductory course, focused on the Connecticut River Valley, and our requirement that all American Studies majors take a community-based learning course combine to challenge majors not only to study American culture and society but to be actively engaged citizens.

Major Program. American Studies majors are required to take ten courses plus a senior capstone project. The American Studies major includes two specific course requirements and eight other courses on American culture and society structured by some distribution and concentration requirements. These elective courses can be chosen, in close consultation with an advisor, from courses offered in many other departments in addition to American Studies. The American Studies major offers enormous flexibility for interdisciplinary exploration coupled through its concentration requirement with an insistence on depth and focus.

Requirements. AMST 111 "Global Valley," is required of all majors. (Students in the classes of 2013-15 may alternatively fulfill this requirement by taking one other AMST 111 or 112). AMST 468, the research methods seminar, is the other specifically required course in the major. It is offered every spring semester and ideally should be taken during the junior year. Students planning to be abroad in the spring of their junior years should take this course as sophomores. All majors are also required to take one course that not only studies but engages with American society through a significant community-based learning component. AMST 221, "Building Community" is offered every spring semester and fulfills this requirement. With the approval of the student's American Studies advisor the requirement can also be met by other community-based learning courses taught at Amherst or across the Five College consortium.

Students also take seven elective courses about American society and culture

*On leave 2015-16.

†On leave fall semester 2015-16.

chosen, in consultation with an advisor, from courses offered in many other departments in addition to American Studies. At least three, and no more than four, of these courses should be in a single academic discipline or concentrated on a single theme. At least three of the seven courses should be devoted largely to the study of a period before the twentieth century.

In the first semester of their senior year all American Studies majors will enroll in AMST 498, a senior tutorial supporting independent research closely supervised by a faculty advisor. Students can use this course either to begin a full year interdisciplinary independent project, resulting in a senior thesis that can be considered for honors (enrolling in AMST 499 in the following semester); or they can use it to produce a one semester project—either a shorter essay or some other form of independent interdisciplinary research and production. The capstone project secures a comprehensive evaluation of each student’s achievement in the major.

Advising: In response to the range of the majors’ individual preferences and interest, departmental advisors are available for regular consultation. The advisor’s primary function is to aid the student in the definition and achievement of his or her own educational goals.

Capstone Project. In their senior year all American Studies majors will complete an interdisciplinary independent project closely supervised by a faculty advisor. Students may choose to enroll in AMST 498 or 499 to produce a senior thesis that would be considered for honors; or they can choose to enroll in AMST 496 to produce a one-semester project—either a shorter essay or some other form of independent interdisciplinary research and production. In both cases the capstone project serves as the grounds for a comprehensive evaluation of each student’s achievement in the major.

Departmental Honors. All majors must complete the requirements outlined above. Recommendations for Latin Honors are made on the basis of the year-long senior essay produced in AMST 498 and 499.

Evaluation. There is no single moment of comprehensive evaluation in the American Studies major. The Department believes that fulfillment of the course requirements, combined with the production of a capstone project, provides adequate grounds for the fair assessment of a major’s achievement.

For related courses, see offerings in the study of America in the Departments of Art and the History of Art; Black Studies; Economics; English; Environmental Studies; History; Law, Jurisprudence, and Social Thought; Political Science; Religion; Sociology; Theater and Dance; and Women’s and Gender Studies.

111. Global Valley. Drawing on a wide range of primary materials, and taking advantage of the ease of visiting the sites of many of the topics we study, this course offers an introduction to American Studies through an exploration of the Connecticut River Valley that stresses both the fascination of detailed local history and the economic, political, social, and cultural networks that tie this place to the world. Topics may include conflicts and accommodations between Native peoples and English settlers; changing uses of land and resources; 17th century witchcraft trials; the American Revolution and Shays rebellion; religious revivalism of the Great Awakening; abolitionist and other 19th century reform movements; tourism and the scenic including Thomas Cole’s famous painting of the oxbow; immigration, industrialization and deindustrialization, especially in the cities of Holyoke and Springfield; educational institutions and innovations; the cold war, the reach of the “military industrial complex” into local educational institutions, and “the bunker”; the sanctuary movement; feminist and gay activism; present environmental,

mass incarceration, and other social equity issues; and of course, Emily Dickinson's poetry.

Limited to 20 students per section. Fall semester. Professors Couvares and Hayashi.

112. The City: New York. This course will explore the imagined and conflicted experience of urban life in the United States through study of the country's first metropolis: New York. Drawing on primary materials—maps, memoirs, film, poetry, fiction, census data, the natural and the built environment—and a selection of secondary sources, we will encounter moments in the life of the city from the 17th into the 21st century.

Limited to 20 students. Omitted 2015-16. Professor Clark.

201. Native American Life: Past and Present. Through a focus on Native American traditional lifeways and the contemporary efforts by Native Peoples to revitalize these practices, students will learn to think critically about decolonization, the complexities of contemporary tribal economies and politics, and the complex ways that indigenous peoples globally are working to create sustainable futures for their communities. These key themes will be built upon and reinforced each week as students explore multiple aspects of Native American life, including food ways and plant medicines, residential/boarding schools, traditional spiritual practices, repatriation, and protection of sacred sites and heritage landscapes.

Through a series of weekly written response papers and collaborative projects, students will consider how traditional ecological knowledge and other critical cultural information are transmitted through oral tradition and storytelling. They will also examine each topic through scholarly writing from social sciences and humanities disciplines. Students will then be asked to integrate these forms of knowledge and consider how they complement each other, how and why they might differ from one another, and how best to address situations in which these diverse forms of knowledge conflict with each other. Students will demonstrate their understanding of the course material and the integration of knowledge through a mid-term and final exam. Throughout the semester, students will also learn through hands-on community engagement, including the construction of a birch bark canoe. During the last week of class we will be putting the canoe into the river—a culmination of collaborative work and hands-on experience with revitalization of traditional knowledge and practices in a contemporary setting.

Key readings for the course include: *The Island of the Anishinaabeg: Thunderers and Water Monsters in the Traditional Ojibwe Life-world* by Theresa Smith, *Our Knowledge Is Not Primitive: Decolonizing Botanical Anishinaabe Teachings* by Wendy Makoons Geniuz, and *The Common Pot* by Lisa Brooks. Students will also be assigned readings from a number of scholarly journals, including *Ethnohistory*, *Canadian Journal of Native Studies*, *Journal of Language Teaching and Research*, *Transcultural Psychiatry*, and the *Journal of Ethnobiology*.

Omitted 2015-16.

205. Whose Game? Sports in America. This course will examine the social and cultural history of sports in American society, focusing on the unique histories of sports such as hunting, cricket, soccer, basketball and football. Course materials will include a range of primary and secondary materials: archival photographs, academic monographs and journal articles, documentary films, and paintings. The course is discussion-based and includes a midterm, short writing assignments, independent research, and group assignments.

Limited to 25 students. Preference given to American Studies majors. Spring semester. Professor Hayashi.

210. American Jewish Keywords. This course will use selected keywords to examine how the Jewish experience has been conceived, narrated, and remembered in American society. Keywords do not present static definitions, but illuminate a shared vocabulary of meaning. Therefore, we will approach each keyword as a point of departure for examining the complexity of American Jewish experience. Course questions include: Why do the terms “mobility” and “success” continue to resonate for American Jews in the twenty-first century? What has motivated individuals to claim a “marginal” or “mainstream” status? When do members of the community act like “menschen” or “brothers” to others? To what degree does New York’s “Lower East Side” exemplify as well as simplify American Jewish experience? Students will engage with a range of materials, including fiction, memoir, film, historical documents, and photography; readings will include selections of literary criticism, ethnic and racial studies, social history, and sociology.

Requisite: A 100-level American Studies course or 100-level writing-attentive course. Limited to 18 students. Fall semester. Lecturer Bergoffen.

215. The Embodied Self in American Culture and Society. (Offered as AMST 215 and ANTH 111) “The Embodied Self” in American Culture and Society is an interdisciplinary, historically organized study of American perceptions of and attitudes towards the human body in a variety of media, ranging from medical and legal documents to poetry and novels, the visual arts, film, and dance. Among the topics to be discussed are the physical performance of gender; the social construction of the ideal male and female body; health reform movements; athletic achievement as an instrumentalization of the body; commercialization of physical beauty in the fitness and fashion industries; eating disorders as cultural phenomena; the interminable abortion controversy; the equally interminable conflict over pornography and the limits of free speech; and adaptations to the possibility of serious illness and to the certainty of death.

Limited to 25 students. Omitted 2015-16. Professor Couvares.

217. Religion, Democracy, and American Culture. The United States has inscribed the separation of church and state into its constitutional order, and yet Americans have for two centuries been more deeply committed to religious faith and practice than any other people in the Western world. This course endeavors to explore that paradox. Topics addressed include the changing meanings of “the city on a hill”; the varieties of millennial belief and utopian community; the relationship between religion, ethnicity, and gender; religious political activism, including abolition, prohibition, anti-war and anti-abortion movements; and the limits of religious tolerance from movements against Catholics and Mormons to recent warnings of a “clash of civilizations” with Muslim cultures.

Limited to 25 students per section. Spring semester. Professors Couvares and Sanchez-Eppler.

221. Building Community. This course investigates the practice and ideal of community in America both on a national and a local level, asking students to engage in specific projects aimed at strengthening the public sphere and fostering community life. We will consider the nature and limits of democracy, the meaning of belonging, the experience of stigma and exclusion, the concepts of civic responsibility and public discourse, and the conflict and compromises inherent in political advocacy. This course will pay particular attention to the struggles of often-marginalized groups to build healthy and just communities. Coursework will include contemporary and historical case studies, literary depictions, and more theoretical readings, as well as a substantial commitment to the development and fulfillment of projects that assess or respond to contemporary concerns. Projects may range from youth work,

to cultural events, to work on local policy goals, environmental, poverty and rights initiatives, or electoral politics.

Limited to 20 students. Spring semester. Professor Schmalzbauer and Lecturer Mead.

224. The Neo-Western. From the advertising copy and backdrop of truck ads to the democratic rhetoric of politicians, the West as a place of national mythology still permeates American culture. In this course, we will analyze the evolution of the West as a prominent site of American myth and the contemporary representations of it in literature and film, the Neo-Westerns. Students will read works by authors such as Annie Proulx, Cormac McCarthy, Sherman Alexi and Percival Everett, as well as view recent popular films by Ang Lee, Clint Eastwood, and John Sayles. The course will also include readings in history, as well as other disciplines, to contextualize the creative works and to gauge how the myth of the West compares to its reality and how truly revisionist its most current representations are.

Limited to 20 students. Omitted 2015-16. Professor Hayashi.

226. Isles of Asian America. This course focuses on discrete locations, both real and imaginary, of the Asian American experience. Using an interdisciplinary praxis, we will explore the evolution of Asian American places—from Hawaii, Angel Island, Chinatowns, and Relocation Centers to suburbia, Internet sites and the cinema. This course is intended as a mid-level Asian American Studies course and course readings will focus on recent scholarship in Asian American Studies. The course is discussion-based and includes short writing assignments, independent research, and group assignments.

Limited to 20 students. Preference given to American Studies majors and Five College APA certificate students. Omitted 2015-16. Professor Hayashi.

240. Rethinking Pocahontas: An Introduction to Native American Studies. From Longfellow's *Hiawatha* and D.H. Lawrence's *Studies in Classic American Literature* to Disney's *Pocahontas* and James Cameron's *Avatar*, representations of the indigenous as "Other" have greatly shaped cultural production in America as vehicles for defining the nation and the self. This interdisciplinary course introduces students to the broad field of Native American Studies, engaging a range of texts from law to policy to history and literature as well as music and aesthetics. Film and literary texts in particular will provide primary grounding for our inquiries. By keeping popular culture, representation, and the nature of historical narrative in mind, we will consider the often mutually constitutive relationship between American identity and Indian identity as we pose the following questions: How have imaginings of a national space and national culture by Americans been shaped by a history marked by conquest and reconciliation with indigenous peoples? And, how has the creation of a national American literary tradition often defined itself as both apart from and yet indebted to Native American cultural traditions? This course also considers how categories like race, class, ethnicity, gender, sexuality, and religion have contributed to discussions of citizenship and identity, and changed over time with particular attention to specific Native American individuals and tribal nations. Students will be able to design their own final research project that may focus on either a historically contingent or contemporary issue related to Native American people in the United States.

Limited to 20 students. Omitted 2015-16. Professor Vigil.

260. Latino Migration: Labor, Lifestyle and Legality. (Offered as AMST 260 and SOCI 260.) Whereas capital, culture, and commerce flow freely in contemporary capitalism, labor does not. Walls—physical, legal and cultural—aim to keep certain people in and "others" out. In this course we explore the sociological forces behind

cross-border labor flows and the parallel reality of immigrant life. We focus specifically on the experience of Latinos in the United States. We pay special attention to the linkages between the demand and supply of Latino immigrant labor, social constructions of (il)legality, and the oft-overlooked privileged lifestyles that immigration supports. While this course has a deep theoretical rooting, we use daily immigrant life as the lens through which to explore migration.

Limited to 25 students. Spring semester. Professor Schmalzbauer.

274. Native American Literature: Decolonizing Intellectual Traditions. (Offered as ENGL 274 and AMST 274.) In 2013, Amherst College acquired one of the most comprehensive collections of Native American writing in the world—nearly 1,500 books ranging from contemporary fiction and poetry to sermons, political tracts, and tribal histories from the eighteenth and nineteenth centuries. Through this course, we will actively engage the literature of this collection, researching Native American intellectual traditions, regional contexts, political debates, creative adaptation, and movements toward decolonization. Students will have the opportunity to make an original contribution to a digital archive and interact with visiting authors. We will begin with oral traditions and the 1772 sermon published by Mohegan author Samson Occom and end with a novel published in 2014.

Limited to 20 students. Fall semester. Professor Brooks.

280. When Corn Mother Meets King Corn: Cultural Studies of the Americas. (Offered as AMST 280 and ENGL 273.) In Penobscot author Joseph Nicolar's 1893 narrative, the Corn Mother proclaims, "I am young in age and I am tender, yet my strength is great and I shall be felt all over the world, because I owe my existence to the beautiful plant of the earth." In contrast, according to one Iowa farmer, from the 2007 documentary "King Corn," "We aren't growing quality. We're growing crap." This course aims to unpack depictions like these in order to probe the ways that corn has changed in its significance within the Americas. Taking an interdisciplinary approach, students will be introduced to critical theories and methodologies from American Studies as they study corn's shifting role, across distinct times and places, as a nourishing provider, cultural transformer, commodity, icon, and symbol.

Beginning with the earliest travels of corn and her stories in the Americas, students will learn about the rich histories, traditions, narratives, and uses of "maize" from indigenous communities and nations, as well as its subsequent proliferation and adaptation throughout the world. In addition to literary and historical sources students will engage with a wide variety of texts (from material culture to popular entertainment, public policy and genetics) in order to deepen their understanding of cultural, political, environmental, and economic changes that have characterized life in the Americas.

Limited to 25 students. Omitted 2015-16. Professors Brooks and Vigil.

302. Globalization, Inequality and Social Change. (Offered as AMST 302 and SOCI 302.) This course is an in-depth exploration of the increasing global interconnectedness of economic, political, and social processes, what many have come to call "globalization." We begin by developing a sociological critique of the relationship between inequality, post-World War II global capitalism, and the neoliberal ideology that underlies it. We do this through study of the major institutions and actors that endorse and perpetuate global capitalism. We then explore case studies which critically examine how contemporary globalization is playing out in daily life via experiences of labor, consumption, family and community. We dedicate the last part of the course to investigating diverse examples of grassroots resistance to the current capitalist order. As we strive to achieve a complex analysis of globalization, we will be challenged to grapple seriously with issues of power and social jus-

tice and to reflect on our own social positions within an increasingly intricate global web. In accordance, we will focus throughout the course on how intersections of race, class, gender and citizenship influence the human experience of globalization.

Limited to 20 students. Fall semester. Professor Schmalzbauer.

305. Gender, Migration and Power: Latinos in the Americas. (Offered as AMST 305 and SOCI 305.) In this course we draw from sociology, anthropology, and geography to explore the gendered dynamics and experiences of Latino migration to the United States. We begin by situating gendered patterns of migration in the context of contemporary globalization and relating them to social constructions of gender. Next we look at experiences of settlement, analyzing the role of women's and men's networks in the process of migration, especially in terms of employment and survival strategies. We also analyze how specific contexts of reception influence the gender experience of settlement. For example, how does migration to rural areas differ from migration to traditional urban migration hubs, and how does gender influence that difference? We then look at Latino family formation, paying special attention to the experiences of transnational mothers and fathers, those who have left children behind in their home countries in the process of migration. Finally, we explore the relationship between migration and sexuality.

Limited to 20 students. Omitted 2015-16. Professor Schmalzbauer.

310. Spanish Caribbean Diasporas. Cuba, Puerto Rico, and the Dominican Republic, known as the "Spanish Caribbean," share a history of slavery, colonialism, and migration. In this course, we examine the twentieth-century history of the islands and island nations, their relationship to the United States as empire since 1898, and the founding of their respective diasporas. We begin with a brief survey of the economic and political history of the nineteenth century, comparing each place's local, regional, and international relationships with the Caribbean and the Atlantic. The nineteenth-century history generated similar, yet divergent, paths for each Caribbean island in the twentieth century, paths deeply marked by the emergence of the United States as a modern empire. By the mid-twentieth century, Cuba, Puerto Rico, and the Dominican Republic had developed different nation-building processes that were connected with Latin American and U.S. historical cycles. We examine the trajectories of Cuban, Puerto Rican, and Dominican migrations to the United States, the founding of diaspora communities, and their relationships with each other and the home islands. Our goal is to employ a local, regional, and Atlantic lens to the study of Spanish Caribbean diasporas and Latinos in the United States.

Limited to 20 students. Omitted 2015-16. Professor del Moral.

311. Race and Nation: The History of Hispaniola. (Offered as AMST 311 and BLST 361 [CLA]). The course will survey nineteenth- and twentieth-century histories of Haiti and the Dominican Republic, the two nations that share the island of Hispaniola. Despite the emergence of distinct national identities in Haiti and the Dominican Republic, their histories are deeply intertwined. We survey the history of Hispaniola in three moments. We begin with the Haitian Revolution. What was the legacy of the Haitian Revolution for Hispaniola in the nineteenth century? We examine the history of abolition, independence, empire, and the peasantry. Second, in the early twentieth century, the United States intervened and occupied both nations. What is the history of U.S. Empire and its military occupations and wars in Hispaniola? We focus on the rise of dictatorships and authoritarianism as a legacy of U.S. intervention. Third, working-class Haitians and Dominicans share a long history of migration to other Caribbean islands and the United States. Migration patterns were shaped by domestic economies and neoliberal policies. How have the histories of Dominican and Haitian migration to the United States developed over the twentieth century? The study of Hispaniola provides us the opportunity

to explore the history of revolution, state-building, citizenship, US empire, national identities, and migration.

Limited to 20 students. Spring semester. Professor del Moral.

315. The War of 1898: U.S. Empire in the Caribbean and Pacific. Despite the dominant historical narrative of American “exceptionalism,” imperial practices are at the heart of United States history and the formation of an American colonial state. In this course, we survey the emergence of the United States as an empire in the Caribbean and Pacific at the turn of the century (1890s-1910s). First, we examine imperial transitions during the mid-nineteenth century, when the United States was emerging as an empire, the traditional Spanish Empire was contracting, and the British Empire was expanding. The formation of the American empire, therefore, was shaped by competing international actors and great historical change. Second, we examine the history of four United States colonies in the Caribbean and Pacific: Hawaii, the Philippines, Cuba, and Puerto Rico. Class readings and lectures privilege the perspective of Caribbean and Pacific peoples. We highlight the multiple ways colonial societies responded to the United States, including radical nationalism, autonomism, and annexation. Throughout the course, we pay particular attention to how racial ideologies informed colonial practices.

Limited to 30 students. Omitted 2015-16. Professor del Moral.

316. Afro-Latinos. (Offered as AMST 316 and BLST 331 [US]). Who is an “Afro-Latino”? Are they Latinos or are they Black? Afro-Latinos are African-descended peoples from Latin America and the Caribbean who reside in the United States. In this course, a focus on Afro-Latinos allows us to study the history of racial ideologies and racial formation in the Americas.

We take a multi-layered approach to the study of modern Afro-Latino history (late nineteenth century to the twentieth century). First, the history of Afro-Latinos has been shaped by the historical relationship between race and nation in Latin America. Therefore, we look closely at the varied histories of African-descended peoples in Latin American countries. Second, the historical relationship between the United States and Latin America has shaped the experience of Afro-Latinos who reside in the U.S. The long history of U.S. economic dominance and military interventions in Latin America and the Caribbean generated an equally long history of Latin American migration to the U.S. In the twentieth century black migrants came from nations that promoted myths of racial democracy to a nation that practiced racial segregation and violence. Afro-Latino migrants experienced racial segregation and violence in the U.S. in ways similar to but different than other Latinos and African Americans. Therefore, third, we examine the history of Afro-Latinos in relation to Latinos in the U.S. The history of Latinos is at the core of U.S. continental expansion, labor practices, and exclusionary citizenship. The category “Latino” has also been shaped by racial hierarchies. The relatively new category of “Afro-Latino” allows us to examine a history that has been silenced within the broader categories of “Latino” or “African American.”

In this course, we examine how Afro-Latinos maneuvered between different racial contexts in Latin American nations and the United States. It is a history that highlights the competing and conflicting racial ideologies that have shaped the Americas.

Limited to 20 students. Spring semester. Professor del Moral.

317. Puerto Rican Migration. Migration is an experience shared by most Caribbean communities. In this course, we study Puerto Rican migration in the twentieth-century. In 1898, the United States invaded and occupied the island as part of its expansion into the Caribbean region during the Cuban War of Independence. Since then, Puerto Rico has remained a colonial territory of the United States. We will

discuss the historical patterns of migration that emerged as a result of this century-long colonial relationship. Through the case study of Puerto Rican migration, we will engage broad topics, including empire, colonialism, labor radicalism, patriarchy, language, and cultural identities. The course is organized in four units.

First, we discuss the 1898 war, the U.S. occupation, and the early migration of Puerto Rican workers to Hawaii, an American territory in the Pacific. We also examine the migration of radicals and workers to the United States, a history connected to the great migration of black Caribbean radicals to the northeast. Second, the 1940s to the 1960s marks the “great migration” of industrial and agricultural workers to the United States. Some made a permanent move to the mainland, while others, like Mexican *braceros*, travelled for short work contracts. Third, we examine the return migration of the 1970s, which was shaped by the great cultural production and radical politics of the New York and Chicago communities. Finally, we move to the 1990s and beyond. By then, the greater Puerto Rican diaspora in the United States was firmly established in different regions of the mainland. These different communities began to receive a new generation of workers, civil servants, and professionals in numbers that rivaled the great mid-century experience. Today, more Puerto Ricans live on the mainland than the island.

Limited to 20 students. Fall semester. Professor del Moral.

322. A History of the Native Book. This course examines the exciting intersection of critical fields of inquiry, including Native American History, American History, Book History, and Literary Studies. Students will immerse themselves in materials written by Native American authors from the seventeenth century to the present by doing archival research in the Kim-Wait/Pablo Eisenberg Collection at the College. Working in small groups and individually, students will be able to practice and hone research and writing skills. In particular, students will be expected to complete a semester-long research project based on books from the collection to produce new understandings about the significance of Native authorship, publishing, and writing practices as framed by their specific historical circumstances. In addition to producing a final research paper, students will work in research groups to create entries to curate their own digital exhibition as a class. This exhibition will also be accessible to the public to showcase what the class learned about Native book history. Students will spend an additional half hour each week in a required weekly meeting in the archives.

Limited to 20 students. Omitted 2015-16. Professor Vigil.

326. Immigration and the New Latino Second Generation. (Offered as AMST 326 and SOCI 326.) This course focuses on Latino immigrant youth and the children of Latino immigrants who are coming of age in the contemporary United States, what social scientists have termed the “new second generation.” Currently this generation is the fastest growing demographic of children under 18 years of age. The majority of youth in the “new second generation” are Latino.

Drawing on sociological and anthropological texts, fiction and memoir, we will explore the social factors, historical legacies and policies that in large part shape the lived experiences of Latino youth. We begin by laying a historical and theoretical base for the course, exploring the notions of assimilation and transnationalism. We then move into an exploration of the intersecting contexts of inequality which contextualize daily life for the new second generation. Specifically we investigate how social class, race, gender, and “illegality” intersect with generation to shape the struggles, opportunities, identities and aspirations of Latino youth.

Requisite: Previous course(s) in Sociology, Anthropology, American Studies, Black Studies or Latin American History. Limited to 18 students. Fall semester. Professor Schmalzbauer.

350. American Origins. (Offered as ENGL 350 and AMST 350.) [before 1800] American Origins is a course in Early American literature and history. It explores when and how this country began. We readily forget that it only became the “United States” in 1789. Before that and from early in the European conquests, it was “the (Spanish, or French, or English, or Dutch) colonies,” or “America” and thus but a part of European settlements in both the Southern and the Northern hemispheres. It was also a place known as “Turtle Island,” with indigenous trade networks that traversed the continent. It was also a foreign land to which countless African people were brought as slaves, men and women who adapted and made this land their own. These simultaneities and complexities frustrate any comprehensive narrative of the period.

This will, then, be an experiment in shaping a transnational Early American literature and history course. Our goal is to expand the geographic and temporal boundaries of the subject using archival, print, and digital sources. We hope to learn multiple ways of reading the “texts” of early America: print books, pamphlets, broadsides, petitions, manuscripts and graphic media—and innovative scholarship. These will give us some access to the many peoples reshaping what was, in fact, a very Old World.

The end goal is for students to design a syllabus that can be used in secondary schools, or for a future course at Amherst.

Open to sophomores, juniors, and seniors, and to first-year students with consent of the instructor. Limited to 36 students. Fall semester. Professor Brooks and Professor Emeritus O’Connell.

358. Indigenous American Epics. (Offered as ENGL 458 and AMST 358.) [before 1800] This course will delve deeply into the literature and history of “Turtle Island,” or North America. The Quiché Maya *Popol Vuh* (Council Book), the Iroquois Great Law, and the Wabanaki creation cycle are rooted in longstanding, complex oral narratives of emergence and transformation, which were recorded by Native authors and scribes. We will close read these epics (in English) as works of “ancient American” literature, as narratives of tribal history, and as living constitutions of tribal governance. We will study the tribally and regionally-specific contexts of these epic narratives as well as the “intellectual trade routes” that link them together. The course will conclude with an epic narrative of more recent colonial history, composed by the nineteenth-century Pequot author William Apess, born in the Connecticut River valley. Following an interdisciplinary American studies approach, our reading will be enriched by guest speakers and artistic media.

Open to juniors and seniors. Limited to 15 students. Spring semester. Professor Brooks.

372. Race and Public History/Memory. This seminar focuses on two major events in nineteenth century American history: the 1882 Chinese Exclusion Act and the U.S.-inspired overthrow of the Hawaiian Kingdom in 1893. We examine attitudes and actions leading to these momentous events, their impact on the target populations and American society, as well as subsequent efforts to obtain apologies from the U.S. government. Amazingly, these efforts succeeded in 2011-12 and 1993, respectively. The Congress has issued apologies only five times in its entire history—the three others were for slavery, treatment of Native Americans and forced removal and incarceration of Japanese Americans during WWII. Throughout, we analyze the memory-making involved, largely through the lens of public history venues such as museums, documentaries, historic landmarks, websites, and others. Some familiarity with Asian American history will be assumed.

Limited to 18 students. Fall semester. John J. McCloy Visiting Professor Odo.

374. WWII and Japanese Americans. In the largest incidence of forced removal in American history, the U.S. incarcerated 120,000 people of Japanese descent during WWII, two-thirds of whom were American citizens. Preceded by half a century of organized racism, the attack on Pearl Harbor provided justification for imprisonment of an entire ethnic group solely on the basis of affiliation by "blood." At the same time, Japanese Americans served in the U.S. military with extraordinary distinction, earning recognition in the 100th Battalion/442nd Regimental Combat Team in Europe as the most decorated unit for its size and length of service in American military history. Thousands more served in the Military Intelligence Service using their knowledge of the Japanese language as a "secret weapon" against the Japanese Empire. We will examine the historical background leading to these events and Japanese American resistance to official actions including the cases of Yasui, Hirabayashi, Korematsu, and Endo which reached the U.S. Supreme Court. We will also explore the imposition of the draft upon men behind barbed wire and those who became draft resisters. We will also trace the post-war rise of movements to gain redress, successful with President Reagan's signing of HR 442 in 1988, and the extraordinary rise of memorials and museums commemorating incarceration and memory-making.

Limited to 18 students. Spring semester. McCloy Visiting Professor Odo.

390. Special Topics. Fall and spring semesters.

468. Research Methods in American Culture. This course is designed to provide American Studies juniors (and others) with a methodological grounding in the discipline and an opportunity to write a research paper on a topic of their own choosing. We will engage a wide range of materials and methodologies in this course in order to grasp the broad interdisciplinarity of the field of American Studies. Through short written exercises addressing a variety of documents including manuscripts, journals, census records, images and printed books, students will gauge the utility of various methodological approaches to determine which are most useful for their own independent work. The major requirement of this course is a research paper, approximately 20-25 pages in length, that will be due at the end of the semester.

Limited to 20 students. Open to juniors and seniors as a research seminar; underclassmen admitted under special circumstances. Spring semester. Professor Hayashi.

490. Special Topics. Fall and spring semesters.

496. Capstone Project. A one-semester project—either a shorter essay or some other form of independent interdisciplinary research and production. The capstone project serves as the grounds for a comprehensive evaluation of each student's achievement in the major.

Fall and spring semesters. The department.

498. Senior Departmental Honors. Fall semester.

499. Senior Departmental Honors. Spring semester.

ANTHROPOLOGY AND SOCIOLOGY

Professors Gewertz, Goheen‡, Himmelstein (Chair), and Lembo; Associate Professors C. Dole, Fong‡, and Schmalzbauer; Assistant Professors Chowdhury* and Holleman*; Keiter Fellow and Assistant Professor Mun; Five College Assistant Professor Klarich; Visiting Assistant Professor A. Hall.

Academic cooperation includes two joint departments, Astronomy and Dance, as well as two Five College majors in Architectural Studies and Film Studies. Certificates are obtainable in African Studies; Asian/Pacific/American Studies; Buddhist Studies; Coastal Marine Sciences; Culture, Health, and Science; Ethnomusicology; International Relations; Latin American Studies; Logic; Middle Eastern Studies; Native American and Indigenous Studies; Queer and Sexuality Studies; Russian, East European, and Eurasian Studies (REEES); and Sustainability.

There are three Five College Centers: Center for East Asian Studies (CEAS), Five College Center for the Study of World Languages and the Five College Women's Studies Research Center; as well as collaborative efforts among Five College Department Chairs in the areas of Anthropology, Geology, Physics, Music, and Theater. Other Five College coordinated programs include: Community-based Learning, Peace and World Security Studies, Statistics Program, Five College Opera, Early Music Program, Arabic Language Initiative, East Asian Language Program (EALP), History Graduate Program, and the Center for Crossroads in the Study of the Americas (CISA).

Academic cooperation includes two joint departments, Astronomy and Dance, as well as two Five College majors in Architectural Studies and Film Studies. Certificates are obtainable in African Studies; Asian/Pacific/American Studies; Buddhist Studies; Coastal Marine Sciences; Culture, Health, and Science; Ethnomusicology; International Relations; Latin American Studies; Logic; Middle Eastern Studies; Native American and Indigenous Studies; Queer and Sexuality Studies; Russian, East European, and Eurasian Studies (REEES); and Sustainability.

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The Anthropology and Sociology program is committed to familiarizing students with the systematic analysis of culture and social life. While anthropology once tended to focus on pre-industrial peoples and sociology on peoples in industrial societies, both disciplines are now thoroughly involved in understanding the contemporary, globalizing world—albeit through the use of somewhat distinctive methodologies. Moreover, both disciplines share a common theoretical and epistemological history such that insights garnered from one are relevant to the other.

Major Program. Students will major in either Anthropology or Sociology (though a combined major is, under special circumstances, possible). Anthropology majors will normally take ANTH 112 and 323, ANTH 113 or 332, and at least one Sociology course. In addition, majors will take at least four additional Anthropology electives.

*On leave 2015-16.

‡On leave spring semester 2015-16.

Sociology majors will normally take SOCI 315, and 316 and at least one Anthropology course. In addition, majors will take at least five additional Sociology electives. Courses especially suited for students with little background in sociology include SOCI 112, 225, 226, 230, 234, 237, and 260. Candidates for degrees with Departmental Honors will include ANTH/SOCI 498 and 499 in addition to the other major requirements.

Majors fulfill the department's comprehensive examination by getting a grade of B or better in the relevant theory course (ANTH 323 or SOCI 315). Those who fail to do so will write a paper on a topic in theory set by the Department.

Anthropology

111. The Embodied Self in American Culture and Society. (Offered as AMST 215 and ANTH 111) "The Embodied Self" in American Culture and Society is an interdisciplinary, historically organized study of American perceptions of and attitudes towards the human body in a variety of media, ranging from medical and legal documents to poetry and novels, the visual arts, film, and dance. Among the topics to be discussed are the physical performance of gender; the social construction of the ideal male and female body; health reform movements; athletic achievement as an instrumentalization of the body; commercialization of physical beauty in the fitness and fashion industries; eating disorders as cultural phenomena; the interminable abortion controversy; the equally interminable conflict over pornography and the limits of free speech; and adaptations to the possibility of serious illness and to the certainty of death.

Limited to 25 students. Omitted 2015-16. Professor Couvares.

112. Sociocultural Anthropology. An examination of theory and method in social anthropology as applied in the analysis of specific societies. The course will focus on case studies of societies from different ethnographic areas.

Fall semester. Professor Fong.

114. The Evolution of Human Nature. (Offered as BIOL 114 and ANTH 114.) After consideration of the relevant principles of animal behavior, genetics, and population biology, it will be shown that extensions of the theory of natural selection—kin selection, reciprocal altruism, parent-offspring conflict, sexual selection, and parental manipulation of sex ratios—provide unifying explanations for the many kinds of social interactions found in nature, from those between groups, between individuals within groups and between genes within individuals. The emphasis throughout will be on the special physical, social and psychological adaptations that humans have evolved, including the instincts to create language and culture, conflict and cooperation within and between the sexes, moral emotions, the mating system and family, kinship and inheritance, reciprocity and exchange, cooking, long distance running, homicide, socioeconomic hierarchies, warfare, patriarchy, religions and religious beliefs, deceit and self-deception, systems of laws and justice and the production, performance and appreciation of art. Along the way, we will consider how misrepresentations of evolutionary theory have been used to support political and social ideologies and, more recently, to attack evolutionary theory itself as scientifically flawed and morally corrupt. This is a reading and writing course in science: no exams or quizzes, and the assigned work consists of two problem sets and several essays. Two 90-minute lectures per week.

Spring semester. Professor Emeritus Zimmerman.

200. Anthropology and China. (Offered as ANTH 200 and ASLC 200) In what ways are the experiences and perspectives of various kinds of people in various kinds

of situations in contemporary China different from those of their counterparts in other places and times, and in what ways are they similar? What accounts for these similarities and differences? How can anthropology help us understand China? What can the study of China contribute to our understandings of the issues, processes, and systems that anthropologists study worldwide? This course will help students answer these questions by reading, discussing, and writing about recent books and articles about China.

Limited to 25 students. Omitted 2015-16. Professor Fong.

210. Anthropology of Sexuality. (Offered as SWAG 210 and ANTH 210.) This course draws on anthropological literature to study the socio-cultural making of human sexuality and its variations. We will critically examine theories of sexuality as a domain of human experience and locate sexual acts, desires and relations in particular historical and cultural contexts. The course offers analytical tools to understand and evaluate different methods and approaches to the study of human sexuality. We will examine the relation of sex to kinship/family, to reproduction and to romance. As we read about the bodily experience of sexual pleasure, we will explore how sexual taboos, norms and morality develop in various cultures and why sex acquires explosive political dimensions during certain historical periods. The course will explore the gendered and racial dimensions of human sexual experience in the context of class, nation and empire. How do class divisions produce different sexual cultures? What economies of sex are involved in sex work, marriage and immigration? What has been the role of sexuality in projects of nation building and in colonial encounters? When, where and how did sexuality become a matter of identity? In addition to a focus on contemporary ethnographic studies of sexuality in various parts of the world, we will read theoretical and historical texts that have been influential in shaping the anthropological approaches to sexuality. We will also briefly address scientific theories of sexuality. Two meetings per week.

Fall semester. Professor Sadjadi.

220. Collecting the Past: Art and Artifacts of the Ancient Americas. Early European explorers, modern travelers, collectors, curators, and archaeologists have contributed to the development of ancient Latin American collections in museums across the globe. This course traces the history of these collecting practices and uses recent case studies to demonstrate how museums negotiate—successfully and unsuccessfully—the competing interests of scholars, donors, local communities, and international law. Students will learn how archaeologists study a variety of artifact types within museum collections and will have the opportunity to conduct independent research projects using pre-Columbian pottery and textile collections from the Mead Museum at Amherst College.

Limited to 18 students. Omitted 2015-16. Five College Professor Klarich.

224. Archaeological Method, Theory and Practice. This course focuses on the theoretical foundations of archaeological research, the variety of methods available to analyze material culture, the interpretation of results, and ethical considerations of practicing archaeology in the United States and abroad. Course provides students with a solid foundation for evaluating and contextualizing current methodological and theoretical trends within archaeology. Case studies illustrate the diversity of archaeological thought, interdisciplinary approaches to studying material culture, and innovative directions in the field of anthropological archaeology. Discussions of practice will address the roles and responsibilities of archaeologists in heritage management, museum development, and community outreach.

Spring semester. Five College Professor Klarich.

226. African Cultures and Societies. (Offered as ANTH 226 and BLST 216 [A].) This course explores the cultural meaning of indigenous African institutions and societies. Through the use of ethnographies, novels and films, we will investigate the topics of kinship, religion, social organization, colonialism, ethnicity, nationalism and neocolonialism. The principal objective is to give students an understanding of African society that will enable them better to comprehend current issues and problems confronting African peoples and nations.

Limited to 50 students. Omitted 2015-16. Professor Goheen.

230. Ethnographic Methods. How does one collect, analyze, and write about ethnographic data? What kinds of claims can one make based on this kind of data, and what kinds of claims can one not make? What kinds of research questions are best answered with ethnographic research? What kinds of theoretical contributions can be made with answers to such research questions? Which specific research methods are best for answering which research questions? What are the epistemological and ethical implications of particular methods?

This course will teach students to answer these questions by providing a survey of various ethnographic research methods (focusing primarily on interviews and participant observation) and walking students through the process of formulating a research question, selecting the kinds of research participants and research methods that can answer that research question, analyzing data, finding the proper fit between epistemologies, theories, methods, and data, writing an academic paper based on findings from that data, and presenting the findings to the class.

Requisite: ANTH 112. Not open to first-year students. Admission with consent of the instructor. Limited to 15 students. Omitted 2015-16. Professor Fong.

231. Religions of Latin America. (Offered as RELI 131 and ANTH 231.) This course provides an overview of religious traditions in Latin America with an emphasis on how colonialism, migration, missionary activities, and social and political movements have contributed to religious change in the region. The beginning of the course will focus on the religious history of Latin America. Topics to be considered include pre-Columbian religion, the Conquest, colonial Catholicism, church and state, religious syncretism, anti-clericalism in the nineteenth century, and the arrival of Protestant missionaries in the early twentieth century. The remainder of the course will be devoted to contemporary religious life. Particular attention will be paid to the entanglements between religious traditions and other social forces: women's movements, revolution, neoliberalism, and the political mobilization of indigenous peoples and Latin Americans of African descent. The final weeks of the course will examine Latina/o religions in the United States.

Fall semester. Visiting Lecturer Girard.

241. Visual Anthropology. (Offered as ANTH 241 and FAMS 378.) This course will explore and evaluate various visual genres, including photography, ethnographic film and museum presentation as modes of anthropological analysis—as media of communication facilitating cross-cultural understanding. Among the topics to be examined are the ethics of observation, the politics of artifact collection and display, the dilemma of representing non-Western “others” through Western media, and the challenge of interpreting indigenously produced visual depictions of “self” and “other.”

Requisite: ANTH 110. Limited to 30 students. Spring semester. Professor Gewertz.

245. Medical Anthropology. The aim of this course is to introduce the ways that medical anthropologists understand illness, suffering, and healing as taking shape amidst a complex interplay of biological, psychological, social, political-economic,

and environmental processes. The course is designed to engage a broad range of medical anthropology topics, theoretical approaches, and research techniques by examining case studies concerned with such issues as chronic illness and social suffering, ritual and religious forms of healing, illness and inequality, medicalization, the global AIDS crisis, the social life of new medical technologies, and the politics of global health and humanitarian intervention. A basic premise of the course is that an understanding of illness, health, and the body requires an understanding of the contexts in which they are experienced, contexts contingently shaped by interwoven processes of local, national, and global significance. Particular emphasis will thus be placed on ethnographic approaches to the lived context in which illness and other forms of suffering are experienced, narrated, and addressed. Our focus will be comparative, treating illness, suffering, and healing in a range of societies and settings—from Haiti to China, from urban Brazil to rural Nepal, from the townships of South Africa to genetic labs in the United States.

Limited to 30 students. Spring semester. Professor C. Dole.

251. Anthropology of Natural Wealth. From diamonds and bananas to coca and coal, natural wealth as commodities have shaped the way we think of global connections from early colonial encounters to the present. They are signs of the legacies of colonial exploitation as well as the seemingly infinite reach of global capital. Yet, anthropology of the politics around these commodities—that is, a critical understanding of the places of their production, extraction and exchange, along with the people whose lives are intimately tied to these processes—has also brought to the fore the provocative and often unpredictable ways in which the politics of natural resources has generated new forms of resistances, cultural practices and social worlds. They are pivots around which nations are being imagined, states are being legitimated, and nature itself is being re-defined. This course will examine anthropological literature on the politics and practices around natural wealth. Drawing on examples from varied cultural contexts, such as the petroleum boom in Nigeria, the occult practices of tin miners in Colombia, coffee-drinking in American households, or the coal mining communities in South Africa, among others, this course aims to understand the social and political lives of natural resources and how they help us to conceptually approach colonialism, capitalism and globalization.

Limited to 30 students. Omitted 2015-16. Professor Chowdhury.

253. Muslim Lives in South Asia. (Offered as ANTH 253 and ASLC 270 [SA].) This course is a survey of foundational and contemporary writing on Muslim cultures across South Asia. The approach here is anthropological, in the sense that the course focuses on material that situates Islamic thought in the making of everyday practices, imaginations, and ideologies of a very large and varied group of people. While India hosts the second largest population of Muslims in the world, Pakistan and Bangladesh, respectively, are two of the world's largest Muslim-majority nation-states. This course will aim to capture some of the richness of the textual and vernacular traditions that constitute what is known as South Asian Islam and the lived experiences of Muslims. Without relegating Muslims to a minority status and therefore targets of communal violence, or approaching Islam in South Asia only at the level of the syncretic, this course aims to understand the interface of traveling texts and indigenous traditions that is integral to the making of its diverse Muslim cultures. In doing so, the course will by necessity discuss topics of subjectivity, law, gender, community, secularism, and modernity that continue to raise important theoretical questions within the discipline of anthropology.

Some prior knowledge of Islam or Muslim societies may be helpful. Limited to 25 students. Omitted 2015-16. Professor Chowdhury.

255. Public Culture in South Asia. (Offered as ANTH 255 and ASLC 255) This course on South Asian public culture starts from the premise that modernity today is a global experience. Most societies today possess the means to produce local versions of the modern, as Arjun Appadurai and Carol Breckenridge have argued. In this course, we will collectively approach mass culture in South Asia—a staggeringly complex cultural entity—with an eye towards understanding emergent forms of subjectivity, agency, pleasure, and embodied experience. While rethinking the predominantly European notions of publicity, we will study how popular culture in South Asia reflects the intersecting processes of nationalism, globalization, and economic liberalization. Our focus will be on the interface of media and modernity, and in so doing, on the complex negotiations between cultural producers and consumers. We will discuss film, advertising, spatial politics, and popular art to make sense of the region's postcolonial public life.

Limited to 25 student. Omitted 2015-16. Professor Chowdhury.

310. Culture, Affect, and Psychiatry. This seminar draws on readings from medical and psychological anthropology, cultural psychiatry, and science studies to examine mental health and illness as a set of subjective experiences, social processes, and objects of knowledge and intervention. The course invites students to think through the complex relationships between categories of psychiatric knowledge, techniques of clinical practice, and the subjectivities of persons living with mental illness. The course will take up such questions as: Does mental illness vary across social, cultural, and historical contexts? How does the language of psychopathology, and the clinical setting of its use, affect people's experience of psychological and emotional suffering? What novel forms of care, as well as neglect, have emerged with the "pharmaceuticalization" of psychiatry? How does contemporary psychiatry articulate a distinctive relationship between affect and power? These questions, among others, will be examined through richly contextualized ethnographic and historical writings, literary accounts, clinical studies, and films. The course will emphasize a comparative approach, as it explores the ways that anthropologists have struggled to examine mental illness and mental health in a cross-cultural perspective.

Limited to 25 students. Omitted 2015-16. Professor C. Dole.

317. Researching China. (Offered as ANTH 317 and ASLC 317 [C].) This course teaches students how to design research projects, collect data, and analyze data about people in China. Students will read about and discuss previous findings from the instructor's longitudinal project about Chinese only-children and their families, and findings from comparable projects in China and elsewhere, as well as help to design new interview and survey questions for research participants to answer in the future. In addition, students with statistical analysis skills can analyze English-language survey data; students with Chinese language skills can translate and analyze Chinese-language interview questions and responses; students who have taken or are currently taking at least one course about anthropology, sociology, economics, psychology, or China can analyze the relevant English-language scholarly literature in the field(s) with which they are most familiar. Course assignments will be tailored to the interests, skills, and academic background of each student, so first-year students, sophomores, and students with no Chinese language skills or statistical analysis skills are welcome and just as likely to succeed as juniors, seniors, and students with Chinese language or statistical analysis skills. Each student will work only on assignments suitable for his/her current skills and interests, but also read the work of other students with different skills, interests, and disciplinary knowledge and participate in discussions of their work, so all students will learn about the many different kinds of skills, disciplines, and research methods that can help them gain a better understanding of China.

Limited to 20 students. Admission with the consent of the instructor. Omitted 2015-16. Professor Fong.

318. Chinese Childrearing. (Offered as ANTH 318 and ASLC 318 [C].) This course examines Chinese childrearing, focusing primarily on childrearing in mainland China. We will look at differences as well as similarities between childrearing in Chinese families of different socioeconomic status within China, as well as between childrearing in mainland China and in childrearing in Chinese and non-Chinese families worldwide. We will also look at dominant discourses within and outside of China about the nature of Chinese childrearing and ask about relationships between those discourses and the experiences of Chinese families. Students will work together to conduct original research about childrearing in China, drawing on data from the instructor's research projects. Students with statistical analysis skills will analyze English-language survey data; students with advanced Chinese language skills will translate and analyze Chinese-language interview questions and responses; and students who have taken or are currently taking at least one course about anthropology, sociology, economics, psychology, or China will analyze the English-language scholarly literature about Chinese childrearing in the field(s) with which they are most familiar. Course assignments will be tailored to the interests, skills, and academic background of each student, so first-years, sophomores, and students with no Chinese language skills or statistical analysis skills are welcome and just as likely to succeed as juniors, seniors, and students with Chinese language or statistical analysis skills.

Limited to 20 students. Admission with consent of the instructor. Fall semester. Professor Fong.

323. History of Anthropological Theory. A general survey of writings that have played a leading role in shaping the modern fields of cultural and social anthropology. Beginning with a discussion of the impact of Darwin and the discoveries at Brixham Cave on mid-nineteenth century anthropology, the course surveys the theories of the late-nineteenth-century cultural evolutionists. It then turns to the role played by Franz Boas and his students and others in the advent and later development of cultural anthropology in the U.S. Readings of Durkheim and Mauss will provide the foundation for a discussion of the development of British social anthropology, French structuralism, and Bourdieu's theory of social practice. The course will conclude with a discussion of recent controversies concerning the work of a key theorist in the anthropological tradition.

Fall semester. Professor Gewertz.

324. Money: Cultural Encounters. Anthropologists have long been active in making sense of the numerous ways in which people attach meanings, desires, and hierarchical worth to material objects and economic processes. This course will explore a core topic in this discussion: money. Focusing on ethnographic examples across scales of exchange (e.g., from colonization to household budgeting), the course will re-examine the classic social theoretical argument that money alienates and abstracts social relations. We will consider money's link to various aspects of moral and epistemic calculation, and ultimately show that not all money is equal or interchangeable. Neither is it an acultural entity. As a corollary to our discussion of money, we will address the over-theorized though elusive analytic of value to make sense of cultural difference when seen through the prism of money.

Limited to 20 students. Omitted 2015-16. Professor Chowdhury.

330. Writing about China. (Offered as ANTH 330 and ASLC 330) This course teaches students how to write academic papers about China. We will pay attention both to specific elements of writing, such as how to use academic language and cita-

tions clearly and appropriately, and to broader issues such as those of how to support claims with evidence; how to use findings from data to engage with arguments presented in the previous scholarship; how to explain why writing about issues concerning a particular Chinese population can expand understandings of similar issues worldwide; how to help readers who may not know much about Chinese language or society understand the meaning and significance of Chinese terms, concepts, and assumptions that may be different from comparable terms, concepts, and assumptions in the English language and Western scholarship; and how to find gaps in the existing scholarship and fill these gaps with findings from interview and survey data from the instructor's longitudinal study of Chinese families. Students who have taken at least one statistics course can work with English-language survey data; students with Chinese language skills can work with Chinese-language interview data; students who have taken or are currently taking at least one other course about anthropology, sociology, and/or economics can work with relevant English-language scholarly literature in the field(s) in which they have previously or are currently taking classes, and students with more than one of these qualifications can either focus on one kind of work or combine or alternate between them, in accordance with their preferences. Students will collaborate on projects, complementing and learning from each other. Assignments will be tailored to the interests, skills, and academic background of each student, so first-year students, sophomores, and students with no Chinese language skills or statistical analysis skills are welcome and just as likely to succeed as juniors, seniors, and students with Chinese language or statistical analysis skills.

Admission with consent of the instructor. Limited to 20 students. Omitted 2015-16. Professor Fong.

331. Anthropology and the Middle East. (Offered as ANTH 331 and ASLC 341 [WA].) In an era where "terrorism" has eclipsed the nuclear fears of the Cold War and become associated with a radicalism that is portrayed as at once militant, anti-Western, and bound to a particular region (the Middle East) and religion (Islam), the task of this seminar—to examine the everyday realities of people living throughout the Middle East—has become all the more critical. Beginning with an historical eye toward the ways that the "West" has discovered, translated, and written about the "Orient," this seminar will use anthropological readings, documentary film, and literary accounts to consider a range of perspectives on the region commonly referred to as the Middle East. Rather than attempting a survey of the entire region, the course will take a thematic approach and explore such topics as: Islam and secularism, colonialism and postcoloniality, gender and political mobilization, media and globalization, and the politics and ethics of nation building. As an anthropology course, the class will take up these themes through richly contextualized accounts of life within the region. While it is recognized that the Middle East is incredibly heterogeneous, particular attention will be given to the influence and role of Islam. By the end of the seminar, students will have gained a broad understanding of some of the most pressing issues faced within the area, while at the same time grappling with advanced theoretical readings. No previous knowledge of the Middle East is assumed.

Limited to 25 students. Fall semester. Professor C. Dole.

332. Topics in Contemporary Anthropology. This seminar will examine contemporary issues in anthropology. Topics will vary from year to year but might, for instance, include anthropological and ethnographic engagements with postcolonialism, the politics of development, neoliberalism and "anti-globalization" activism, militarism, poverty and the politics of survival, institutions of confinement

and care, as well as the writing of grants as a prerequisite for the writing of culture in ethnographies.

Limited to 20 students. Spring semester. Professor C. Dole.

335. Gender: An Anthropological Perspective. (Offered as ANTH 225 and SWAG 335.) This seminar provides an analysis of male-female relationships from a cross-cultural perspective, focusing upon the ways in which cultural factors modify and exaggerate the biological differences between men and women. Consideration will be given to the positions of men and women in the evolution of society, and in different contemporary social, political, and economic systems, including those of the industrialized nations.

Limited to 20 students. Spring semester. Professor Gewertz.

338. Healing: Meaning, Performance, and Power. Moving through a variety of therapeutic settings and interventions (from the doctor's office, to the laying on of hands, to national rituals of collective mourning), this seminar will consider what it means to heal and be healed. Building on anthropological theories of healing and ritual, the course will explore a range of approaches to conceptualizing therapeutic efficacy—the persistent question of how and why different forms of healing work. These approaches will consider the therapeutic potential adhering within such themes and processes as meaning, performance, narrative, persuasion, embodiment, fantasy, mimesis, and alterity. The course will also take up idioms of healing as they are employed politically—taking healing both as a politicized process of personal transformation and a collective process working at the level of the body politic.

Limited to 20 students. Omitted 2015-16. Professor C. Dole.

339. The Anthropology of Food. Because food is necessary to sustain biological life, its production and provision occupy humans everywhere. Due to this essential importance, food also operates to create and symbolize collective life. This seminar will examine the social and cultural significance of food. Topics to be discussed include: the evolution of human food systems, the social and cultural relationships between food production and human reproduction, the development of women's association with the domestic sphere, the meaning and experience of eating disorders, and the connection among ethnic cuisines, nationalist movements and social classes.

Limited to 25 students. Fall semester. Professor Gewertz.

343. Economic Anthropology and Social Theory. This course will look at the relationship between economy and society through a critical examination of Marx with particular emphasis on pre-capitalist economies. The more recent work of French structural Marxists and neo-Marxists, and the substantivist-formalist debate in economic anthropology will also be discussed. The course will develop an anthropological perspective by looking at such "economic facts" as production, exchange systems, land tenure, marriage transactions, big men and chiefs, state formation, peasant economy, and social change in the modern world.

Limited to 25 students. First-year and sophomore students must have consent of the instructor. Fall semester. Professor Goheen.

350. Phenomenological Approaches for Anthropology. What does it mean to take a phenomenological approach in anthropology? In this class, we will examine a series of ethnographies that seek to describe and theorize lived experience in various ways, with particular attention to sensory perception, subjectivity, and intersubjectivity. We will also look into the philosophical tracts that inspire such work, as well as the historical contexts in which they arise. Topics to be explored include: caregiving and healing; violence and humanitarian aid; aging, dying, and death;

religious experience; emotion; and embodiment. Students will have a chance to conduct their own phenomenologically-oriented fieldwork, and develop a substantial bibliography of sources to inform this and future projects.

Limited to 15 student. Omitted 2015-16.

375. Subaltern Studies: History from Below. (Offered as HIST 375 [AS], ANTH 375 and ASLC 375 [SA].) This course explores the intervention made by the Subaltern Studies Collective in the discipline of history-writing, particularly in the context of South Asia. Dissatisfied that previous histories of Indian nationalism were all in some sense “elitist,” this group of historians, anthropologists, and literary theorists sought to investigate how various marginalized communities—women, workers, peasants, *adivasis*—contributed in their own terms to the making of modern South Asia. Their project thus engaged broader methodological questions and problems about how to write histories of the marginal. Combining theoretical statements with selections from the 12-volume series as well as individual monographs, our readings and discussion will chart the overall trajectory of Subaltern Studies from its initial moorings in the works of the Italian Marxian theorist Antonio Gramsci, to its later grounding in the critique of colonial discourse. The objective is to understand how this school of history-writing transformed the understanding of modern South Asian history. Our discussion will engage with the critiques and debates generated in response to the project and the life of the analytical category, “subalternity,” outside South Asia. Two class meetings per week.

Omitted 2015-16. Professors Sen and Chowdhury.

420. The Social Life of Catastrophe. “Disaster” and “catastrophe” are themes that have long hovered on the margins of anthropology, appearing frequently as oblique warnings of irreversible cultural and linguistic loss. Anthropologists have more recently embraced these terms with new urgency as disasters have come to attract unprecedented attention on a global scale and “disaster” has emerged as an essential idiom for conceptualizing life and survival in the contemporary world. This course sets out to critically engage disaster and catastrophe as conceptual challenges and, through this engagement, examine the distinctive intertwining of political, scientific, and affective processes that one finds in settings marked by large-scale destruction. While the term “natural disaster” would seem to suggest that catastrophic events pay no heed to such human concerns as race, class, and gender, how do we explain the ways that disasters tend to have the most destructive effect on those furthest from the centers of political and economic power? How is it that humanitarianism has taken hold as such a compelling mode of contemporary politics? What does it mean for “communities” to recover from catastrophe, and why do these social projects of recovery inevitably involve—if not expressly target—the “healing” of memories? These questions, among others, will be explored through the reading of richly contextualized accounts of specific events and actual lives.

Limited to 20 students. Omitted 2015-16. Professor Dole.

431. Istanbul. (Offered as HIST 494 [ME], ANTH 431, and ASLC 494.) At different points in its nearly 2000-year history, the city now known as Istanbul has been the capital of the Roman, Byzantine, and Ottoman empires. In 2010, Istanbul was selected as the “Cultural Capital of Europe.” Over this long history, millions of people and multiple communities have called Istanbul their home—each shaping the city with distinct visions of the past and longings for the future. As innumerable identities (communal, religious, national, ethnic) have been both claimed and erased to serve a variety of political, economic, and social ideologies over millennia, Istanbul stands today as a city where the meanings of space and place are contested like few others. This seminar explores the connections between contemporary politics and society in Turkey through the contested histories of space and place-making in

Istanbul, with special attention to the varied historical legacy of architecture of the city. This is a research seminar and a Global Classroom course. One class meeting per week.

Limited to 12 students. Preference to junior and senior majors. Omitted 2015-16. Professors Dole and Ringer.

Part of the Global Classroom Project. The Global Classroom Project uses videoconferencing technology to connect Amherst classes with courses/students outside the United States.

442. Madness and Politics. This seminar will consider the anthropological, psychological, and political significance of “limit” experience(s). While such forms of experience—such as psychosis, trauma, possession, and torture—are commonly regarded as radical exceptions, existing in a place “beyond” culture and language, this course examines the ways that they can play a constitutive role in shaping everyday subjective experience and social life. Of particular interest in this seminar will be the significance of “limit” experience for understanding what it means to be a subject, the relationship between mental disorder and social-political order, the position of injury and suffering in contemporary formulations of truth and freedom, and anthropological approaches to political power conceived in psychological and social terms. Rather than making a sustained argument, the course will involve open-ended discussions regarding theories of subjectivity as they appear in ethnographic studies of psychiatry, pharmaceuticals, the biosciences, political violence, religious experience, and institutions of confinement and care.

Limited to 20 students. Omitted 2015-16. Professor C. Dole.

490. Special Topics. Independent Reading Courses. A full course.

Fall and spring semesters. The Department.

490H. Special Topics. Independent Reading Courses. A half course.

Fall and spring semesters. The Department.

498. Senior Departmental Honors. Fall semester.

499. Senior Departmental Honors. Spring semester.

Sociology

112. Self and Society: An Introduction to Sociology. Sociology is built on the premise that human beings are crucially shaped by the associations each person has with others. These associations range from small, intimate groups like the family to vast, impersonal groupings like a metropolis. In this course we will follow the major implications of this way of understanding humans and their behavior. The topics we will explore include: how group expectations shape individual behavior; how variations in the size, structure, and cohesion of groups help account for differences in individual behavior as well as differences in the patterns of interaction between groups; how groups, including societies as a whole, reproduce themselves; and why societies change. As a supplement to readings and lectures, students will be able to use original social survey data to explore first-hand some of the research techniques sociologists commonly use to explore the dynamics of social life.

Limited to 35 students. Fall semester. Professor Lembo.

225. Reproducing Social Order: Prisons, Schools, and the Military. This course examines U.S. prisons, schools and the military, as institutions of social reproduction, in historical and comparative perspective. This lens allows for exploration of broad questions regarding the role of the state in society and persistent contradictions of democracy and opportunity vs. coercion and constraint. Specific questions on which the course centers are: How do social inequalities condition the relation-

ship between individuals, institutions, the market and the state? How does privatization affect the mission, activity and future of these institutions? What role do prisons, schools and the military play in reproducing social order on the national and international stage? Readings will consist of sociological perspectives on such questions as well as historical accounts and political texts documenting contests over these institutions and their functions.

Limited to 25 students. Omitted 2015-16. Professor Holleman.

226. Footprints on the Earth: The Environmental Consequences of Modernity. As a basis for understanding current global ecological crises, this course marries natural and social history as well as ecological and social science of the human society/environment nexus. We will study the anthropogenic drivers of environmental change in historical perspective. The new and greater scale of environmental degradation made possible by industrialization and the globalizing tendencies of the modern economic system will receive special attention as these continue to be central factors promoting ecological change. Course readings include classical social theory as well as current perspectives on the relationship between modern human society and the broader environment of which we are a part.

Limited to 25 students. Omitted 2015-16. Professor Holleman.

230. Economy, Society and Change in East Asia. (Offered as SOCI 230 and ASLC 230.) East Asia has been booming, economically—first Japan, then Korea and Taiwan, and now China. In this course, we will study both what made the economic boom in these countries possible and what social issues have arisen in each country because of the particular social system that arose through its process of economic development. In particular, we will consider patterns of social inequality. In the case of Japan and Korea, we will focus on understanding important inequality patterns that arose during the economic development in the 1970s and 1980s and their enduring effect on current society, such as youth unemployment and gender inequality. As for China, we will study how the rapid economic development generated social inequalities (such as glaring income inequality and urban-rural inequality) different from those observed in Japan and Korea. Through the readings and class discussions, students will learn about the lives of people who live in these East Asian societies: How are the societies organized? What are the critical social issues in these countries? How are these societies both similar and different?

Limited to 20 students. Spring semester. Professor Mun.

234. Social Class. This course will consider various ways that class matters in the United States. Historical accounts will be used in conjunction with sociological theories to discuss the formation of classes, including the formation of discourses and myths of class, in American society. Class will then serve as a lens to examine the origins and characteristics of social stratification and inequality in the U.S. The bulk of the course will focus on more contemporary issues of class formation, class structure, class relations, and class culture, paying particular attention to how social class is actually lived out in American culture. Emphasis will be placed on the role class plays in the formation of identity and the ways class cultures give coherence to daily life. In this regard, the following will figure importantly in the course: the formation of upper class culture and the role it plays in the reproduction of power and privilege; the formation of working class culture and the role it plays in leading people to both accept and challenge class power and privilege; the formation of the professional middle class and the importance that status anxiety carries for those who compose it. Wherever possible, attention will be paid to the intersection of class relations and practices with those of other social characteristics, such as race, gender and ethnicity. The course will use sociological and anthropological

studies, literature, autobiographies, and films, among other kinds of accounts, to discuss these issues.

Limited to 30 students. Spring semester. Professor Lembo.

235. Latino Pop Culture. (Offered as SPAN 235 and SOCI 235.) This course will explore how pop cultural phenomena by and about Latinos creatively texture four decades of social and historical change that inform the U.S. Latino experience: from TV shows, films, performance art, food, music, comic books, web and digital media. We will read, view, hear, and smell—critically *consume*—all variety of popular cultural phenomena as it interfaces with everyday lives, unique traditions, and representations of the very varied ethnic make-up of Latinos residing in the U.S. We will contextualize and assess key critical interpretations, perspectives, development and debates in Latino popular cultural studies. We will also consider the importance of historical period and region in the making and consuming of Latino culture, specific techniques used in giving shape to the respective pop cultural forms, and offer accessible content analysis. Core themes and topics that will be addressed include: Industry vs. art, globalization, representation, identity, reception and production. Through our shared inquiry we will sharpen our critical thinking about the challenges and the prospects reflected by Latino popular culture. The course will cover ongoing theories, discussions and debates. We will also learn to examine Latino pop culture within the broader perspectives of the study of global popular culture. We will learn a variety of approaches and methods for studying a vast array of Latino pop cultural artifacts, and we will develop our own approach and method in response to the primary materials critically consumed. In acquiring the tools for analyzing popular culture by and about Latinos students we will learn of the social, historical, and cultural significance of Latinos in the U.S. Among materials covered will be episodes of TV shows such as *LA Ink*, *Cristela*, and *Jane the Virgin*. We will likely view films such as Cheech Marin's *Born in East L.A.* (1987), Allison Anders' *Mi Vida Loca* (1993), Darnelle Martin's *I Like It Like That* (1994), Gregory Nava's *Mi Familia* (1995), Karyn Kusama's *Girlfight* (2000), Patricia Cardoso's *Real Women Have Curves* (2002), Sergio Arau's *A Day Without a Mexican* (2004), Robert Rodriguez's *Machete* (2010), and Aurora Guerrero's *Mosquita y Mari* (2012). We will likely read comics by Los Bros Hernandez, Rhode Montijo, and Jules Rivera. We will likely view performances by *La Pocha Nostra*, *Culture Clash*, and *Carmelita Tropicana*. We will likely listen to music by Ozomatli and Nortec. Among the secondary readings will be chapters from Aldama's *Latinos and Narrative Media: Participation and Portrayal*, Your Brain on Latino Comics, and *The Cinema of Robert Rodriguez*. We will read sections from Aldama's and Stavans's *¡Muy Pop! Conversations on Latino Popular Culture*. Finally, we will read sections from Gustavo Arellano's *Taco Nation*.

Fall semester. Professor Aldama.

237. Gender and Work. (Offered as SOCI 237 and SWAG 237.) How has the rise of working women complicated modern workplaces and the idea of work? One challenge is how to value women's work fairly. One index of this challenge is that in workplaces across the world, women earn significantly less than men and are underrepresented in high status positions. What explains such gender gaps in the workplace? Taking an empirical, social-science perspective, this course will discuss three main aspects of gender and work. First, we will cover major theories of gender inequality, such as psychological stereotyping, social exclusion, structural barriers, and gendered socialization. Second, in learning about the sociological mechanisms of inequality in the workplace, we will expand our discussion to women's work in the family and examine how the conflicts individuals face when trying to have both career and family influence women's lives. Finally, we will discuss the mixed

results of public policies proposed to reduce gender inequality and work-family incompatibilities and the possible reasons for those mixed results.

Limited to 20 students. Fall semester. Professor Mun.

243. Drugs and Society. This course examines the use and control of mood-altering drugs in the United States today. Specifically, we look at two important sets of issues: first, the increasing use of prescription drugs to deal with a growing range of human moods and thoughts; second, the ongoing “war” against drugs like marijuana, cocaine, and heroin. By juxtaposing these two, we will reflect on the contradictions of drug use and drug control in America. On the one hand, we take a more punitive approach to the control of currently illegal drugs like marijuana than any other western society. On the other hand, we use and encourage the use of prescriptions like antidepressants more than any other western society.

Limited to 35 students. Spring semester. Professor Himmelstein.

260. Latino Migration: Labor, Lifestyle and Legality. (Offered as AMST 260 and SOCI 260.) Whereas capital, culture, and commerce flow freely in contemporary capitalism, labor does not. Walls—physical, legal and cultural—aim to keep certain people in and “others” out. In this course we explore the sociological forces behind cross-border labor flows and the parallel reality of immigrant life. We focus specifically on the experience of Latinos in the United States. We pay special attention to the linkages between the demand and supply of Latino immigrant labor, social constructions of (il)legality, and the oft-overlooked privileged lifestyles that immigration supports. While this course has a deep theoretical rooting, we use daily immigrant life as the lens through which to explore migration.

Limited to 25 students. Spring semester. Professor Schmalzbauer.

302. Globalization, Inequality and Social Change. (Offered as AMST 302 and SOCI 302.) This course is an in-depth exploration of the increasing global interconnectedness of economic, political, and social processes, what many have come to call “globalization.” We begin by developing a sociological critique of the relationship between inequality, post-World War II global capitalism, and the neoliberal ideology that underlies it. We do this through study of the major institutions and actors that endorse and perpetuate global capitalism. We then explore case studies which critically examine how contemporary globalization is playing out in daily life via experiences of labor, consumption, family and community. We dedicate the last part of the course to investigating diverse examples of grassroots resistance to the current capitalist order. As we strive to achieve a complex analysis of globalization, we will be challenged to grapple seriously with issues of power and social justice and to reflect on our own social positions within an increasingly intricate global web. In accordance, we will focus throughout the course on how intersections of race, class, gender and citizenship influence the human experience of globalization.

Limited to 20 students. Fall semester. Professor Schmalzbauer.

305. Gender, Migration and Power: Latinos in the Americas. (Offered as AMST 305 and SOCI 305.) In this course we draw from sociology, anthropology, and geography to explore the gendered dynamics and experiences of Latino migration to the United States. We begin by situating gendered patterns of migration in the context of contemporary globalization and relating them to social constructions of gender. Next we look at experiences of settlement, analyzing the role of women’s and men’s networks in the process of migration, especially in terms of employment and survival strategies. We also analyze how specific contexts of reception influence the gender experience of settlement. For example, how does migration to rural areas differ from migration to traditional urban migration hubs, and how does gender influence that difference? We then look at Latino family formation, paying special

attention to the experiences of transnational mothers and fathers, those who have left children behind in their home countries in the process of migration. Finally, we explore the relationship between migration and sexuality.

Limited to 20 students. Omitted 2015-16. Professor Schmalzbauer.

315. Foundations of Sociological Theory. Sociology emerged as part of the intellectual response to the French and Industrial Revolutions. In various ways, the classic sociological thinkers sought to make sense of these changes and the kind of society that resulted from them. We shall begin by examining the social and intellectual context in which sociology developed and then turn to a close reading of the works of five important social thinkers: Marx, Tocqueville, Weber, Durkheim, and Freud. We shall attempt to identify the theoretical perspective of each thinker by posing several basic questions: According to each social thinker, what is the *general* nature of society, the individual, and the relationship between the two? What holds societies together? What pulls them apart? How does social change occur? What are the distinguishing features of modern Western society *in particular*? What distinctive dilemmas do individuals face in modern society? What are the prospects for human freedom and happiness? Although the five thinkers differ strikingly from each other, we shall also determine the extent to which they share a common “sociological consciousness.” *Required of sociology majors.*

Limited to 30 students. Fall semester. Professor Himmelstein.

316. Social Research. This course introduces students to the range of methods that sociologists use to understand humans as social beings. It explores the strengths and weaknesses of these methods. Students will design and execute an original research project. The course emphasizes the general logic of social inquiry and research design rather than narrowly defined techniques and statistical proofs. *Required of sociology majors.*

Requisite: ANTH/SOCI 110. Limited to 15 students. Spring semester. Professor Himmelstein.

324. Financial Crises and the Future of Democracy. Austerity measures promoted as a response to the deep global economic recession beginning in 2007 have resulted in protests around the globe. However, these are only the most recent series of measures that fall under the aegis of neoliberal reform. With much of the world’s population under 30 years old, neoliberalism has been a constant fact of life for many. This course looks at the historic rise and consequences of the neoliberal economic model as well as alternatives implemented by breakaway governments in the global South. We will study how the past 40 years of financialization, related debt crises, economic shock therapy and growing inequality fit into broader economic history and help explain current developments. We also will explore the challenge to neoliberalism posed by movements for greater economic democracy and equality from Rome and Cairo to Quito and New York.

Requisite: SOCI 112. Limited to 20 students. Admission with consent of the instructor. Omitted 2015-16. Professors Holleman and Mun.

326. Immigration and the New Latino Second Generation. (Offered as AMST 326 and SOCI 326.) This course focuses on Latino immigrant youth and the children of Latino immigrants who are coming of age in the contemporary United States, what social scientists have termed the “new second generation.” Currently this generation is the fastest growing demographic of children under 18 years of age. The majority of youth in the “new second generation” are Latino.

Drawing on sociological and anthropological texts, fiction and memoir, we will explore the social factors, historical legacies and policies that in large part shape the lived experiences of Latino youth. We begin by laying a historical and theoretic-

cal base for the course, exploring the notions of assimilation and transnationalism. We then move into an exploration of the intersecting contexts of inequality which contextualize daily life for the new second generation. Specifically we investigate how social class, race, gender, and “illegality” intersect with generation to shape the struggles, opportunities, identities and aspirations of Latino youth.

Requisite: Previous course(s) in Sociology, Anthropology, American Studies, Black Studies or Latin American History. Limited to 18 students. Fall semester. Professor Schmalzbauer.

334. Contours of a Colorblind Culture. (Offered as SOCI 334 and BLST 336 [US].) The passage of civil rights legislation in 1964 and 1965 was a defining moment in American race relations. By comparison to what preceded it, the post-civil rights era amounted to a great social transformation, leading many to assert ours is now a “colorblind” culture. This course will use the idea of colorblind culture to examine the changing role of race and racism in the contemporary United States. We will examine specific claims that United States culture is, or is not, colorblind, while exploring the social structural, institutional, and broader cultural factors that shape present-day race relations.

Requisite: SOCI 112 or equivalent. Open to juniors and seniors. Limited to 20 students. Spring semester. Professor Lembo.

337. Dilemmas of Diversity: The Case of Higher Education. In this course, we will focus on the diversification of higher education. We will pay particular attention to efforts made by selective liberal arts colleges and universities to open their doors to students disadvantaged by barriers of racial discrimination and excluded by the means of class privilege. We will critically interrogate the concept of diversity and its implementation, paying attention to both successes and problems. Among these problems is the gap between a diversity promised and a diversity delivered.

We will employ sociological theories and concepts to explore this gap, the dilemmas it presents, and the cultural strategies that have emerged in response to them. Situating contemporary efforts of selective colleges and universities to diversify in historical context, we will pay particular attention to broader transformation of racial and class discourse in the United States in the post civil rights era, including federal efforts to address discrimination, Supreme Court decisions regarding race-based admissions policy, changes in corporate personnel policies, the rise of “colorblind” rhetoric, growing economic inequality, and the expansion of neoliberal policies and practices in higher education today. Drawing on this context, we will assess the strengths and weakness of diversity initiatives that have been put into place, the patterns of cultural change occurring on campuses, and the role social difference can play in constructing alternatives to inclusive communities as we presently envision them.

Students will be encouraged to work collaboratively and will employ a variety of methods to document systematically the current state of diversity on their respective campuses.

Requisite: SOCI 112 or equivalent. Limited to 15 students. Fall semester. Professor Lembo.

341. Making Peace with the Planet: Environmental Movements and Ideas. In the last 20 years, climate change was acknowledged by every major scientific body in the world and, along with other environmental issues, put on the policy agenda of most national governments. Debates today are less over whether anthropogenic ecological change is happening and more over what should be done about it. In this course we explore the diversity of global movements and proposed environmental solutions that reflect the wide range of perspectives and interests behind these debates. Social inequalities both within and between countries condition what is at

stake in negotiations addressing ecological problems for communities and people occupying different social locations. Therefore, issues of environmental justice are highlighted as we study the achievements of environmental movements internationally as well as enduring challenges and controversies.

Limited to 20 students. Omitted 2015-16. Professor Holleman.

347. Sociology from the Margins. In this course we will examine texts that challenge the conventional wisdom of sociology, thereby enabling us to see foundational concerns of the discipline in new ways. These texts—some by sociologists, some not—will be used to explore such things as changing modes of social power, the cultural unconscious, commodity culture, normality and its transgressions, media technology and the social imaginary, as well as social identity and the self in ways unanticipated by mainstream sociological thought. Historical transitions from Fordism to flexible accumulation, the modern to the postmodern, the colonial to the postcolonial, the national to the transnational, and from the real to the virtual will figure importantly in course discussion.

Limited to 20 students. Omitted 2015-16. Professor Lembo.

350. Asian Capitalism: Historical and Contemporary Views. (Offered as SOCI 350 and ASLC 350.) Asian economic development has challenged many Western observers; one reason has to do with the fact that Asian economies rely on institutional arrangements that do not exist in Western economies. In this course, we will look at distinctive institutional arrangements in Asia and discuss how those arrangements emerged. We will also discuss on-going debates concerning the character of Asian capitalism. Specifically we will look at the history of capitalism in Asia, what capitalism in Asia looks like today, how capitalism in Asia is perceived before and after the Asian financial crisis, and how the perception of Asian capitalism has changed since the most recent financial crisis originating in the United States. This course will require weekly class meetings (2 hours) and small-group meetings prior to weekly class meetings.

Not open to first-year students. Recommended requisite: One previous course in Sociology. Enrollment requires attendance at the first class meeting. Limited to 20 students. Fall semester. Professor Mun.

353. Organizations and Inequality. This course examines organizational mechanisms of social inequality. For sociologists, life chances of individuals and groups are fundamentally determined by the socio-economic contexts in which they are embedded. In order to better understand the contexts, organizations scholars attend to organizational and institutional structures, such as the rise and decline of corporations, changes in industrial relations, and the relationship between law and organizations. In this course, we will identify important institutional and organizational structures of economic life and discuss how the structures shape life chances, inequalities, and opportunities. Specifically, we will study (1) structural bias against marginalized groups in work organizations, (2) inter-group power dynamics in workplaces, (3) corporate responses to state regulatory actions such as Affirmative Action, and (4) implications of the recent rise of self-regulation in the corporate world on social inequality. This course will require weekly class meetings (two and one-half hours) and small-group meetings prior to weekly class meetings.

Not open to first-year students. Limited to 20 students. Enrollment requires attendance at the first class meeting. Spring semester. Professor Mun.

390. Special Topics. Independent Reading Courses. A full course.
Fall and spring semesters. The Department.

490. Special Topics. Independent Reading Courses. A full course.
Fall and spring semesters. The Department.

498. **Senior Departmental Honors.** Fall semester.

499. **Senior Departmental Honors.** Spring semester.

RELATED COURSES

Myth, Ritual and Iconography in West Africa. See BLST 315.

ARCHITECTURAL STUDIES

Advisory Committee: Professors Courtright, Rosbottom, and K. Sweeney; Associate Professor Gilpin (Chair); Five College Associate Professor Long*; Five College Assistant Professor Arboleda; Five College Mellon Fellow Kolar.

Amherst College participates in the Five College Architectural Studies (FCAS) major with the unique requirements indicated below.

The FCAS major firmly places the study of architecture in the liberal arts by encompassing the history, theory, philosophy, design, and science of the built environment. The major draws on resources and faculty from a range of disciplines across the colleges, which include art history, cultural studies, history, literature, economics, urban studies, visual and media arts, gender studies, physics, sociology, and environmental studies. With the guidance of their Amherst FCAS advisor, Amherst students create an individualized course of study that may include, among others, sustainable design, urban planning, and architectural history, theory, and criticism.

An Amherst student wishing to pursue this major will meet with one of the faculty members on the College's Architectural Studies Advisory Committee to discuss his or her interests, intentions, and coursework options. Following this discussion, the student will submit a proposal that identifies a focus within the major, courses already taken, and those planned. This proposal must be approved by the College's Architectural Studies Advisory Committee, which will forward it to the Five College Architectural Studies (FCAS) review committee. In this manner, a student's major coursework decisions are discussed and vetted first by Amherst faculty and subsequently by Five College faculty in Architectural Studies to ensure that students will have appropriate preparation and a strong plan for the major.

Once the student's proposal has been approved, he or she will meet at least twice per semester with his or her Amherst faculty advisor to discuss continued progress in the major. Amherst students, preferably before senior year, will be required to take four foundational (normally 100 level) courses focused on architectural history and design, and five intermediate (normally 200 and 300 level) courses in which they develop their particular field of concentration. A senior thesis is required. Consequently, the Amherst FCAS major requires nine (9) courses plus two (2) thesis courses, for a total of eleven (11) courses. The student may choose to take a double senior thesis course (ARCH 499D) in the second semester of senior year, in which case the total number of courses required to complete the major becomes twelve (12). Before the second semester of junior year, the student must submit to his or her College advisor a significant research project (which may constitute a final project for a course taken) that demonstrates the ability to undertake rigorous research. This will constitute the comprehensive requirement for the major. Before the end of the junior year, the student will propose a senior thesis project and three potential advisors (two of whom must be Amherst faculty members) to the College's Archi-

*On leave 2015-16.

†On leave fall semester 2015-16.

tectural Studies Advisory Committee; an Amherst College thesis advisor will be designated.

102. Introduction to Architectural Studies. This course is an introduction to the many facets of architectural studies: the history, theory, and design of buildings, landscapes, and sites. We will survey the history of architecture from the earliest human dwellings to the present and expose students to diverse aspects of architectural theory, while also introducing the basic analytical skills of architectural representation. Starting with the earliest forms of human habitation and ending with issues of contemporary residences, we will study the style, purpose, and historical context of buildings, landscapes, and planning, including questions of climate change. We will conclude by considering the college campus as a place of habitation. Students will develop their skills of speaking and writing about architecture, while also learning basic design skills: the sketch, map, plan, elevation, materials study, landscape setting, and site. Design projects are based on effort and realization, not on proficiency. Two meetings a week, one in seminar format, and one in studio format.

Priority given to Architectural Studies majors and first-year students. Omitted 2015-16. Five College Professor Arboleda.

104. Housing, Urbanization, and Development. This course studies the theory, policy, and practice of low-income housing in marginalized communities. In particular, the class examines housing in the context of international development—the global project of reducing urban poverty through providing safe housing to those in need. We study central concepts in housing theory, key issues regarding low-income housing, different approaches for addressing these issues, and political debates around housing the poor. This is a thematic, comparative, and transnational course that uses specific case studies from all around the world. We study our subject through illustrated lectures, field trips, seminar discussions, documentary films, and studio design exercises. The latter will be interspersed throughout the semester.

Limited to 25 students. Priority to majors, then sophomores. Spring semester. Five College Professor Arboleda.

106. Sonic Architecture: Sound as Anthropogenic and Experiential Medium. (Offered as ARCH 106 and MUSI 107.) Sound—heard or otherwise perceived—influences human existence, how we interpret lived experience, how we understand places and events. Yet our awareness of sound varies individually and contextually. This course posits sound as a medium that can be constructed and environmentally transformed. How do spatial acoustics inform and affect us? How is sound intrinsic to individual and social experience?

Built environments and architectural forms embody structured acoustic dynamics, whether their particular sonics are design features or ephemeral artifacts of spatial constructs. Musical and engineered sound products directly engage the human activities of sound-making and consuming, often abstracted from specific spatial environments, yet substantially linked to sense of place through cultural context. From vibratory mechanics to conceptual design, we will examine the material and immaterial ramifications of sonic structures and the structuring of sounds, their human interactive potentials and experiential implications. An interdisciplinary range of texts, works, and concepts will drive our exploration and analysis of sound as an environmental constant and fundament to human experience.

Students will develop two projects: a concise research paper that initiates a literature review and poses a perspective on a theme related to course discussion, and a design proposal for a space, object, artwork/installation, experiment or music/sound composition that will be presented to the class. Two class meetings per week.

Fall semester. Five College Mellon Fellow Kolar.

135. Art and Architecture of Europe from 1400 to 1800. (Offered as ARHA 135, ARCH 135, and EUST 135.) This course is an introduction to painting, sculpture, and architecture of the early modern period. The goal of the course is to identify artistic innovations that characterize European art from the Renaissance to the French Revolution, and to situate the works of art historically, by examining the intellectual, political, religious, and social currents that contributed to their creation. In addition to tracing stylistic change within the oeuvre of individual artists and understanding its meaning, we will investigate the varied character of art, its interpretation, and its context in different regions, including Italy, France, Spain, Germany and the Netherlands.

Limited to 30 students. Fall and spring semesters. Professor Courtright.

203. Cityscapes: Imagining the European City. (Offered as EUST 203 and ARCH 203.) Cities, the largest human artifact, have been at the center of Europeans' relationships with nature, gods, and their own kind since their first appearance. With the advent of capitalist energy, the European city went through radical change. The resultant invention, re-invention and growth of major metropolises will be the subject of this course.

We will discuss histories and theories of the city and of the urban imagination in Europe since the eighteenth century. We will consider Paris, London, Berlin, Rome, and St. Petersburg, among others, and the counter-example of New York City. We will study examples of city planning and mapping, urban architecture, film and photography, painting, poetry, fiction, and urban theory. And, we may study Atget, Baudelaire, Benjamin, Calvino, Dickens, Joyce, Rilke, Truffaut, Zola, and others.

Questions addressed will include: To what extent do those who would "improve" a city take into account the intangible qualities of that city? How do the economics of capital compromise with the economics of living? How does the body-healthy and unhealthy-interact with the built environment? How and why does the imagination create an "invisible city" that rivals the "real" geo-political site? Two classes per week.

Limited to 25 students. Fall semester. Professor Rosbottom.

206. Auralized Architectures: Re-Sounding the Ancient Past. (Offered as ARCH 206 and MUSI 114) Enlivened with sound, ancient sites, structures, and musical instruments are given voice by archaeoacoustics research techniques. How can digital technologies enable us to engage these long-silent traces of past life? How might sonic re-constructions or "auralizations" be situated to communicate multiple interpretations of the distant past? How do sonic architectures relate to other archaeological evidence? We will examine such questions through cross-disciplinary readings and discussion of theories and methods commonly and uncommonly employed in archaeology and sound studies. Via computer laboratory and field exercises, we will explore how audio digital signal processing (DSP) techniques can be applied to questions of ancient humanity and musical archaeology. Comparative examples of local, present-day sonic dynamics of the built environment will additionally inform our inquiry. Three class meetings for 50, 50, and 90 minutes.

Limited to 12 students. Omitted 2015-16. Five College Mellon Fellow Kolar.

208. Architecture of Traditional Societies. This class takes an ethno-historical approach to the architecture of societies that are under-represented in canonical architectural theory. We study the architecture of traditional societies through two supplementary lenses. On the one hand we look at the Euro-American perspective, studying how this type of architecture has been represented in classical architectural literature. The second lens is ethnographic and looks at traditional building from a locally informed perspective. Added to the seminar discussions, this class

includes a visual analysis component. No previous architectural knowledge or special drafting skills required.

Limited to 22 students. Fall semester. Professor Arboleda.

216. Digital Constructions: Intermediate Architectural Design Studio. In this intermediate architectural design studio we will explore the intellectual and creative process of making and representing architectural space. The focus will be to explore the boundaries of architecture—physically and theoretically, historically and presently—through digital media. Our process will prompt us to dissect 20th-century European architectures and urban spaces and to explore their relationships to contemporary, global issues. The capstone of the course will be a significant design project (TBD) requiring rigorous studio practices, resulting in plans, sections, elevations and digital models. This course will introduce students to various digital diagramming, drawing, and modeling software, while challenging students to question the theoretical and practical implications of these interdisciplinary media processes. This course will combine lectures, reading, discussion, and extensive studio design.

Requisite: ARHA 111. Admission with consent of the instructor. Limited to 12 students. Fall and spring semesters. The Department.

220. Reinventing Tokyo: The Art, Literature, and Politics of Japan's Modern Capital. (Offered as ASLC 220 [J] and ARCH 220.) Tokyo is the political, cultural, and economic center of Japan, the largest urban conglomeration on the planet, holding 35 million people, fully one fifth of Japan's population. Since its founding 400 years ago, when a small fishing village became Edo, the castle headquarters of the Tokugawa shoguns, the city has been reinvented multiple times—as the birthplace of Japan's early modern urban bourgeois culture, imperial capital to a nation-state, center of modern consumer culture, postwar democratic exemplar, and postmodern metropolis. The course will focus on the portrayals of Tokyo and its reinventions in art, literature, and politics from the end of the Edo period to the present day. It will examine the changes that took place as the city modernized and Westernized in the Meiji era, became the center of modern urban life in Japan before the Second World War, and rebuilt itself as part of the country's economic miracle in the postwar era. As the largest human cultural creation in Japan, one that endured political upheavals, fires, earthquakes, fire-bombings and unbridled development, Tokyo has always been a complex subject. The course will use that complexity to consider how to analyze an urban environment that draws upon Japan's long history, yet which is also one of the most modern in Asia.

Preference to majors and students with an interest in urban studies. Limited to 25 students. Omitted 2015-16.

242. Material Culture of American Homes. (Offered as HIST 242 [US⁺], ARCH 242, and AHRA 133.) Using architecture, artifacts, visual evidence and documentary sources, the course examines social and cultural forces affecting the design and use of domestic architecture, home furnishings, and domestic technology in the eastern United States from 1600 to 1960. In addition to providing a survey of American domestic architecture, the course provides an introduction to the study of American material culture. Field trips to Historic Deerfield, Old Sturbridge Village, Hartford, Connecticut, and sites in Amherst form an integral part of the course. Two class meetings per week.

Limited to 25 students. Fall semester. Professor K. Sweeney.

355. Renaissance Illusions: Art, Matter, Spirit. (Offered as ARHA 354, ARCH 355, and EUST 355.) Artists such as Donatello, Fra Angelico, Botticelli, Leonardo, Raphael, Bramante, Michelangelo, Cellini and Titian, but also unknown artisans, con-

structed illusions imitating nature or offering profound spiritual connectedness, be it through the spatial grandeur of perspectival narratives on painted walls, in sculpture and the built environment, or through the expert crafting of precious materials for domestic and ritual objects. Art, artifacts, and architecture created for merchants, monks, princes and pontiffs in the urban centers of Florence, Rome, Venice, and Paris from the fourteenth through the sixteenth centuries range from the gravely restrained and intentionally simple and devout to the monumental, fantastically complex or blindingly splendid. Emphasis will be upon the way the form, materiality, and content of each type of art conveyed ideas concerning creativity, originality, and individuality, but also expressed ideals of devotion and civic virtue; how artists dealt with the revived legacy of antiquity to develop an original visual language; how art revealed attitudes toward the body and the spirit, expressed the relationship between nature, the imagination and art, and developed the rhetoric of genius; and how art and attitudes towards it changed over time.

Rather than taking the form of a survey, this course, based on lectures but regularly incorporating discussion, will examine selected works in depth and will analyze contemporary attitudes toward art of this period through study of the art and the primary sources concerning it.

Requisite: One course in ARHA, FAMS, or ARCH, or with permission of the instructor. Fall semester. Professor Courtright.

360. Performance. (Offered as GERM 360, ARCH 360, EUST 360 and FAMS 316.) What is performance? What constitutes an event? How can we address a phenomenon that has disappeared the moment we apprehend it? How does memory operate in our critical perception of an event? How does a body make meaning? These are a few of the questions we will explore in this course, as we discuss critical, theoretical, and compositional approaches in a broad range of multidisciplinary performance phenomena emerging from European—primarily German—culture in the twentieth century. We will focus on issues of performativity, composition, conceptualization, dramaturgy, identity construction, representation, space, gender, and dynamism. Readings of performance theory, performance studies, gender studies, and critical/cultural studies, as well as literary, philosophical, and architectural texts will accompany close examination of performance material. Students will develop performative projects in various media (video, performance, text, online) and deliver a number of critical oral and written presentations on various aspects of the course material and their own projects. Performance material will be experienced live when possible, and in text, video, audio, digital media and online form, drawn from selected works of Dada and Surrealism, Bauhaus, German Expressionism, the Theater of the Absurd, Tanztheater, and Contemporary Theater, Performance, Dance, Opera, New Media, and Performance Art. A number of films, including *Das Cabinet des Dr. Caligari*, Oskar Schlemmer's *Das Triadische Ballett*, Fernand Léger's *Ballet Mécanique*, and Kurt Jooss' *Der Grüne Tisch*, will be also screened. Conducted in English, with German majors required to do a substantial portion of the reading in German.

Omitted 2015-16. Professor Gilpin.

363. Traumatic Events. (Offered as ARCH 363, GERM 363, EUST 363, and FAMS 370.) How is memory constructed and represented? How is it possible to bear witness, and what exactly is involved? Who is authorized to testify, to whom, when? Whose story is it? Is it possible to tell "the story" of a traumatic event? What are the disorders of testimony, and how and where do they emerge? This course will observe the workings of trauma (the enactment and working-through of collective and individual symptoms of trauma), memory, and witnessing in various modes of everyday life. We will examine notions of catastrophe, disaster, accident,

and violence, and explore the possibilities and impossibilities of bearing witness in many forms of cultural production: in fiction, poetry, architecture, critical theory, oral and written testimonies, visual art, monuments, memorials, philosophy, science, cartoons, film, video, theater, television reportage, newspaper documentation, performance, online, and in our public and domestic spaces. We will study various representations of trauma, paying particular attention to events in Germany and Europe from the twentieth century, as well as to 9/11 and other recent international events. Material to be examined will be drawn from the work of Pina Bausch, Joseph Beuys, Christian Boltanski, Cathy Caruth, Paul Celan, Marguerite Duras, Peter Eisenman, Shoshana Felman, Florian Freund, Jochen Gerz, Geoffrey Hartman, Rebecca Horn, Marion Kant, Anselm Kiefer, Ruth Klüger, Dominick LaCapra, Claude Lanzmann, Dori Laub, Daniel Libeskind, W.G. Sebald, Art Spiegelman, Paul Virilio, Peter Weiss, Wim Wenders, Elie Wiesel, Christa Wolf, and others. Conducted in English with German majors required to do a substantial portion of the reading in German.

Omitted 2015-16. Professor Gilpin.

365. Making Memorials. (Offered as GERM 365 ARCH 365, and EUST 365.) This is a course about what happens to difficult memories: memories that are intensely personal, but made public, memories that belong to communities, but which become ideologically possessed by history, politics, or the media. How are memories processed into memorials? What constitutes a memorial? What gets included or excluded? How is memory performed in cultural objects, spaces, and institutions? What is the relationship between the politics of representation and memory? Who owns memory? Who is authorized to convey it? How does memory function? This course will explore the spaces in which memories are “preserved” and experienced. Our attention will focus on the transformation of private and public memories in works of architecture, performance, literature, and the visual arts primarily in Germany, Europe, and the United States. Preference given to German majors and European Studies majors, as well as to students interested in architecture/design, performance, the visual arts, interactive installation and/or the environment. Conducted in English, with German majors required to do a substantial portion of the reading in German.

Limited to 20 students. Fall semester. Professor Gilpin.

368. SPACE. (Offered as GERM 368, ARCH 368, EUST 368, and FAMS 368.) This research seminar will explore conceptions of space as they have informed and influenced thought and creativity in the fields of cultural studies, literature, architecture, urban studies, performance, and the visual, electronic, and time-based arts. Students will select and pursue a major semester-long research project early in the semester in consultation with the professor, and present their research in its various stages of development throughout the semester, in a variety of media formats (writing, performance, video, electronic art/interactive media, installation, online and networked events, architectural/design drawings/renderings), along with oral presentations of readings and other materials. Readings and visual materials will be drawn from the fields of literature and philosophy; from architectural, art, and film theory and history; from performance studies and performance theory; and from theories of technology and the natural and built environment. Emphasis on developing research, writing, and presentation skills is a core of this seminar.

Preference given to German majors and European Studies majors, as well as to students interested in architecture/design, performance, film/video, interactive installation, and/or the environment. Conducted in English. German majors will select a research project focused on a German Studies context, and will do a substantial portion of the readings in German.

Limited to 15 students. Enrollment requires attendance at the first class meeting. Omitted 2015-16. Professor Gilpin.

Part of the Global Classroom Project. The Global Classroom Project uses videoconferencing technology to connect Amherst classes with courses/students outside the United States.

375. The Poetics and Politics of Sustainable Architecture. This course interrogates the prevalent discourse of sustainability in architectural design literature, under the premise that “sustainability” is a politically-framed and context-dependent notion.

The main issue we explore is the often sidelined disconnect between the green design discourse vis-à-vis issues of poverty, migration, and modernization. On one side of this disconnect there is a green design imaginary—based on the idea that everybody, everywhere agrees with the global environmental agenda of natural preservation, greenhouse gas emission reductions, and alternative technologies. On the other side there are four billion people in the world living below the poverty line, and as they face socio-economic pressures, their interests are often at odds with the global ideals of sustainable design and development. If the global green imaginary celebrates exuberant forests, in the local experience the forests are viewed as wood for cooking.

By looking at canonical texts on green design, and analyzing these in light of current events and social science theory, we critically study how the sustainable design discourse relates to that disconnect. Topics include green building activism and so-called barefoot architecture, naturalism in architecture, and an ethno-architectural analysis of Third World villager experiences. We also study the discourse of green design and culture, the poetics and politics of intermediate technology, and, lastly, issues of “green colonialism” and the commodification of the sustainability discourse.

Limited to 20 students. Omitted 2015-16. Five College Professor Arboleda.

390. Special Topics. Fall and spring semesters. The Department.

490. Special Topics. Fall and spring semester.

498. Senior Departmental Honors. A full course. Fall semester.

499. Senior Departmental Honors. A full course. Spring semester.

499D. Senior Departmental Honors. A double course. Spring semester.

RELATED COURSES

Drawing I. See ARHA 111.

Arts of China. See ARHA 147.

Twenty-four Buildings. See ARHA 151.

Visual Culture of the Islamic World. See ARHA 152.

Sculpture I. See ARHA 214.

Drawing II. See ARHA 222.

Sculpture from the Human Figure: Subject, Symbol, Object, Presence. See ARHA 230.

From Edo to Tokyo: Japanese Art from 1600 to the Present. See ARHA 262.

Sculpture II. See ARHA 324.

Archaeology of Greece. See CLAS 134.

The Senses in Motion. See COLQ 237.

Calculus with Algebra. See MATH 105.

Calculus with Elementary Functions. See MATH 106.

Introduction to the Calculus. See MATH 111.

Energy. See PHYS 109.

Introductory Physics I: Mechanics and Wave Motion. See PHYS 116.

ART AND THE HISTORY OF ART

Professors Abiodun, Courtright, Keller, Kimball*, Morse*, Staller*, and R. Sweeney (Chair); Senior Resident Artists Garand and Gloman; Assistant Professors Levine and Rice; Visiting Artists-in-Residence Ewald; Five College Visiting Associate Professor Falk (spring); Visiting Professors Troyen and Vickery; Visiting Assistant Professor Cohen; Visiting Lecturers Culhane, Meyer (fall) and Young (spring).

The Department of Art and the History of Art offers students a singular means within the College to develop artistic awareness, historical understanding, critical faculties and practice in the visual arts. Students across the College may accomplish these objectives by taking introductory to advanced courses in art history and studio practice. To identify and serve individual interests and goals, the department major is organized into two distinct programs: The History of Art and The Practice of Art:

History of Art Concentration: Professors Abiodun, Courtright, Morse* and Staller*; Visiting Associate Professor Falk; Assistant Professor Rice.

An intensive and structured engagement with the visual heritage of many cultures throughout the centuries, this curriculum requires not only the study of art history as a way to acquire deep and broad visual understanding, but also a self-conscious focus on the contexts and meanings of art. By encountering the architecture, painting, sculpture, printmaking, photography, and material culture created within a variety of historical frameworks, students will deepen their understanding of political, religious, philosophical, aesthetic, and social currents that defined those times as well. As a consequence, students will face art and issues that challenge preconceptions of our own era.

Course Requirements: The concentration consists of a minimum of 10 courses (12 with honors project). With the help of a department advisor, each student will devise a program of study and a sequence of courses that must include:

- One introductory course in the history of art
- Two courses in the arts of Africa, Asia, or the Middle East
- One course in European art before 1800
- One course in European or American art after 1800
- Two upper-level courses or seminars with research papers, one of which may be a course outside the department with a focus on visual arts in the student's research paper
- One History of Art elective
- Studio elective (preferably before Senior Year)
- Studio or related elective

*On leave 2015-16.

†On leave fall semester 2015-16.

‡On leave spring semester 2015-16

Many of our courses could count for two of these requirements. For example, an upper-level course in European art before 1800 with a required research paper will fulfill two of the requirements. An introductory course in the arts of Asia will fulfill two of the requirements as well.

Honors: Candidates for honors in this concentration will, with departmental permission, take ARHA 498-499 during their senior year. Students must apply and be accepted at the end of their third year, usually the last week in April.

Comprehensive Exam: Majors in the History of Art must satisfy a comprehensive assessment by participating in an undergraduate student conference in the final semester of the senior year.

Each student will be expected to prepare a brief presentation that will demonstrate how a text of their choice could expand and develop one research project completed to satisfy the requirements for the major. It should elucidate the link between their work and future goals. Students seeking department honors will be expected to present on their senior thesis.

Practice of Art Concentration: Professors Keller, Kimball* and R. Sweeney; Visiting Assistant Professor Levine; Senior Resident Artists Garand and Gloman; Artist-in-Residence Ewald; Visiting Lecturers Culhane, Meyer (fall) and Young (spring).

The concentration in the Practice of Art enables students to become fluent in the discipline of the practice of visual arts. Students will develop critical and analytical thinking as well as the discipline's techniques and methods as a means to explore artistic, intellectual and human experience. Students will build towards creating a personal vision beginning with primary studies in drawing and introductory art history, proceeding on to courses using a broad range of media, and culminating in advanced studio studies of a more self directed nature. Working with their advisor, students will be encouraged to nurture the strong interdisciplinary opportunities found both at Amherst and the other institutions in the valley.

Course Requirements: The Practice of Art concentration consists of a minimum of 10 courses (12 with honors project):

Drawing I (ARHA 102 may be considered as an alternative in special cases.)

Painting I

Sculpture I

Printmaking I

Photography I

Studio Elective

Studio Elective

Studio Elective

History of Art Elective

History of Art or Related Elective (contemporary art history strongly encouraged)

In consultation with their advisors, students in this concentration will be encouraged to take additional courses both in art history and other disciplines. These courses should be broadly related to their artistic interests outside of the studio concentration, enriching their interdisciplinary understanding and engagement within a liberal arts curriculum. This expectation will be especially high for honors thesis candidates.

Honors: Candidates for honors will, with departmental permission, take Art 498-499 during the senior year. Students must apply and be accepted at the end of their third year, usually the last week in April. In designing their year-long projects, stu-

dents will be encouraged to explore the interdisciplinary implications and opportunities inherent in their artistic directions. Thesis students will also be required to develop a statement that ultimately places their body of work within a historical and cultural artistic discourse. There will be an exhibition of the bodies of work representing the honors theses in the Eli Marsh Gallery, Fayerweather Hall, in May.

Comprehensive Examination: Required of all studio concentration majors, except thesis students. This work should be done in consultation with your advisor. You should meet with them before thanksgiving break.

Creation in the senior year of an independent work/s of art. This project is designed and created independently by the student, can be in any medium or combination of mediums, and may also be interdisciplinary in nature. Students will also develop a concise, written statement that addresses their conceptual concerns, process, choice of materials and media. It should cite influences as well as place the work within a historical and artistic context. The written statement and the work/s of art are due on Monday of the 6th week of the student's final semester. On that day students are expected to hang the work for a week-long group exhibition to be reviewed by the Studio Faculty. A.pdf (Adobe format) or.doc/docx (Word format) of the written component is due as an attachment by email to the Department Coordinator—finearts@amherst.edu on the same Monday.

HISTORY OF ART

115. Equality and Violence. (Offered as SWAG 115 and ARHA 115.) This Inside/Out course will meet every week at the Hampshire County Jail, and students will study how inequality of various kinds is linked to violence and sexual assault and also examine social art practice and its relation to issues of power. Readings and discussions will focus on gender, racial, and class inequalities in society and examples of contemporary art work which address them. Inside and outside students will pursue and refine themes through interviews with one another and in art projects and individual essays. They will produce a final project in a public forum to be decided on by the students for an audience of incarcerated and Amherst students. Students will create an accompanying publication of text and images that enlarges on their debates and discussions. The course will be conducted on the Inside/Out model, and authorities from the Jail will collaborate with participants in determining the nature of permitted research, the format, and the timing of the final project.

Not open to first-year students. Limited to 12 students. Interview with the instructor prior to admission is required. Fall semester. Professor Saxton and Visiting Artist-In-Residence Ewald.

133. Material Culture of American Homes. (Offered as HIST 242 [US¹], ARCH 242, and AHRA 133.) Using architecture, artifacts, visual evidence and documentary sources, the course examines social and cultural forces affecting the design and use of domestic architecture, home furnishings, and domestic technology in the eastern United States from 1600 to 1960. In addition to providing a survey of American domestic architecture, the course provides an introduction to the study of American material culture. Field trips to Historic Deerfield, Old Sturbridge Village, Hartford, Connecticut, and sites in Amherst form an integral part of the course. Two class meetings per week.

Limited to 25 students. Fall semester. Professor K. Sweeney.

135. Art and Architecture of Europe from 1400 to 1800. (Offered as ARHA 135, ARCH 135, and EUST 135.) This course is an introduction to painting, sculpture, and architecture of the early modern period. The goal of the course is to identify artistic innovations that characterize European art from the Renaissance to the

French Revolution, and to situate the works of art historically, by examining the intellectual, political, religious, and social currents that contributed to their creation. In addition to tracing stylistic change within the oeuvre of individual artists and understanding its meaning, we will investigate the varied character of art, its interpretation, and its context in different regions, including Italy, France, Spain, Germany and the Netherlands.

Limited to 30 students. Fall and spring semesters. Professor Courtright.

138. Visual Arts and Orature in Africa. (Offered as BLST 313 [A] and ARHA 138.) In the traditionally non-literate societies of Africa, verbal and visual arts constitute two systems of communication. The performance of verbal art and the display of visual art are governed by social and cultural rules. We will examine the epistemological process of understanding cultural symbols, of visualizing narratives, or proverbs, and of verbalizing sculptures or designs. Focusing on the Yoruba people of West Africa, the course will attempt to interpret the language of their verbal and visual arts and their interrelations in terms of cultural cosmologies, artistic performances, and historical changes in perception and meaning. We will explore new perspectives in the critical analysis of African verbal and visual arts, and their interdependence as they support each other through mutual references and allusions.

Fall semester. Professor Abiodun.

146. Art From the Realm of Dreams. (Offered as ARHA 146, EUST 146, and SWAG 113.) We begin with a long-standing Spanish obsession with dreams, analyzing images and texts by Calderón, Quevedo and Goya. We next will consider a range of dream workers from a range of cultures, centuries, and disciplines—among them Apollinaire, Freud, Breton, Dalí, Carrington, and Kahlo—as well as others working around the globe in our own time.

Limited to 20 students. Omitted 2015-16. Professor Staller.

147. Arts of China. (Offered as ARHA 147 and ASLC 143.) An introduction to the history of Chinese art from its beginnings in neolithic times until the end of the twentieth century. Topics will include the ritual bronze vessels of the Shang and Zhou dynasties, the Chinese transformation of the Buddha image, imperial patronage of painting during the Song dynasty and the development of the literati tradition of painting and calligraphy. Particular weight will be given to understanding the cultural context of Chinese art.

Omitted 2015-16. Professor Morse.

148. Arts of Japan. (Offered as ARHA 148 and ASLC 123.) A survey of the history of Japanese art from neolithic times to the present. Topics will include Buddhist art and its ritual context, the aristocratic arts of the Heian court, monochromatic ink painting and the arts related to the Zen sect, the prints and paintings of the Floating World and contemporary artists and designers such as Ando Tadao and Miyake Issey. The class will focus on the ways Japan adopts and adapts foreign cultural traditions. There will be field trips to look at works in museums and private collections in the region.

Omitted 2015-16. Professor Morse.

149. Survey of African Art. (Offered as ARHA 149 and BLST 123 [A].) An introduction to the ancient and traditional arts of Africa. Special attention will be given to the archaeological importance of the rock art paintings found in such disparate areas as the Sahara and South Africa, achievements in the architectural and sculptural art in clay of the early people in the area now called Zimbabwe and the aesthetic qualities of the terracotta and bronze sculptures of the Nok, Igbo-Ukwe, Ife and Benin cultures in West Africa, which date from the second century B.C.E. to the

sixteenth century C.E. The study will also pursue a general socio-cultural survey of traditional arts of the major ethnic groups of Africa.

Spring semester. Professor Abiodun.

151. Twenty-four Buildings. This course is a history of western architecture from Classical Greece to Post-Modern America in the form of relatively detailed considerations of two dozen buildings. After introductory discussions of the nature of architecture and various structural materials and systems, each class will be devoted to a single building. This approach offers the scope to demonstrate that works of architecture can be historically important for different reasons: some conclude a line of stylistic or technical development, others initiate them; some are structurally daring while others are quite unadventurous; some were built to solve standard problems, others to solve new and unprecedented ones.

The lectures are intended as both introductions to particular buildings and examples of the varied ways architecture can be considered. What makes specific buildings great will be emphasized rather than how they fit into an apparently inevitable development.

Among the buildings to be studied are: the Parthenon, the Pantheon, Constantine's church of Saint Peter, Hagia Sophia, Chartres cathedral, The Ospedale degli Innocenti in Florence, Sant'Andrea in Mantua, Bramante's Saint Peter's, Saint Eustache in Paris, the Villa Rotunda, Sant'Ivo alla Sapienza in Rome, the Petit Trianon at Versailles, the Crystal Palace, the Paris Opera, the Guaranty Building in Buffalo, Villa Savoye near Paris, Fallingwater, the Seagram Building in New York and the Guggenheim Museum in Bilbao.

Limited to 30 students. Omitted 2015-16.

152. Visual Culture of the Islamic World. (Offered as ARHA 152 and ASLC 142.) This introductory course explores the architecture, manuscripts, painting, textiles, decorative arts, material culture, and popular art of the Islamic world, from the late seventh century C.E., touching on the present. It follows a basic chronology, but is structured primarily through thematic issues central to the study of Islamic visual culture, including, but not limited to: orality and textuality, geometry and ornament, optics and perception, sacred and royal space, the image and aniconism, modernity and tradition, and artistic exchange with Europe, China, and beyond. The class will focus on the relationships between visual culture, history, and literature, analyzing specific sites or objects, for example the Dome of the Rock in Jerusalem, carved ivory boxes from Spain, luxury manuscripts from Cairo, gardens of Iran, and contemporary art from Pakistan, alongside primary and secondary texts. Films, audio recordings, and field-trips to local museum collections will supplement assigned readings and lectures. Participation in class discussion, a significant component of the course, is expected. No previous background is presumed, and all readings will be available in English.

Limited to 25 students. Fall semester. Professor Rice.

153. Convergent Histories (Art Since 1950). This course is a survey of contemporary art since 1950. It examines the dissolution of high art as a concept and looks at how media, from ceramics and textiles to photography, video and media art, came to contest that notion even while aspiring to it. In light of the convergence of discipline-specific and other cultural histories with modernism, this course considers counter modernisms and the deconstruction and revision of Western art history. Students will also be introduced to the global contemporary art world and begin to explore how art operates aesthetically, politically, emotionally, and intellectually. Through the work of selected artists, critics, curators, historians, and theorists, students will investigate a range of processes, concepts and issues that are important in global culture today.

Limited to 50 students. Omitted 2015-16. Visiting Professor Falk.

154. Art and Architecture of South East Asia. (Offered as ARHA 154 and ASLC 154.) This introductory course surveys the architecture, painting, sculpture, textiles, decorative arts, and photography of South Asia (India, Sri Lanka, Bangladesh, Nepal, Bhutan, Pakistan, and Afghanistan), from 2300 B.C., touching on the present. It considers the role of tradition in the broader history of art in India, but does not see India as “traditional” or unchanging. The Indian sub-continent is the source for multi-cultural civilizations that have lasted and evolved for several thousand years. Its art is as rich and complex as that of Europe, and as diverse. This course attempts to introduce the full range of artistic production in India in relation to the multiple strands that have made the cultural fabric of the sub-continent so rich and long lasting. Films, musical recordings, and museum field-trips will supplement assigned readings and lectures. No previous background is presumed, and all readings will be available in English.

Limited to 25 students. Spring semester. Professor Rice.

226. Women and War in European History, 1558-1918. (Offered as HIST 226 [EU^P], ARHA 226, and EUST 226.) Although overlooked in military histories until recently, women have long been actively involved in warfare: as combatants, as victims, as workers, and as symbols. This course examines both the changing role of women, and the shifting constructions of “womanhood,” in four major European conflicts: the wars of Elizabeth I in sixteenth-century England, the wars and peace of Marie de Médicis in seventeenth-century France, the French Revolution, and the First World War. Using methodologies drawn from Art History and History, the course seeks to understand the gendered nature of warfare. Why are images of women and the family central to the iconography of war, and how have representations of womanhood shifted according to the aims of particular conflicts? To what extent do women’s experiences of warfare differ from men’s, and can war be considered a source of women’s liberation or oppression? Students will analyze a range of historical images in conjunction with primary source texts from these conflicts and will also develop an original research project related to the course’s themes. Two class meetings per week.

Recommended requisite: A course in Art History or History. Limited to 25 students. Spring semester. Professors Boucher and Courtright.

244. Histories of Performance in 20th-Century Russia. (Offered as RUSS 244 and ARHA 244.) This course will explore the various trajectories of “performance” in Russia throughout the twentieth century. The medium of performance was central to several crucial episodes in the history of Russian visual art, including Futurism, World of Art, Moscow Conceptualism, Sots Art, and Moscow Actionism. Russian performance art developed alongside achievements in the adjacent modes of dance, theater, and music. Yet, performance was also a significant phenomenon within Russian culture more broadly. Event-based artworks often responded to the performative elements of political rituals, acts of self-fashioning, mass spectacles, underground economic transactions, speech acts, and bureaucratic operations taking place in Moscow and St. Petersburg. Class participants will employ an expanded view of performance as we attempt to reconcile the intersecting meanings of the genre as an artistic practice, a social behavior, and a political strategy. In doing so, we will put pressure on established ideas about spectatorship, presence, dematerialization, participation, identity, and spectacle as they pertain to modern art. Artistic practices will be framed by readings drawn from the fields of art history, cultural studies, sociology, anthropology, and performance studies. No acquaintance with Russian language or culture is assumed.

Spring semester. Visiting Professor Maydanchik.

245. Art and Politics in Russia, 1860 to the Present. (Offered as RUSS 245, ARHA 245 and EUST 255.) The interchange between art and politics has long been a focal point of Russian cultural production. This course will survey the dynamic relationship between aesthetic innovation and political transformation in Russia from 1860 to the present. In doing so, it will cultivate appreciation of a wide range of artistic achievements originating in Moscow and St. Petersburg. Class members will employ a comparative approach to explore how various Russian artists responded to changing local circumstances, while also positioning themselves in relation or opposition to significant socio-political events occurring in Western Europe and America. Special attention will be devoted to considering how Russian artists engaged themes that are central to the study of aesthetics and politics worldwide, including artistic autonomy; participation and collaboration; the relationship between art and life; abstraction and representation; mass media and popular culture; commodification and institutionalization; and avant-gardism. Individuals and groups to be discussed include the Wanderers, the Russian Futurists, the Russian Constructivists, Ilya Kabakov, Komar and Melamid, the Moscow Actionists, and Pussy Riot. Assigned readings will be complemented by visits to the Mead Art Museum. No acquaintance with Russian language or culture is assumed.

Fall semester. Visiting Professor Maydanchik.

246. Visual Art of the Cold War. (Offered as RUSS 246, ARHA 246, and EUST 256.) This course will offer a comparative overview of how visual art developed in the Soviet Union, the United States, and the “two Germanys” within the intellectual and political climate that defined the Cold War (1947-1991). By considering how the conditions of artistic production and reception differed—and also sometimes converged—under democratic capitalism in the West and state socialism in the East, we will gain new perspectives on the intersection of art and ideology in the postwar period. Special attention will be given to debates concerning the relationships between collectivity and individuality; avant-gardism and kitsch; abstraction and realism; technology and the body; art and mass media; propaganda and activism; and consumption and leisure. We will conclude by discussing how the acceleration of globalization following the end of the Cold War has impacted recent art practice. Movements and paradigms to be covered include Socialist Realism, Abstract Expressionism, Pop Art, Sots Art, Fluxus, Situationism, Conceptual Art, Performance Art, Body Art, and Institutional Critique.

Spring semester. Professor Maydanchik.

251. Contemporary Art Since 1960. This course charts developments in contemporary art on a global scale since the 1960s. The first part of the course will concentrate on transformations in artistic practice following the breakdown of modernist discourse in the United States and Europe. We will discuss movements such as Pop Art, Conceptualism, Minimalism, Land Art, and more, while contextualizing these artistic movements in terms of the broader sociopolitical activism and changes that were occurring in the 1960s and 1970s. The course will then focus on a globalized shift in artistic production that took place in the 1980s and 1990s, tracing contemporary art from around the world and how it has responded to contested issues of post-colonialism, globalization, and the expansion of information technologies. Finally, the course will conclude with a theme-based exploration of diverse contemporary artistic movements and practices that investigate various ways of being and living in the world in the twenty-first century.

Limited to 25 students. Fall semester. Visiting Professor Cohen.

261. Buddhist Art of Asia. (Offered as ARHA 261 and ASLC 260.) Visual imagery plays a central role in the Buddhist faith. As the religion developed and spread throughout Asia it took many forms. This class will first examine the appearance

of the earliest aniconic traditions in ancient India, the development of the Buddha image, and early monastic centers. It will then trace the dissemination and transformation of Buddhist art as the religion reached South-East Asia, Central Asia, and eventually East Asia. In each region indigenous cultural practices and artistic traditions influenced Buddhist art. Among the topics the class will address are the nature of the Buddha image, the political uses of Buddhist art, the development of illustrated hagiographies, and the importance of pilgrimage, both in the past and the present.

Omitted 2015-16. Professor Morse.

262. From Edo to Tokyo: Japanese Art from 1600 to the Present. (Offered as ARHA 262 and ASLC 238 [J].) In 1590 the Tokugawa family founded its provincial headquarters in eastern Japan. By the eighteenth century, this castle town, named Edo (now known as Tokyo), had become the world's largest city. This class will focus on the appearance of artistic traditions in the new urban center and compare them with concurrent developments in the old capital of Kyoto. Topics of discussion will include the revival of classical imagery during the seventeenth century, the rise of an urban bourgeois culture during the eighteenth century, the conflicts brought on by the opening of Japan to the West in the nineteenth century, the reconstruction of Tokyo and its artistic practices after the Second World War, and impact of Japanese architecture, design and popular culture over the past twenty years.

Omitted 2015-16. Professor Morse.

266. Sacred Images and Sacred Space: The Visual Culture of Religion in Japan. (Offered as ARHA 266 and ASLC 261.) An interdisciplinary study of the visual culture of the Buddhist and Shinto religious traditions in Japan. The class will examine in depth a number of Japan's most important sacred places, including Ise Shrine, Tōdaiji, Daitokuji and Mount Fuji, and will also look at the way contemporary architects such as Andō Tadao and Takamatsu Shin have attempted to create new sacred places in Japan today. Particular emphasis will be placed on the ways by which the Japanese have given distinctive form to their religious beliefs through architecture, painting and sculpture, and the ways these objects have been used in religious ritual.

Omitted 2015-16. Professor Morse.

267. Arts of the Islamic Book. (Offered as ARHA 267 and ASLC 267.) This course considers the arts of the Islamic book, with a special focus on illustrated manuscripts produced at the royal courts of Greater Iran (including Afghanistan and Uzbekistan) and Islamic South Asia from the thirteenth through the seventeenth centuries. Among the types of manuscripts to be considered are dynastic and world histories, poetic works, horoscopes, genealogies, divinations texts, and albums. The class will explore in depth the nature of the royal book workshop, manuscript patronage and production (from paper, pigments, and brushes to gold leaf illumination and binding), the formation of visual and stylistic idioms, the roles of originality and imitation in artistic practice, the aesthetics of the illustrated page, word and text relationships, and the theorization of painting and calligraphy in technical treatises, poetry, and other primary texts. Emphasis will be placed on the great movement of artists, materials, and ideas across the Islamic world, all of which contributed to the rise of an elite, cosmopolitan culture of manuscript connoisseurs. Examination of objects in the Mead Art Museum, Frost Library, and other local collections will supplement classroom discussion and assigned readings. No previous knowledge of the topic is presumed, and all reading will be available in English.

Limited to 20 students. Fall semester. Professor Rice.

270. African Art and the Diaspora. (Offered as ARHA 270 and BLST 293 [D].) The course of study will examine those African cultures and their arts that have survived and shaped the aesthetic, philosophic and religious patterns of African descendants in Brazil, Cuba, Haiti and urban centers in North America. We shall explore the modes of transmission of African artistry to the West and examine the significance of the preservation and transformation of artistic forms from the period of slavery to our own day. Through the use of films, slides and objects, we shall explore the depth and diversity of this vital artistic heritage of Afro-Americans.

Fall semester. Professor Abiodun.

272. Foundations and Integrations: Film and Media Studies. (Offered as ENGL 281, FAMS 220, and ARHA 272.) "Foundations and Integrations" will be an annual team-taught course between a Critical Studies scholar and moving-image artist. A requirement of the Film and Media Studies major, it will build on critical analysis of moving images and introductory production work to develop an integrated critical and creative practice. Focused in particular around themes and concepts, students will develop ideas in both written and visual form. The theme for spring 2016 will be "The Essay."

Requisites: A foundations course in Critical Studies of Film and Media (such as "Coming to Terms: Cinema") and an introductory film/video production workshop. Not open to first-year students. Limited to 15 students. Spring semester. Professors Hastie and Levine.

274. Contemporary Art and Curatorial Practice. Since the thorough renegotiation of the concept of art in the 1960s and 70s, contemporary art has continuously come to explore new media, sites, and expressions. Conceptual art, performance, video- and sound-based art are examples that often illustrate this development. However, they also act alongside an expanded understanding of traditional art forms such as painting and sculpture, both of which have taken radically new directions during the past decades. The vivid and changing field of artistic practices provides new challenges for museums and curators in terms of collecting, displaying, and communicating art to the public. This course offers theoretical and practical takes on curating and curatorial practices in relation to contemporary art and makes full use of the collection and facilities of the Mead Art Museum. The course investigates the relation between contemporary artistic and curatorial practices mainly from the perspective of the museum, but also with reference to curating outside the frame of an institution. It is designed to combine theory with practice in order to raise awareness of the effects curating can have on the individual artwork. The course aims to deepen the understanding of the individual artwork's potential to communicate different narratives or expressions. Class is based on lectures regularly incorporating discussion. Recurring sessions at the Mead, which will include examinations of works from the collection, constitute a core in the course structure.

Seminars and lectures discuss central aspects in curating and museum practices, such as collecting and conservation; installation and display; education (including the use of new media); documentation. Named aspects are related to contemporary artistic practices in performance, photography, video- and sound-based art, conceptual art, street art and graffiti, contemporary painting, and sculpture. Furthermore, the course discusses the artist as researcher and curator, areas that have had impact on art education and the distinction between curating and art production in recent years. The course includes one field trip, e.g., Mass MoCA.

Limited to 15 students. Art history concentrators preferred; then upper-class students who have taken art history. Omitted 2015-16.

276. Border Culture: Globalization and Contemporary Art. This course will look at globalization and contemporary art through the lens of border culture, a term

that refers to the “deterritorialized” experience of people when they move or are displaced from their context or place of origin. Their experience of belonging and understanding of identity are affected by borders within the realms of language, gender, ideology, race, and genres of cultural production as well as geopolitical locations. Border culture emerged in the 1980s in Tijuana/San Diego in a community of artists who had spent many years living outside their homelands or living between two cultures—an experience that in 2015 might well represent the nature of contemporary life as well as art praxis. Readings will include the voices of artists, critics, historians, theorists, anthropologists, and philosophers.

Limited to 24 students. Omitted 2015-16. Five College Visiting Professor Falk.

277. The Culture and Idea of Photography. This course is about the centrality of the photographic image—that is, an image produced by mechanical means—in our visual experience, in the rituals, practices and representation of everyday life. Since we no longer, if ever, experience an image in isolation from our experiences of other images and mediums, the culture and idea of photography is understood as utterly diverse in its functions. We will consider photography’s histories, theory and practice, especially its relation to “images that move” and its profound role in what we now understand as visual culture. We will examine theoretical, social and cultural issues and contexts influencing image culture through specific examples from contemporary photography, film, media art and other visual media.

Requisite: At least one other course in the arts and humanities, or consent of the instructor. Limited to 24 students. Spring semester. Five College Visiting Professor Falk.

281. The Arts of Exchange: Cross-Cultural Interaction in the Islamic World, 1400-1800. (Offered as ARHA 281 and ASLC 281.) This course examines artistic exchanges and encounters in the Islamic world during the early modern period. We will focus on the movement of artists, objects, and systems of knowledge between and beyond the Mamluk, Ottoman, Timurid, Safavid, and Mughal courts, placing special emphasis upon encounters with the arts of Europe and East Asia. Among the topics to be considered are the design, circulation, and trade of textiles; the arts of diplomacy and gift exchange; the nature of curiosity and wonder; and artists’ responses to the “other.” This course aims to challenge conventional, essentialist binaries (e.g., East vs. West, Islamic vs. European), and to re-assess the standard art historical narratives from a more culturally, geographically, and economically interconnected perspective.

Limited to 25 students. Omitted 2015-16. Professor Rice.

284. Women and Art in Early Modern Europe. (Offered as ARHA 284, EUST 284, and SWAG 206.) This course will examine the ways in which prevailing ideas about women and gender-shaped visual imagery, and how these images influenced ideas concerning women from the Renaissance to the Enlightenment. It will adopt a comparative perspective, both by identifying regional differences among European nations and tracing changes over time. In addition to considering patronage of art by women and works by women artists, we will look at the depiction of women heroes such as Judith; the portrayal of women rulers, including Elizabeth I and Marie de’ Medici; and the imagery of rape. Topics emerging from these categories of art include biological theories about women; humanist defenses of women; the relationship between the exercise of political power and sexuality; differing attitudes toward women in Catholic and Protestant art; and feminine ideals of beauty.

Limited to 15 students. Omitted 2015-16. Professor Courtright.

350. Practice and Theory of Art History. What is art history? What is its history? What are its premises and where does it come from? This seminar will explore the historical foundations, formulations, and applications of current art historical

methods, the foundations of the art historical discipline as it emerged from the late nineteenth and early twentieth centuries, as well as attitudes towards and theories on art practice in their diverse global contexts from before the modern period. Both practice and theory will be considered through discussion of select texts and objects drawn from a variety of traditions. Topics may include: style and periodization; iconography, narratology, and phenomenology; semiotics; the social functions of images and the social history of art; the cultural foundations of representation, aesthetics, and vision; art and the material world; art, gender, and sexuality; collecting and commodification of art; and post-colonialism and post-modernism.

Limited to 20 students. Spring semester. Professor Rice.

351. Art, Power, and Global Exhibitions, 1850—Present. This course focuses on the exhibition of artistic and cultural objects from the mid-nineteenth century through the twenty-first century. We will look at how viewing, collecting, categorizing, objectifying, and turning objects into commodities are tied to nineteenth-century European imperialism and nationalism, and how these processes reveal tensions between universalistic claims and local conditions. How do the legacies of imperialism and nationalism continue to shape art and stereotyping in the modern era? Have twenty-first century curators and art professionals who work in regions such as the Middle East, Latin America, and East Asia maintained or resisted such stereotyping in the modern era? Topics to be covered may include: World's Fairs, ethnographic museums, national collections, dilemmas of representation after the Holocaust, MoMA (NYC) and the Guggenheim Museums, world biennials and mega-exhibitions, commercialized art fairs, and display on the Internet. Largely discussion-based, this class will combine theoretical texts with the visual analysis and writings of art historians, curators, and artists in order to introduce some of the key epistemological shifts underpinning artistic/cultural display and exhibition-making in a global context. We will also visit the Mead Museum and take one to three field trips to prominent international museums in the region.

Limited to 12 students. Fall semester. Visiting Professor Cohen.

353. Myth, Ritual and Iconography in West Africa. (Offered as BLST 315 [A] and ARHA 353.) Through a contrastive analysis of the religious and artistic modes of expression in three West African societies—the Asanti of the Guinea Coast, and the Yoruba and Igbo peoples of Nigeria—the course will explore the nature and logic of symbols in an African cultural context. We shall address the problem of cultural symbols in terms of African conceptions of performance and the creative play of the imagination in ritual acts, masked festivals, music, dance, oral histories, and the visual arts as they provide the means through which cultural heritage and identity are transmitted and preserved, while, at the same time, being the means for innovative responses to changing social circumstances.

Spring semester. Professor Abiodun.

354. Renaissance Illusions: Art, Matter, Spirit. (Offered as ARHA 354, ARCH 355, and EUST 355.) Artists such as Donatello, Fra Angelico, Botticelli, Leonardo, Raphael, Bramante, Michelangelo, Cellini and Titian, but also unknown artisans, constructed illusions imitating nature or offering profound spiritual connectedness, be it through the spatial grandeur of perspectival narratives on painted walls, in sculpture and the built environment, or through the expert crafting of precious materials for domestic and ritual objects. Art, artifacts, and architecture created for merchants, monks, princes and pontiffs in the urban centers of Florence, Rome, Venice, and Paris from the fourteenth through the sixteenth centuries range from the gravely restrained and intentionally simple and devout to the monumental, fantastically complex or blindingly splendid. Emphasis will be upon the way the form, materiality, and content of each type of art conveyed ideas concerning creativity,

originality, and individuality, but also expressed ideals of devotion and civic virtue; how artists dealt with the revived legacy of antiquity to develop an original visual language; how art revealed attitudes toward the body and the spirit, expressed the relationship between nature, the imagination and art, and developed the rhetoric of genius; and how art and attitudes towards it changed over time.

Rather than taking the form of a survey, this course, based on lectures but regularly incorporating discussion, will examine selected works in depth and will analyze contemporary attitudes toward art of this period through study of the art and the primary sources concerning it.

Requisite: One course in ARHA, FAMS, or ARCH, or with permission of the instructor. Fall semester. Professor Courtright.

356. Baroque Art in Italy, France, Spain, and the Spanish Netherlands. (Offered as ARHA 356 and EUST 356.) After the canonization of the notion of artistic genius in the Italian Renaissance and the subsequent imaginative license of artists known as Mannerists, phenomena sponsored throughout Europe by the largesse of merchants, courtiers, aristocrats, princes, and Churchmen alike, a crisis occurred in European society—and art—in the second half of the sixteenth century. Overturned dogmas of faith, accompanied by scientific discoveries and brutal political changes, brought about the reconsideration of fundamental values that had undergirded many facets of life and society in Europe at the beginning of the seventeenth century, the starting point of this course. Unexpectedly, these upheavals led to a renewed proliferation of innovative art. In this century of remarkably varied artistic production, paradoxes abounded. Some artists sought the illusion of reality by imitating unimproved, even base nature through close observation of the human body, of landscape, and of ordinary, humble objects of daily use, as others continued to quest for perfection in a return to the lofty principles implicit in ancient artistic canons of ideality. More than ever before, artists explored the expression of passion through dramatic narratives and sharply revealing portraiture, but, famously, artists also imbued art meant to inspire religious devotion with unbounded eroticism or with the gory details of painful suffering and hideous death. They depicted dominating political leaders as flawed mortals—even satirized them through the new art of caricature—at the same time that they developed a potent and persuasive vocabulary for the expression of the rulers' absolutist political power. This class, based on lectures but regularly incorporating discussion, will examine in depth selected works of painting, sculpture, and architecture produced by artists in the countries which remained Catholic after the religious discords of this period—e.g., Caravaggio, Bernini, Poussin, Velázquez, and Rubens in Italy, France, Spain, and the Spanish Netherlands—as well as engaging the cultural, social, and intellectual framework for their accomplishments. Upper level.

Requisite: One other course in art history or consent of the instructor. Limited to 25 students. Omitted 2015-16. Professor Courtright.

374. To Sculpt a Modern Woman's Life. (Offered as ARHA 374, EUST 384, and SWAG 374.) We will revel in dramatically different works by women artists, from Magdalena Abakanowicz, Lynda Benglis and Louise Bourgeois, to Eva Hesse, Jeanne-Claude, Jenny Holzer, Rona Pondick, Doris Salcedo, Kiki Smith and Rachel Whiteread on down, as we explore how they created themselves through their work. As a foil, we will analyze the invented personas of Sarah Bernhardt and Madonna, as well as images of women by Renoir, Cézanne, Picasso, Magritte, de Kooning, Woody Allen, and Saura. While we will focus on original objects and primary texts (such as artists' letters or interviews), we will also critique essays by current feminist scholars and by practitioners of "the new cultural history," in order to investigate possible models for understanding the relationship between a woman

and her modern culture at large. Assignments will include a substantial research paper and at least one field trip.

Requisite: One course in modern art or consent of the instructor. Limited to 15 students. Omitted 2015-16. Professor Staller.

381. The Art of the Talisman. (Offered as ARHA 381 and ASLC 381.) The term “*talisman*,” from *telesma* (Greek) and *tilsam* (Arabic), has traditionally been defined as a magical object that is believed to repel harmful or evil forces. According to this view, a talisman is more interesting for what it does rather than what it represents or how it looks. Taking the arts of the Near East and South Asia as its primary frame, this course aims to move beyond these standard claims to examine the aesthetic dimensions of the talisman. What forms do talismans assume, and why? How—and with what materials, texts, and physical senses (smell, sight, touch)—are talismans made? And in what ways does this intersection of multiple systems of knowledge challenge basic assumptions regarding the relationship between art and reality? Among the objects we will explore are amulets, prayer scrolls, astrological materials, illustrated divination manuscripts, books of wonders, and talismanic clothing. While our case studies will be drawn mainly from the Islamic and South Asian spheres, students will have the opportunity to investigate a topic outside these realms for their final research project. Participation in class discussion, a significant component of the course, is expected. All readings will be available in English. One class meeting per week.

Requisite: One course in History of Art, History, Anthropology, or Religion. Limited to 20 students. Permission required for first-year students. Omitted 2015-16. Professor Rice.

382. American Avant-Garde Cinema. (Offered as ENGL 382, ARHA 382, and FAMS 381.) This course examines the history of American avant-garde film, paying special attention to the alternative cultural institutions that have facilitated experimental cinema’s emergence and longevity in the U.S. since the 1940s. Through critical readings and weekly film screenings, we will analyze some of the major tendencies that have defined the postwar American avant-garde, including the poetic and amateur filmmakers of the ‘40s and ‘50s, the underground film and political documentary movements of the ‘60s, the structural film and women’s cinema formations of the ‘70s, the turn toward small-gauge and found footage practices in the ‘80s, and more contemporary engagements with hand-made film and expanded cinema. Special emphasis will be given to the broader institutional practices that have surrounded the production and maintenance of avant-garde film culture. Examining critical histories of radical filmmaking collectives, cooperative distribution centers, art film societies, critical journals, and experimental film archives, we will consider how the avant-garde’s interest in creating an alternative cinema necessitated a dramatic reorganization of existing modes of filmic production, distribution, exhibition, reception, and preservation. Screenings of films by Maya Deren, Stan Brakhage, Jonas Mekas, Andy Warhol, Barbara Rubin, *Newsreel*, Michael Snow, Barbara Hammer, Saul Levine, Peggy Ahwesh, Jennifer Reeves, and others will be included. Two class meetings and one screening per week.

Requisite: One 100-level or 200-level FAMS or ENGL course, or consent of the instructor. Limited to 30 students. Fall semester. Visiting Professor Guilford.

383. The Tea Ceremony and Japanese Culture. (Offered as ARHA 383 and ASLC 319.) An examination of the history of *chanoyu*, the tea ceremony, from its origins in the fifteenth century to the practice of tea today. The class will explore the various elements that comprise the tea environment—the garden setting, the architecture of the tea room, the forms of tea utensils, and the elements of the *kaiseki* meal. Through a study of the careers of influential tea masters and texts that examine the historical,

religious, and cultural background to tea culture, the class will also trace how the tea ceremony has become a metaphor for Japanese culture and Japanese aesthetics both in Japan and in the West. There will be field trips to visit tea ware collections, potters and tea masters. Two class meetings per week.

Limited to 20 students. Omitted 2015-16. Professor Morse.

385. Witches, Vampires and Other Monsters. (Offered as ARHA 385, EUST 385, and SWAG 310.) This course will explore the construction of the monstrous, over cultures, centuries and disciplines. With the greatest possible historical and cultural specificity, we will investigate the varied forms of monstrous creatures, their putative powers, and the explanations given for their existence—as we attempt to articulate the kindred qualities they share. Among the artists to be considered are Valdés Leal, Velázquez, Goya, Munch, Ensor, Redon, Nolde, Picasso, Dalí, Kiki Smith, and Cindy Sherman. Two class meetings per week.

Limited to 20 students. Omitted 2015-16. Professor Staller.

412. The Sixties. We will investigate a series of historical events (such as the Vietnam War, the Cuban missile crisis, Stonewall, the assassinations of John and Robert Kennedy, and Martin Luther King) as well as the Civil Rights Movement, the rise of identity politics (Feminism, Black Power, the Brown Berets) and the counterculture. We will study the myriad art forms and their attendant ideologies invented during the decade (such as Pop, Op, Color Field, Minimalism, Land Art, Conceptual Art, Performance Art, Fluxus), as well as some crucial critics, dealers and art journals, in an effort to understand the ways in which artists rejected or appropriated, then transformed, certain themes and conceptual models of their time.

Requisite: One course in modern art or consent of the instructor. Limited to 12 students. Omitted 2015-16. Professor Staller.

453. Images and Icons. (Offered as ARHA 453 and ASLC 453.) An examination of the construction and use of images and icons. The primary focus will be on images and icons in the Buddhist and Hindu faiths; however, the class will also make comparisons with those in Christianity and the religions of Africa and New Guinea. Some of the topics to be covered will include the relationship between icons and deities, the authentication and animation of images, the connections between icons and political authority, the use of images and icons in ritual, and aniconism and iconoclasm. The class is designed to focus on art historical writing.

Limited to 20 students. Omitted 2015-16. Professor Morse.

456. Matisse and Picasso. We will study two of the greatest artists of all time—their complex relationships to their current worlds, toward traditions and each other. We will interrogate their attitudes toward nature, the sacred, history and gender, as well as the ways in which they recast myths, fears and dreams from the countries and regions of their birth and later experience. We will analyze the ways in which they responded to particular geographies and qualities of light, as we interrogate ways in which their works addressed—and sometimes aggressively did not address—cataclysmic events in the social sphere: anarchist insurrections, the Guerra Civil, two world wars. We will consider their drawings, paintings, sculptures, prints, photographs, and writing, from the entire trajectory of their careers, reveling in original objects whenever possible. In addition to weekly reading assignments, there will be one substantial research paper, based at least in part on primary sources, and an oral presentation. There will be at least one required field trip, on a Friday.

Requisite: One course in modern art or permission of the instructor. While not required, reading knowledge of French and/or Spanish would be helpful. Limited to 15 students. Omitted 2015-16. Professor Staller.

462. Film and Video Curation. (Offered as ENGL 462, FAMS 462, and ARHA 462.) In recent years, curating has taken on an increasingly central role in the production of contemporary media cultures. As the practice of selecting, organizing, and presenting cultural artifacts for public exhibition, curating often determines the sorts of media forms audiences have access to and the frameworks through which those media forms are interpreted. Curating requires a facility with a wide variety of skills, from historical research to critical analysis, communication, administration, and creative thinking. Yet it also entails an attentiveness to the complex socio-political issues that subtend all approaches to cultural representation.

This course introduces students to the history, theory, and practice of film and video curation, paying special attention to the curation of experimental media. Students will learn about curating in both theoretical and practical ways, analyzing a variety of conceptual issues and debates that have emerged from historical and contemporary approaches to experimental film and video exhibition, while also embarking on creative assignments designed to allow them to begin developing their own curatorial perspectives. Through weekly screenings, readings, and discussion seminars, as well as visits to off-campus arts venues and cultural institutions, we will examine the different registers of film and video exhibitions that are regularly shaped by curators (program, sequence, exhibition space, text, and formats, etc.), as well as the broader social and political stakes of media curation. Two class meetings and one screening per week.

Requisite: At least one foundational course in FAMS or ARHA. Open to juniors and seniors. Limited to 12 students. Spring semester. Visiting Professor Guilford.

PRACTICE OF ART

102. Practice of Art. An introduction to two-dimensional and three-dimensional studio disciplines with related lectures and readings. Historical and contemporary references will be used throughout the course to enhance and increase the student's understanding of the visual vocabulary of art. How the comprehension of differing visual practices directly relates to personal investigations and interpretations within the covered disciplines of drawing, sculpture, painting, photography and printmaking. This includes applying elements of composition, weight, line, value, perspective, form, spatial concerns, color theory and graphics. Work will be developed from exercises based on direct observation and memory, realism and abstraction. Formal and conceptual concerns will be an integral aspect of the development of studio work. Class time will be a balance of lectures, demonstrations, exercises, discussions and critiques. Weekly homework assignments will consist of studio work and reading assignments. Two two-hour class sessions per week. No prior studio experience is required.

Not open to students who have taken ARHA 111 or 215. Limited to 25 students. Fall and spring semesters: Senior Resident Artist Gloman.

111. Drawing I. An introductory course in the fundamentals of drawing. The class will be based in experience and observation, exploring various techniques and media in order to understand the basic formal vocabularies and conceptual issues in drawing; subject matter will include still life, landscape, interior, and figure. Weekly assignments, weekly critiques, final portfolio. Two three-hour sessions per week.

Limited to 20 students. Fall semester: Senior Resident Artist Gloman and Professor Keller. Spring semester: Senior Resident Artist Garand and Visiting Lecturer Culhane.

213. Printmaking I: The Handprinted Image. An introduction to intaglio and relief processes including drypoint, engraving, etching, aquatint, monoprints, woodcut and linocut. The development of imagery incorporating conceptual concerns

in conjunction with specific techniques will be a crucial element in the progression of prints. Historical and contemporary references will be discussed to further enhance understanding of various techniques. Critiques will be held regularly with each assignment; critical analysis of prints utilizing correct printmaking terminology is expected. A final project of portfolio making and a portfolio exchange of an editioned print are required.

Requisite: ARHA 102 or 111, or consent of the instructor. Limited to 12 students. Fall semester. Senior Resident Artist Garand.

214. Sculpture I. An introduction to the practice of sculpture in a contemporary and historical context. A series of directed projects will address various material and technical processes such as construction, modeling, casting and carving. Other projects will focus primarily on conceptual and critical strategies over material concerns. By the end of the course, students will have developed a strong understanding of basic principles of contemporary sculpture and have acquired basic skills and knowledge of materials and techniques. Further, students will be expected to have formed an awareness of conceptual and critical issues in current sculptural practice, establishing a foundation for continued training and self-directed work in sculpture and other artistic disciplines. Two three-hour class meetings per week.

Requisite: ARHA 102 or 111 or consent of the instructor. Limited to 14 students. Fall semester: Visiting Lecturer Culhane. Spring semester: Professor Keller.

215. Painting I. An introduction to the fundamentals of the pictorial organization of painting. Form, space, color and pattern, abstracted from nature, are explored through the discipline of drawing by means of paint manipulation. Slide lectures, demonstrations, individual and group critiques are regular components of the studio sessions. Two three-hour meetings per week.

Requisite: ARHA 102 or 111 or consent of the instructor. Limited to 18 students. Fall semester. Professor Sweeney.

217. Improvising the Space Between: Drawing, Architecture, and Sculpture. This course is an exploration into the shared territories of drawing, architecture, and sculpture, and the hybrid spaces that may be created between those disciplines. An improvisational and responsive approach, in the spirit of experimentation and open inquiry, frames the studio-based course work. We will consider potentials and challenges of space, light, materials, joinery, structural geometries, organic growth, and temporality. After this initial period of information gathering, students will be free to determine the format or combination of formats that will shape an extended semester-end project. Readings, artist talks, museum visits and a wide range of pertinent visual materials will supplement and inform our studio work.

Requisite: One prior course in studio arts, architecture, or film production, or permission of the instructor. Limited to 12 students. Fall semester. Professor Keller.

218. Photography I. An introduction to black-and-white still photography. The basic elements of photographic technique will be taught as a means to explore both general pictorial structure and photography's own unique visual language. Emphasis will be centered less on technical concerns and more on investigating how images can become vessels for both ideas and deeply human emotions. Weekly assignments, weekly critiques, readings, and slide lectures about the work of artist-photographers, one short paper, and a final portfolio involving an independent project of choice. Two three-hour meetings per week.

Requisite: ARHA 102 or 111, or consent of the instructor. Limited to 12 students. Fall semester. Visiting Lecturer Meyer.

221. Foundations in Video Production. (Offered as ARHA 221 and FAMS 221) This introductory course is designed for students with no prior experience in video pro-

duction. The aim is both technical and creative. We will begin with the literal foundation of the moving image—the frame—before moving through shot and scene construction, lighting, sound-image concepts and final edit. In addition to instruction in production equipment and facilities, the course will also explore cinematic form and structure through weekly readings, screenings and discussion. Each student will work on a series of exercises, a collaborative project and a final video assignment. There will be one 3-hour class and one film screening each week.

Limited to 12 students. Fall semester. Professor Levine.

222. Drawing II. A course appropriate for students with prior experience in basic principles of visual organization, who wish to investigate further aspects of pictorial construction using the figure as a primary measure for class work. The course will specifically involve an anatomical approach to the drawing of the human figure, involving slides, some reading, and out-of-class drawing assignments. Two two-hour meetings per week.

Requisite: ARHA 102 or 111, or consent of the instructor. Limited to 18 students. Fall semester. Professor Sweeney.

223. The Artist Is Absent. In this course we will resist the art world's current tendency to lionize the artist as a master creator/seer, who works within a veil of rarified spirits and to whom the truth is revealed. We will view the artist-student not as a genius auteur but rather a pragmatic re-discoverer of human truths lost in plain sight. Students will become collaborators with their audience, allowing viewers to consciously discover their own paths of entry to the artworks.

Working in a wide range of media, digital (photography, video), manual (sculpture, drawing) and performance, students will explore the breadth of expressive potential that can be found in observing and using small human gestures. Students will be asked to reach beyond traditional studio practice to engage with art-making in alternative ways that reflect our common humanity rather than specific cultural vicissitudes. To this end it may be an advantage to be unfamiliar with a material or technique, unbound by canons of traditional art-making; therefore no prior studio experience is required for the course.

Coursework will be complemented by class visits from a variety of practitioners: painters, photographers, magicians, and others. Additionally, students may be asked to participate in a collaborative public project, that could take a form as varied as a parade or projected-image event.

Limited to 12 students. Omitted 2015-16.

224. Translating Nature: Drawing, Painting, and Sculpture. This course explores the visual structures of natural things. The processes and disciplines of drawing, acrylic painting, watercolor and sculpture will be used to examine natural subjects such as plants, animals, landscape and the figure. We will work directly from life. Out-of-class trips will be frequent to access natural subject matter not found in the classroom.

Requisite: One of Drawing 1, Painting 1, or Sculpture 1 (because of the diversity of subject and materials used). Limited to 8 students. Spring semester. Senior Resident Artist Gloman.

227. The Film Portrait. (Offered as ARHA 227 and FAMS 227.) This introductory production workshop focuses on the history and practice of film and video portraiture. The class will begin by considering the portrait's origins in figurative art and still photography before identifying the ways in which the film portrait uses strategies unique to the moving image to convey character and meaning. We will then trace the development of the genre while also considering its intersections with narrative, documentary and experimental film.

The aim of the course is both analytic and creative. We will be looking at a variety of approaches and issues related to portraiture in an attempt to develop both common and contested definitions that can be applied to our own filmmaking practice. Each student will complete in-class exercises and individual video projects that seek to reveal the nature of people, places and objects through sound and image. The class will also cover the fundamentals of cinematography, lighting, audio recording and editing and discuss how these technological considerations influence the portrayal of a subject.

Limited to 12 students. Omitted 2015-16. Professor Levine.

230. Sculpture from the Human Figure: Subject, Symbol, Object, Presence. The human image was at the core of what are understood as the first steps into modern sculpture. We will look at the beginnings of the modernist approaches to the human image in sculpture and continue through its use by a wide variety of contemporary artists. Students will build sculptures based on the head and the figure, working from life, as well as from memory and imagination. From initial studies in clay from observation, students will move on to a variety of self-directed projects using the human image as central subject matter. Casting techniques, a range of materials, and a multiplicity of approaches to both analyzing and building form will be covered in the course. Two three-hour class meetings per week.

Requisite: At least one of the following—ARHA 111, ARHA 102, or ARHA 214. Limited to 10 students. Omitted 2015-16. Professor Keller.

306. Eight People, One Place and a Book I. In this advanced photography course, eight students and the professor will choose a single site to travel to weekly to photograph. Participants will work individually in their chosen medium to build a body of work that represents their experience of that place. Simultaneously, the group will be collectively designing and producing a limited edition book that weaves together the varied ways these individual artists see, experience and produce work from a single place. The course will also include group and individual critiques of the students' work, historical and topical lectures from the history of photography, and the careful examination of the book as a final vehicle for artistic work. Analog and digital technologies associated with book making will be reviewed, as well as the ideas and theory of book structure, sequence, and design.

Requisite: Introductory Photography, at least one other intermediate photography course or equivalent, and permission of the instructor. Limited to 8 students. Enrollment is determined by interview with the professor. Omitted 2015-16. Professor Kimball.

307. Eight People, One Place and a Book II. In this advanced photography course (a continuation of ARHA 306), eight students and the professor will choose a single site to travel to weekly to photograph. Participants will work individually in their chosen medium to build a body of work that represents their experience of that place. Simultaneously, the group will be collectively designing and producing a limited edition book that weaves together the varied ways these individual artists see, experience and produce work from a single place. The course will also include group and individual critiques of the students' work, historical and topical lectures from the history of photography, and the careful examination of the book as a final vehicle for artistic work. Analog and digital technologies associated with book making will be reviewed, as well as the ideas and theory of book structure, sequence, and design.

Requisite: ARHA 306 or equivalent, and permission of the instructor. Limited to 8 students. Enrollment is determined by interview with the professor. Omitted 2015-16. Professor Kimball.

319. Working in Series: The Interdisciplinary Connection Between Drawing and the Hand-Printed Image. An investigation of ideas into the development of visual imagery focusing on series of works utilizing drawing and printmaking. Contemporary and historical references of artists' series of works will be studied in conjunction with students' individual projects, culminating in a final project consisting of a cohesive, visual body of work. Experimentation of conceptual and technical boundaries will be encouraged and explored. Discussion and critiques will be held regularly in both group and individual formats. Visual work will include a wide variety of drawing media, including, but not limited to traditional methods. The techniques of intaglio and relief printmaking will be used in combination with and concurrent to the drawn images.

Requisite: Introductory level Drawing or Printmaking 1 or permission of the instructor. Limited to 10 students. Spring semester. Senior Resident Artist Garand.

323. Advanced Studio Seminar. A studio course that will emphasize compositional development by working from memory, imagination, other works of art and life. The use of a wide variety of media will be encouraged including, but not limited to, drawing, painting, printmaking and collage. Students will be required to create an independent body of work that explores an individual direction in pictorial construction. In addition to this independent project, course work will consist of slide lectures, individual and group critiques, in-class studio experiments and field trips.

Requisite: ARHA 222, 326 or 327. Limited to 8 students. Spring semester. Professor Sweeney.

324. Sculpture II. A studio course that investigates more advanced techniques and concepts in sculpture leading to individual exploration and development. Projects cover figurative and abstract problems based on both traditional themes and contemporary developments in sculpture, including: clay modeling, carving, wood and steel fabrication, casting, and mixed-media construction. Weekly in-class discussion and critiques will be held. Two two-hour class meetings per week.

Requisite: ARHA 214 or consent of the instructor. Limited to 12 students. Spring semester. Professor Keller.

325. Advanced Photography. This advanced course offers the opportunity for each student to design and work on an individual project for an extended period of time. The emphasis is placed on the student's ability to express themselves clearly with the medium as it relates to their own personal vision. It is designed for those who already possess a strong conceptual and technical foundation in photography. Concepts and theories are read, discussed, demonstrated and applied through a series of visual problems, and complemented by presentations of contemporary and historical photography. Student work will be discussed and evaluated in group and individual critiques. Students may work in analog or digital photography.

Requisite: ARHA 102 or 111 and ARHA 328 or consent of the instructor. Limited to 8 students. Omitted 2015-16. Professor Kimball.

326. Painting II. This course offers students knowledgeable in the basic principles and skills of painting and drawing an opportunity to investigate personal directions in painting. Assignments will be collectively as well as individually directed. Discussions of the course work will assume the form of group as well as individual critiques. Two three-hour class meetings per week.

Requisite: ARHA 215 or consent of the instructor. Limited to 18 students. Spring semester. Professor Sweeney.

327. Printmaking II: Further Investigations of the Hand Pulled Print. This course is an extension of intaglio and relief processes introduced in ARHA 213 with an introduction to lithography. Techniques involved will be drypoint, etching, en-

graving, aquatint, monoprints, monotypes, woodcut, linocut and stone lithography. Printmaking processes will include color printing, combining printmaking techniques and editioning. Combining concept with technique will be an integral element to the development of imagery. A final project of portfolio-making and a portfolio exchange of prints will be required. Individualized areas of investigation are encouraged and expected. In-class work will involve demonstration, discussion and critique.

Requisite: ARHA 213 or consent of the instructor. Limited to 12 students. Fall semester. Resident Artist Garand.

328. Photography II. This course is a continuing investigation of the skills and questions introduced in ARHA 218. It will include an introduction to varied camera and film formats and both analog and digital photography methods. An emphasis will be placed on defining, locating and pursuing independent work; this will be accomplished through a series of weekly demonstrations, assignments and a final independent project. Student work will be discussed and evaluated in group and individual critiques. This is complemented by slide presentations and topical readings of contemporary and historical photography.

Requisite: ARHA 218 or consent of the instructor. Limited to 12 students. Spring semester. Visiting Lecturer Young.

332. Substance and Space: Explorations in Sculpture. This course offers an in-depth exploration of three-dimensional practice. The focus will be on extending the range of object-based art. Projects will involve combining materials, using alternative materials and processes and employing contemporary formats including installation and site-specific work. Basic sculptural processes such as carving, casting and welding will be reevaluated for new potential. Figurative, abstract, architectural and conceptual approaches will be considered. Students will be encouraged to explore new territory while refining and developing their critical and technical skills. Contemporary critical approaches will be introduced through readings and visual presentations.

Requisite: ARHA 214 or permission of the instructor. Limited to 14 students. Omitted 2015-16. Visiting Lecturer Culhane.

335. Experiments in 16mm Film. (Offered as ARHA 335 and FAMS 335.) This intermediate production course surveys the outer limits of cinematic expression and provides an overview of creative 16mm film production. We will begin by making cameraless projects through drawing, painting and scratching directly onto the film strip before further exploring the fundamentals of 16mm technology, including cameras, editing and hand-processing. While remaining aware of our creative choices, we will invite chance into our process and risk failure, as every experiment inevitably must.

Through screenings of original film prints, assigned readings and discussion, the course will consider a number of experimental filmmakers and then conclude with a review of exhibition and distribution strategies for moving image art. All students will complete a number of short assignments on film and one final project on either film or video, each of which is to be presented for class critique. One 3-hour class and one film screening per week.

Requisite: One 200-level production course or relevant experience (to be discussed with the instructor in advance of the first class). Limited to 12 students. Spring semester. Professor Levine.

343. Lost and Found: Appropriated, Recycled and Reclaimed Images. (Offered as ARHA 343 and FAMS 343) From the found-footage experiments of the avant-garde to the digital remixes of the networked age, artists have used pre-existing material

to question the ideologies of dominant media, explore technological possibilities and play situationist pranks. With the advent of file-sharing platforms, streaming video and cheap DVDs, we live in an era dominated by what Hito Steyerl calls “the poor image”—low resolution, second- or third-generation images whose quality has been sacrificed for accessibility. The availability of this material has allowed artists to work economically and to borrow the aesthetics of cinema and television for their own purposes, but it also foregrounds many problematic questions of authorship and ownership.

This course is a hands-on investigation into the practice of recycling, recontextualizing and remixing moving images. We will screen found-footage work, collage films and remakes in addition to discussing readings by filmmakers, artists and theorists that will provide ideas and models for our own production. The class will also review the fundamentals of editing as we create projects both entirely from found material and in combination with our own footage. Two 2-hour classes per week (one seminar/critique and one lecture/screening).

Limited to 12 students. Omitted 2015-16. Professor Levine.

441. Documentary Production. (Offered as ARHA 441 and FAMS 441.) Intended for advanced film/video production students, this course will explore creative documentary practice through readings, weekly screenings and production assignments. Each student will complete a series of projects working both as a single maker and in collaboration with other members of the class. Topics may include: shooting the interview; scripting, performance and reenactment; history and narrativity; place and space; ethnography and the “embedded” filmmaker. We will also host visiting filmmakers and, where possible, visit a cultural institution which supports and screens cutting-edge documentary work.

The course will be taught annually but will focus on a set of revolving themes and issues that inform contemporary documentary filmmaking and the critical discourse that surrounds it. The theme for fall 2015 will be “Ecstatic Truth: Fact versus Fiction.” One 3-hour class and one evening screening each week.

Requisite: A prior 200-level production course or relevant experience (to be discussed with the instructor in advance of the first class). Limited to 12 students. Fall semester. Professor Levine.

444. Films That Try: Essay Film Production. (Offered as ARHA 444 and FAMS 444) Essay filmmaking is a dynamic form with many commonly cited attributes—the presence of an authorial voice, an emphasis on broad themes, an eclectic approach to genre, and the tendency to digress or draw unexpected connections. Yet, true to its nature, the precise definition of the essay film is in constant flux. It can be both personal and political, individual and collective, noble and mischievous. Essay filmmakers themselves are equally diverse, ranging from established film auteurs to Third Cinema activists and contemporary video artists.

If we entertain the notion that the processes of cinema closely resemble the mechanics of human thought, then the essay film may be the medium’s purest expression. To watch or make such a film, we must give ourselves over to a compulsive, restless energy that delights in chasing a subject down any number of rabbit holes and blind alleys, often stopping to admire the scenery on the way. As with thought, there is no end product, no clear boundaries, no goal but the activity itself.

The term “essay” finds its origins in the French *essayeur*, meaning “to attempt” or to “try.” In this advanced production workshop, we will read, screen and discuss examples of the essayistic mode in literature and cinema while making several such attempts of our own. Students will complete a series of writing assignments and video projects informed by class materials and group discussion.

Requisite: One 200-level production course or relevant experience (to be dis-

cussed with the instructor in advance of the first class). Limited to 12 students. Omitted 2015-16. Professor Levine.

SPECIAL TOPICS AND SENIOR HONORS

490. Special Topics. Full course.

Fall and spring semesters. The Department.

490H. Special Topics. Half course.

Fall and spring semesters. The Department.

498. Senior Departmental Honors. Preparation of a thesis or completion of a studio project which may be submitted to the Department for consideration for Honors.

Open to seniors with consent of the Department. Fall semester. The Department.

498D. Senior Departmental Honors. Preparation of a thesis or completion of a studio project which may be submitted to the Department for consideration for Honors.

Open to seniors with consent of the Department. Fall semester. The Department.

499. Senior Departmental Honors. Preparation of a thesis or completion of a studio project which may be submitted to the Department for consideration for Honors.

Open to seniors with consent of the Department. Spring semester. The Department.

ASIAN LANGUAGES AND CIVILIZATIONS

Professors Dennerline*, Morse*, Ringer (Chair)‡, and Tawa; Associate Professors Maxey and Van Compennollet; Assistant Professors Rice and Sen*; Senior Lecturers Kayama, Li, Miyama, Shen, and Teng; Five College Senior Lecturers Brown (Japanese) and Hassan (Arabic), Five College Lecturer Al-Shalchi (Arabic).

Affiliated Faculty: Professors Basu and Heim, Associate Professors C. Dole and Jaffer*; Assistant Professor Shandilya.

Asian Languages and Civilizations is an interdisciplinary exploration of the histories and cultures of the peoples of Asia. Through a systematic study of the languages, societies, and cultures of the major civilizations that stretch from the Arab World to Japan, we hope to expand knowledge and challenge presuppositions about this large and vital part of the world. The purpose is to encourage in-depth study as well as to provide guidance for a general inquiry into the problem of cultural difference and its social and political implications, both within Asia and between Asia and the West.

Major program. The major in Asian Languages and Civilizations is an individualized course of study. All majors are required to take a minimum of ten courses dealing with Asia. At least six of these, including two content courses, must be taken at Amherst College. A maximum of six language courses may be counted toward the ten courses required for the major. These courses will be chosen in consultation with the advisor and should constitute a coherent program of study subject to departmental approval. The program of study may be thematic, regional, disciplinary, or interdisciplinary in focus. It should include one course with a substantial

*On leave 2015-16.

†On Leave fall semester 2015-16.

‡On leave spring semester 2015-16.

independent research component. Students counting the language courses towards their major will show a certain minimum level of competence in one language, either by achieving a grade of a B or better in the second semester of the third year of that language at Amherst or by demonstrating equivalent competence in a manner approved by the department. Students taking their required language courses elsewhere, or wishing to meet the language requirement by other means, may be required, at the discretion of the department, to pass a proficiency examination. No pass-fail option is allowed for any courses required for the departmental major.

Comprehensive Exam. Majors must satisfy a comprehensive assessment by participating in the department's undergraduate student conference in the final semester of the senior year. Students seeking departmental honors will be expected to present on their senior thesis. Students not writing a senior honors thesis will be expected to present research undertaken in one of their courses in the department.

Departmental Honors. Students who wish to be candidates for Departmental Honors must submit a thesis to the Department, and, in addition to the ten required courses and the capstone presentation, enroll in ASLC 498 and 499, the thesis writing courses, in their final two semesters. Thesis students are required to complete a senior thesis on an independently chosen topic, and to participate in an oral defense of the thesis with three faculty members chosen jointly by the student and the department.

Study Abroad. The department encourages study abroad in the language of concentration. A student majoring in the department who studies abroad for one semester may petition to have a maximum of two courses or the equivalent count toward the major. The request is subject to departmental approval.

123. Arts of Japan. (Offered as ARHA 148 and ASLC 123.) A survey of the history of Japanese art from neolithic times to the present. Topics will include Buddhist art and its ritual context, the aristocratic arts of the Heian court, monochromatic ink painting and the arts related to the Zen sect, the prints and paintings of the Floating World and contemporary artists and designers such as Ando Tadao and Miyake Issey. The class will focus on the ways Japan adopts and adapts foreign cultural traditions. There will be field trips to look at works in museums and private collections in the region.

Omitted 2015-16. Professor Morse.

126. Middle Eastern History: 500-1600. (Offered as HIST 190 [ME^P] and ASLC 126 [WA].) This course surveys the history of the Middle East from the outset of the Islamic period to the beginning of the modern period. It is divided into the following segments: the formative period of Islam, the classical caliphates, the classical courts, the Mongols, and the great empires of the Ottomans and the Safavids. The course is organized chronologically and follows the making and breaking of empires and political centers; however, the focus of the course is on the intellectual, social, cultural and religious developments in these periods. Two class meetings per week.

Omitted 2015-16. Professor Ringer.

142. Visual Culture of the Islamic World. (Offered as ARHA 152 and ASLC 142.) This introductory course explores the architecture, manuscripts, painting, textiles, decorative arts, material culture, and popular art of the Islamic world, from the late seventh century C.E., touching on the present. It follows a basic chronology, but is structured primarily through thematic issues central to the study of Islamic visual culture, including, but not limited to: orality and textuality, geometry and ornament, optics and perception, sacred and royal space, the image and aniconism, modernity and tradition, and artistic exchange with Europe, China, and beyond.

The class will focus on the relationships between visual culture, history, and literature, analyzing specific sites or objects, for example the Dome of the Rock in Jerusalem, carved ivory boxes from Spain, luxury manuscripts from Cairo, gardens of Iran, and contemporary art from Pakistan, alongside primary and secondary texts. Films, audio recordings, and field-trips to local museum collections will supplement assigned readings and lectures. Participation in class discussion, a significant component of the course, is expected. No previous background is presumed, and all readings will be available in English.

Limited to 25 students. Fall semester. Professor Rice.

143. Arts of China. (Offered as ARHA 147 and ASLC 143.) An introduction to the history of Chinese art from its beginnings in neolithic times until the end of the twentieth century. Topics will include the ritual bronze vessels of the Shang and Zhou dynasties, the Chinese transformation of the Buddha image, imperial patronage of painting during the Song dynasty and the development of the literati tradition of painting and calligraphy. Particular weight will be given to understanding the cultural context of Chinese art.

Omitted 2015-16. Professor Morse.

144. Religion in Ancient India. (Offered as RELI 143 and ASLC 144.) This course explores central ideas and practices in the religious and intellectual traditions of India up until the medieval period. We consider the range of available archeological, art historical, and textual evidence for religion in this period, though the course focuses mostly on texts. We will read the classic religious and philosophical literature of the traditions we now call Hinduism, Buddhism, and Jainism.

Omitted 2015-16. Professor M. Heim.

146. Modern China. (Offered as HIST 172 [AS] and ASLC 146 [C].) A survey of Chinese history from the Manchu conquest of 1644 to the present. Beginning with the successes and failures of the imperial state as it faced global economic development, expanding European empires, and internal social change, we will study the Opium War, massive nineteenth-century religious rebellions, Republican revolution and state-building, the "New Culture" movement, Communist revolution, the anti-Japanese war, Mao's Cultural Revolution, and the problems of post-Mao reform, all with comparative reference to current events. Readings, which include a wide variety of documents such as religious and revolutionary tracts, eye-witness accounts, memoirs, and letters, are supplemented by interpretive essays and videos. Two class meetings per week.

Fall semester. Professor Dennerline.

148. The Modern Middle East: 1800-Present. (Offered as HIST 191 [ME] and ASLC 148 [WA].) This course surveys the history of the Middle East from 1800 to the present. The focus is threefold: following political, social and intellectual trends as they evolve over time, exploring contemporary historical and methodological debates and analysis, and introducing students to important historical literature of the period. The class is divided into modules: "From Subject to Citizen," "Engineering a Modern Middle East," "Nationalism and the Quest for Independence," "Islamist Opposition," and "Taking Sovereignty: Contemporary Debates and the Post-Modern Era." The class is discussion-oriented and writing intensive. Two class meetings per week.

Omitted 2015-16. Professor Ringer.

152. Introduction to Buddhist Traditions. (Offered as RELI 152 and ASLC 152 [SA].) This course is an introduction to the diverse ideals, practices, and traditions of Buddhism from its origins in South Asia to its geographical and historical diffusion throughout Asia and, more recently, into the west. We will explore the Three

Jewels—the Buddha, the Dharma, and the Sangha—and how they each provide refuge for those suffering in samsara (the endless cycle of rebirth). We will engage in close readings of the literary and philosophical texts central to Buddhism, as well as recent historical and anthropological studies of Buddhist traditions.

Fall semester. Professor M. Heim.

154. Art and Architecture of South East Asia. (Offered as ARHA 154 and ASLC 154.) This introductory course surveys the architecture, painting, sculpture, textiles, decorative arts, and photography of South Asia (India, Sri Lanka, Bangladesh, Nepal, Bhutan, Pakistan, and Afghanistan), from 2300 B.C., touching on the present. It considers the role of tradition in the broader history of art in India, but does not see India as “traditional” or unchanging. The Indian sub-continent is the source for multi-cultural civilizations that have lasted and evolved for several thousand years. Its art is as rich and complex as that of Europe, and as diverse. This course attempts to introduce the full range of artistic production in India in relation to the multiple strands that have made the cultural fabric of the sub-continent so rich and long lasting. Films, musical recordings, and museum field-trips will supplement assigned readings and lectures. No previous background is presumed, and all readings will be available in English.

Limited to 25 students. Spring semester. Professor Rice.

173. Introduction to Medieval and Early Modern South Asia: From the Delhi Sultanates to Mughal Successor States, 1200-1800 A.D. (Offered as HIST 173 [AS^P] and ASLC 173 [SA].) This course presents an introduction to major themes and developments in medieval and early modern South Asian history with a focus on the emergence and flourishing of Islamicate regimes in the sub-continent. Commencing with the growth of Islamic polities in South Asia, the course explores the Delhi Sultanate, various syncretistic and devotional sects and movements, the Vijayana-gara Empire, and the Mughal Empire, as well as politics, religion, literature, art, architecture, and trade under these formations. Readings are drawn from a variety of both primary and secondary sources and combine perspectives offered by political, social, and cultural history. The course aims at providing a broad overview of six centuries of the sub-continent’s past, coupled with closer attention to select themes. Challenging both colonialist and early nationalist views of this vast period as one of stagnation and tyranny, the course seeks to demonstrate the vitality and dynamism characterizing these centuries of the second millennium. We will lay particular emphasis on the processes of transculturation between the Islamic and Indic through which the South Asian medieval was lived. Two class meetings per week.

Omitted 2015-16. Professor Sen.

174. Introduction to Modern South Asian History. (Offered as HIST 174 [AS] and ASLC 174 [SA].) This survey course introduces key themes and events in the making of modern South Asia. The objective is to provide a skeletal historical narrative of the various transformations the subcontinent and its peoples experienced through the colonial and post-colonial eras. A variety of primary sources and audio and visual materials will be utilized in conjunction with excerpts from panoramic textbooks as well as portions of monographs, combining perspectives from political, social, cultural and economic history. Commencing with the transitions occurring in the middle to late 18th century, the course explores some of the major historical developments in South Asia until the present moment including the East India Company-state, colonial and imperial rule, social reform, the revolt of 1857, Indian nationalism, caste and communal conflict, and the struggles for post-colonial democracy. Two class meetings per week.

Omitted 2015-16. Professor Sen.

200. Anthropology and China. (Offered as ANTH 200 and ASLC 200) In what ways are the experiences and perspectives of various kinds of people in various kinds of situations in contemporary China different from those of their counterparts in other places and times, and in what ways are they similar? What accounts for these similarities and differences? How can anthropology help us understand China? What can the study of China contribute to our understandings of the issues, processes, and systems that anthropologists study worldwide? This course will help students answer these questions by reading, discussing, and writing about recent books and articles about China.

Limited to 25 students. Omitted 2015-16. Professor Fong.

207. The Home and the World: Women and Gender in South Asia. (Offered as SWAG 207, ASLC 207, and POSC 207.) This course will study South Asian women and gender through key texts in film, literature, history and politics. How did colonialism and nationalism challenge the distinctions between the “home” and the “world” and bring about partitions which splintered once shared cultural practices? What consequences did this have for postcolonial politics? How do ethnic conflicts, religious nationalisms and state repression challenge conceptions of home? How have migrations, globalization and diasporas complicated relations between the home and the world? Texts will include Salman Rushdie’s *Shalimar the Clown*, Ram Gopal Varma’s epic film *Sarkar*, and Partha Chatterjee’s *The Nation and Its Fragments*.

Spring semester. Professors Shandilya and Basu.

208. Power and Politics in Contemporary China. (Offered POSC 208 [SC, IL] and ASLC 208.) This course provides an introduction to the major institutions, actors, and ideas that shape contemporary Chinese politics. Through an examination of texts from the social sciences as well as historical narratives and film, we will analyze the development of the current party-state, the relationship between the state and society, policy challenges, and prospects for further reform. First, we examine the political history of the People’s Republic, including the Maoist period and the transition to market reforms. Next, we will interrogate the relations between various social groups and the state, through an analysis of contentious politics in China including the ways in which the party-state seeks to maintain social and political stability. Finally, we will examine the major policy challenges in contemporary China including growing inequality, environmental degradation, waning economic growth, and foreign policy conflicts.

Limited to 25 students. Fall and spring semester. Professor Ratigan.

209. China in the International System. (Offered as POSC 209 [G] and ASLC 209) This course will analyze China’s foreign relations, major foreign policy challenges, and China’s role in the international community. To understand the context in which foreign policy is made, we will begin the course by examining the domestic forces that shape foreign policy, including the role of elites and popular nationalism. We will then turn to China’s relations with its neighbors in the Asia-Pacific region with a particular focus on political hot-spots and areas of territorial dispute or historical conflict such as relations with Japan and Taiwan. We will also broaden our focus to examine China’s relations with other regions of the world including North America, Europe, Latin America, and Africa. Finally, we will evaluate the evolution of China’s engagement with international organizations, such as the World Trade Organization and the United Nations. We will assess the impact that China has had on international discourse related to human rights and democracy and analyze the implications of a “Beijing Consensus” as an alternative narrative for the international system.

Limited to 25 students. Spring semester. Professor Ratigan.

220. Reinventing Tokyo: The Art, Literature, and Politics of Japan's Modern Capital. (Offered as ASLC 220 [J] and ARCH 220.) Tokyo is the political, cultural, and economic center of Japan, the largest urban conglomeration on the planet, holding 35 million people, fully one fifth of Japan's population. Since its founding 400 years ago, when a small fishing village became Edo, the castle headquarters of the Tokugawa shoguns, the city has been reinvented multiple times—as the birthplace of Japan's early modern urban bourgeois culture, imperial capital to a nation-state, center of modern consumer culture, postwar democratic exemplar, and postmodern metropolis. The course will focus on the portrayals of Tokyo and its reinventions in art, literature, and politics from the end of the Edo period to the present day. It will examine the changes that took place as the city modernized and Westernized in the Meiji era, became the center of modern urban life in Japan before the Second World War, and rebuilt itself as part of the country's economic miracle in the postwar era. As the largest human cultural creation in Japan, one that endured political upheavals, fires, earthquakes, fire-bombings and unbridled development, Tokyo has always been a complex subject. The course will use that complexity to consider how to analyze an urban environment that draws upon Japan's long history, yet which is also one of the most modern in Asia.

Preference to majors and students with an interest in urban studies. Limited to 25 students. Omitted 2015-16.

221. Canons and Traditions: Japanese Literature to 1750. [J] Before the emergence of print capitalism and the proliferation of books, literature was one of the repositories of cultural memory in Japan. Pre-modern authors alluded to and appropriated the writings of their predecessors as a way to bind their own creations to the great works from the past, but they also necessarily transformed the literature of their forebears in the process. A long-term perspective, stretching from the beginning of Japan's written language to the early commercialization of literature in the eighteenth century, can best help us understand how canons, traditions, and genres emerge, develop, and become destabilized over time as part of the construction of and contestation over cultural memory. We will also examine a variety of genres, including courtly love poetry, war tales touched by many hands, Chinese verse composed by Japanese monks, theatrical forms for audiences large and small, and travel journals that overlay a literary topography on the physical landscape, among others. This course assumes no prior knowledge of Japan or Japanese, and all texts are taught using English translations.

Omitted 2015-16. Professor Van Compernelle.

225. Japanese History to 1700s. (Offered as HIST 175 [AS^P] and ASLC 225 [J].) This is a writing attentive survey of Japan's history from antiquity to the early-eighteenth century. It traces political, social, and cultural developments in order to provide basic literacy in pre-modern Japanese history and a basis both for comparative history and further course work in Japanese history. Prominent themes include the rise of early polities, contact with the Chinese continent and Korean peninsula, the aristocratic culture of the Heian court and its displacement by medieval samurai rule, the role of Buddhist thought and institutions, the "warring states" period of the sixteenth-century and cosmopolitan contact with Christian Europe, the Tokugawa peace and its urban cultural forms. Throughout, we will read a variety of sources, including eighth-century mythology, aristocratic literature, chronicles of war, religious and philosophical texts, as well as modern fiction and film. Classes will combine lectures with close readings and discussions of the assigned texts. Requirements include short response papers and topical essays. Two class meetings per week.

Omitted 2015-16. Professor Maxey.

230. Economy, Society and Change in East Asia. (Offered as SOCI 230 and ASLC 230.) East Asia has been booming, economically—first Japan, then Korea and Taiwan, and now China. In this course, we will study both what made the economic boom in these countries possible and what social issues have arisen in each country because of the particular social system that arose through its process of economic development. In particular, we will consider patterns of social inequality. In the case of Japan and Korea, we will focus on understanding important inequality patterns that arose during the economic development in the 1970s and 1980s and their enduring effect on current society, such as youth unemployment and gender inequality. As for China, we will study how the rapid economic development generated social inequalities (such as glaring income inequality and urban-rural inequality) different from those observed in Japan and Korea. Through the readings and class discussions, students will learn about the lives of people who live in these East Asian societies: How are the societies organized? What are the critical social issues in these countries? How are these societies both similar and different?

Limited to 20 students. Spring semester. Professor Mun.

233. Words, Self, and Society: Japanese Literature Since 1750. [J] In the past two and a half centuries, Japan has experienced vertiginous transformations, including the rise of a money economy, the encounter with the West, rapid modernization, imperial expansion, war, defeat, democratization, and its postwar reemergence as a technological and economic superpower. This course will examine how literature has both reflected and responded to these disorienting changes. We will focus on how varied social, historical, and aesthetic contexts contribute to the pendulum swings among artistic positions: the belief that literature has an important role to play in the exploration of the relationship between society and the individual; the fascination with the very materials of artistic creation and the concomitant belief that literature can only ever be about itself; and the urgent yet paradoxical attempt, in the writing of traumas such as the atomic bombings, to capture experiences that may be beyond representation. This course assumes no prior knowledge of Japan or Japanese, and all texts are taught using English translations.

Omitted 2015-16. Professor Van Compernelle.

234. Japan on Screen. (Offered as ASLC 234 [J] and FAMS 320.) Is the concept of national cinema useful in the age of globalization? Given the international nature of cinema at its inception, was it ever a valid concept? In this course, we will consider how the nation is represented on screen as we survey the history of film culture in Japan, from the very first film footage shot in the country in 1897, through the golden age of studio cinema in the 1950s, to important independent filmmakers working today. While testing different theories of national, local, and world cinema, we will investigate the Japanese film as a narrative art, as a formal construct, and as a participant in larger aesthetic and social contexts. This course includes the major genres of Japanese film and influential schools and movements. Students will also learn and get extensive practice using the vocabulary of the discipline of film studies. This course assumes no prior knowledge of Japan or Japanese, and all films have English subtitles.

Spring semester. Professor Van Compernelle.

238. From Edo to Tokyo: Japanese Art from 1600 to the Present. (Offered as ARHA 262 and ASLC 238 [J].) In 1590 the Tokugawa family founded its provincial headquarters in eastern Japan. By the eighteenth century, this castle town, named Edo (now known as Tokyo), had become the world's largest city. This class will focus on the appearance of artistic traditions in the new urban center and compare them with concurrent developments in the old capital of Kyoto. Topics of discussion will include the revival of classical imagery during the seventeenth century, the rise

of an urban bourgeois culture during the eighteenth century, the conflicts brought on by the opening of Japan to the West in the nineteenth century, the reconstruction of Tokyo and its artistic practices after the Second World War, and impact of Japanese architecture, design and popular culture over the past twenty years.

Omitted 2015-16. Professor Morse.

247. Modern Japanese History from 1800 to the 2000s. (Offered as HIST 176 [AS] and ASLC 247 [J].) This course surveys the modern history of the Japanese archipelago, from the late-Tokugawa period through the rise of the modern Meiji nation-state, colonial expansion and total war. We will conclude with the postwar economic recovery and the socio-political challenges facing the Japanese nation-state in the early-2000s. Through primary documents, fiction, and film, we will explore themes including the disestablishment of the samurai class, industrialization, imperialism, feminism, nationalism, war, democracy, and consumerism. Classes will consist of lectures along with close readings and discussions. Requirements include short response papers and topical essays. Three class meetings per week.

Fall semester. Professor Maxey.

249. China in the World, 1895-1919. (Offered as HIST 275 [AS] and ASLC 249 [C].) This course is designed as an introduction to local and global themes in the history of modern China. We will focus on the period between the Sino-Japanese War of 1894-95 and the Treaty of Versailles and Chinese May Fourth Movement of 1919, which launched the Communist revolution. The major issues of this period have taken on new significance since the end of the Cold War. They include 1) Chinese responses to and participation in the developing global economy, 2) approaches to political, economic, and cultural reform, 3) problems of national and cultural identity in China and abroad, 4) modern experience and new issues of class, gender, and educational status. Major events include imperial reform movements, the Boxer uprising, the anti-American boycott of 1905, popular resistance movements, the Republican revolution of 1911, and the advent of the New Culture movement after 1915. Two class meetings per week.

Omitted 2015-16. Professor Dennerline.

252. Buddhist Life Writing. (Offered as RELI 252 and ASLC 252) From the biographies of Gotama Buddha to the autobiographies of western converts, life writing plays a central role in teaching Buddhist philosophy, practice, history, and myth. This course explores the diverse forms and purposes of Buddhist life writing in the literary and visual cultures of India, Tibet, Sri Lanka, China, Vietnam, Japan, and America. Reading the lives of eminent saints and laypersons, charismatic teachers, recluses, and political activists, the course aims to broaden understanding of how Buddhists have variously imagined the ideal life. We will pay particular attention to how literary and cultural conventions of genre guide the composition of lives.

Omitted 2015-16. Professor M. Heim

253. Theravada Buddhism. (Offered as RELI 253 and ASLC 253 [SA].) This course introduces the history and civilization of Theravada Buddhism. The Theravada (the "Doctrine of the Elders") is the dominant form of Buddhism in Sri Lanka, Cambodia, Laos, Thailand, and Myanmar (Burma); in recent decades it has also found a following in other regions in Asia and the west. We will trace the Theravada's origins as one of the earliest sectarian movements in India to its success and prestige as a religious civilization bridging South and Southeast Asia. We will also consider this tradition's encounter with modernity and its various adaptations and responses to challenges in the contemporary world. No previous background in Buddhism is required.

Spring semester. Professor M. Heim.

255. Public Culture in South Asia. (Offered as ANTH 255 and ASLC 255) This course on South Asian public culture starts from the premise that modernity today is a global experience. Most societies today possess the means to produce local versions of the modern, as Arjun Appadurai and Carol Breckenridge have argued. In this course, we will collectively approach mass culture in South Asia—a staggeringly complex cultural entity—with an eye towards understanding emergent forms of subjectivity, agency, pleasure, and embodied experience. While rethinking the predominantly European notions of publicity, we will study how popular culture in South Asia reflects the intersecting processes of nationalism, globalization, and economic liberalization. Our focus will be on the interface of media and modernity, and in so doing, on the complex negotiations between cultural producers and consumers. We will discuss film, advertising, spatial politics, and popular art to make sense of the region's postcolonial public life.

Limited to 25 student. Omitted 2015-16. Professor Chowdhury.

260. Buddhist Art of Asia. (Offered as ARHA 261 and ASLC 260.) Visual imagery plays a central role in the Buddhist faith. As the religion developed and spread throughout Asia it took many forms. This class will first examine the appearance of the earliest aniconic traditions in ancient India, the development of the Buddha image, and early monastic centers. It will then trace the dissemination and transformation of Buddhist art as the religion reached South-East Asia, Central Asia, and eventually East Asia. In each region indigenous cultural practices and artistic traditions influenced Buddhist art. Among the topics the class will address are the nature of the Buddha image, the political uses of Buddhist art, the development of illustrated hagiographies, and the importance of pilgrimage, both in the past and the present.

Omitted 2015-16. Professor Morse.

261. Sacred Images and Sacred Space: The Visual Culture of Religion in Japan. (Offered as ARHA 266 and ASLC 261.) An interdisciplinary study of the visual culture of the Buddhist and Shinto religious traditions in Japan. The class will examine in depth a number of Japan's most important sacred places, including Ise Shrine, Tōdaiji, Daitokuji and Mount Fuji, and will also look at the way contemporary architects such as Andō Tadao and Takamatsu Shin have attempted to create new sacred places in Japan today. Particular emphasis will be placed on the ways by which the Japanese have given distinctive form to their religious beliefs through architecture, painting and sculpture, and the ways these objects have been used in religious ritual.

Omitted 2015-16. Professor Morse.

265. The Social Life of the Japanese Print. Japanese woodblock prints, or ukiyo-e ("pictures of the floating world"), are perhaps the best known form of Japanese art. From the late seventeenth century until the present day, ukiyo-e have played greatly varied and significant roles in Japanese society, including illustrations for folktales, portraits of famed courtesans and kabuki actors, souvenirs of historical sites, explicit erotica, secret calendars, board games and fan designs, reportage of contemporary events, and even as precious art objects to be collected and cherished. This course will examine the medium of the Japanese woodblock print both as a representation of a flourishing urban society and also as the means by which that flourishing was made possible; the prolific artists, publishers, carvers, colorists, government censors, and the citizenry of the capital all contributed to a massive and thriving industry and trade in ukiyo-e. It will conclude with an examination of the influence of ukiyo-e on European and American artists. In addition, the course will focus on firsthand examination of the objects themselves, drawing from the Mead's collection of over 4,000 Japanese prints, allowing students to develop skills

of connoisseurship and a deep understanding of the technological evolution of print-making over the course of nearly four hundred years. In addition to more traditional assignments, students will learn to craft practical texts germane to working in a museum, including condition reports, accession proposals, label texts, and catalogue entries.

Limited to 20 students. Omitted 2015-16.

267. Arts of the Islamic Book. (Offered as ARHA 267 and ASLC 267.) This course considers the arts of the Islamic book, with a special focus on illustrated manuscripts produced at the royal courts of Greater Iran (including Afghanistan and Uzbekistan) and Islamic South Asia from the thirteenth through the seventeenth centuries. Among the types of manuscripts to be considered are dynastic and world histories, poetic works, horoscopes, genealogies, divinations texts, and albums. The class will explore in depth the nature of the royal book workshop, manuscript patronage and production (from paper, pigments, and brushes to gold leaf illumination and binding), the formation of visual and stylistic idioms, the roles of originality and imitation in artistic practice, the aesthetics of the illustrated page, word and text relationships, and the theorization of painting and calligraphy in technical treatises, poetry, and other primary texts. Emphasis will be placed on the great movement of artists, materials, and ideas across the Islamic world, all of which contributed to the rise of an elite, cosmopolitan culture of manuscript connoisseurs. Examination of objects in the Mead Art Museum, Frost Library, and other local collections will supplement classroom discussion and assigned readings. No previous knowledge of the topic is presumed, and all reading will be available in English.

Limited to 20 students. Fall semester. Professor Rice.

270. Muslim Lives in South Asia. (Offered as ANTH 253 and ASLC 270 [SA].) This course is a survey of foundational and contemporary writing on Muslim cultures across South Asia. The approach here is anthropological, in the sense that the course focuses on material that situates Islamic thought in the making of everyday practices, imaginations, and ideologies of a very large and varied group of people. While India hosts the second largest population of Muslims in the world, Pakistan and Bangladesh, respectively, are two of the world's largest Muslim-majority nation-states. This course will aim to capture some of the richness of the textual and vernacular traditions that constitute what is known as South Asian Islam and the lived experiences of Muslims. Without relegating Muslims to a minority status and therefore targets of communal violence, or approaching Islam in South Asia only at the level of the syncretic, this course aims to understand the interface of traveling texts and indigenous traditions that is integral to the making of its diverse Muslim cultures. In doing so, the course will by necessity discuss topics of subjectivity, law, gender, community, secularism, and modernity that continue to raise important theoretical questions within the discipline of anthropology.

Some prior knowledge of Islam or Muslim societies may be helpful. Limited to 25 students. Omitted 2015-16. Professor Chowdhury.

271. Caste and Politics of Inequality in India. (Offered as HIST 271 [AS] and ASLC 271 [SA].) This course explores how caste was politicized over the course of colonial and post-colonial periods in India. It focuses on the emergence and development of various movements opposed to caste-based inequality and discrimination, as well as the ongoing search for social justice. The course reviews scholarly debates about understanding this form of identification and hierarchy, as well as the complex ways in which caste articulates with other social phenomena, like gender, class, religion, and nationality. It then moves to investigate the writings and work of key anti-caste thinkers, in particular, Dr. Bhim Rao Ambedkar, the preeminent leader of the Dalits (communities caste-elites considered "untouchable"), and a

key figure in drafting the Constitution of India. Based on close readings of various kinds of primary sources, as well as an engagement with secondary literature in history, political science, sociology, anthropology and literary studies, the course tells the story of the struggle to “annihilate” caste. Two class meetings per week.

Omitted 2015-16. Professor Sen.

276. Perspectives on Chinese History. (Offered as HIST 276 [AS] and ASLC 276 [C].) China—the modern nation—was born of revolution. Before the revolution there was China—the civilization—with its long and complex history. Modern historians, Western and Chinese alike, have tended to describe this history as “traditional,” leaving the modern condition to be defined by what happened in the West. In this course we will suspend this modern prejudice while asking a variety of questions on some specific topics. How did ancient laws and rituals come to define the relations between imperial states and local societies? How and to what degree did they continue to do this as societies changed? How did world religions like Buddhism and Christianity come to cohabit with Confucian ethics and ancestral rites? How did complex networks of trade, manufacturing, and credit coexist and interact with global economies and powerful military states? How did cohorts of classically educated, literary and artistic men help to integrate ethnically and linguistically diverse peoples into a culturally consistent foundation against which, and upon which, the modern Chinese nation could be built? How did ordinary working people and especially women participate or react? In each case we will discuss and develop our perspectives on how one thing led to another and then consider how modern views have tended to highlight or obscure the process. Sources include historical narratives and biographies, classical texts, philosophical and religious essays, family instructions, comparative historical analyses, fiction, and film. Reading and discussion. Two class meetings per week.

Limited to 20 students. Fall semester. Professor Dennerline.

281. The Arts of Exchange: Cross-Cultural Interaction in the Islamic World, 1400-1800. (Offered as ARHA 281 and ASLC 281.) This course examines artistic exchanges and encounters in the Islamic world during the early modern period. We will focus on the movement of artists, objects, and systems of knowledge between and beyond the Mamluk, Ottoman, Timurid, Safavid, and Mughal courts, placing special emphasis upon encounters with the arts of Europe and East Asia. Among the topics to be considered are the design, circulation, and trade of textiles; the arts of diplomacy and gift exchange; the nature of curiosity and wonder; and artists’ responses to the “other.” This course aims to challenge conventional, essentialist binaries (e.g., East vs. West, Islamic vs. European), and to re-assess the standard art historical narratives from a more culturally, geographically, and economically interconnected perspective.

Limited to 25 students. Omitted 2015-16. Professor Rice.

282. Muhammad and the Qur’an. (Offered as RELI 282 and ASLC 282 [WA].) This course deals with the life of Muhammad (the founder and prophet of Islam) and the Qur’an (the Muslim Scripture). The first part deals with the life of Muhammad as reflected in the writings of the early Muslim biographers. It examines the crucial events of Muhammad’s life (the first revelation, the night journey, the emigration to Medina, the military campaigns) and focuses on Muhammad’s image in the eyes of the early Muslim community. The second deals with the Qur’an. It focuses on the history of the Qur’an, its canonization, major themes, various methods of Qur’anic interpretation, the role of the Qur’an in Islamic law, ritual, and modernity.

Omitted 2015-16. Professor Jaffer.

317. Researching China. (Offered as ANTH 317 and ASLC 317 [C].) This course teaches students how to design research projects, collect data, and analyze data about people in China. Students will read about and discuss previous findings from the instructor's longitudinal project about Chinese only-children and their families, and findings from comparable projects in China and elsewhere, as well as help to design new interview and survey questions for research participants to answer in the future. In addition, students with statistical analysis skills can analyze English-language survey data; students with Chinese language skills can translate and analyze Chinese-language interview questions and responses; students who have taken or are currently taking at least one course about anthropology, sociology, economics, psychology, or China can analyze the relevant English-language scholarly literature in the field(s) with which they are most familiar. Course assignments will be tailored to the interests, skills, and academic background of each student, so first-year students, sophomores, and students with no Chinese language skills or statistical analysis skills are welcome and just as likely to succeed as juniors, seniors, and students with Chinese language or statistical analysis skills. Each student will work only on assignments suitable for his/her current skills and interests, but also read the work of other students with different skills, interests, and disciplinary knowledge and participate in discussions of their work, so all students will learn about the many different kinds of skills, disciplines, and research methods that can help them gain a better understanding of China.

Limited to 20 students. Admission with the consent of the instructor. Omitted 2015-16. Professor Fong.

318. Chinese Childrearing. (Offered as ANTH 318 and ASLC 318 [C].) This course examines Chinese childrearing, focusing primarily on childrearing in mainland China. We will look at differences as well as similarities between childrearing in Chinese families of different socioeconomic status within China, as well as between childrearing in mainland China and in childrearing in Chinese and non-Chinese families worldwide. We will also look at dominant discourses within and outside of China about the nature of Chinese childrearing and ask about relationships between those discourses and the experiences of Chinese families. Students will work together to conduct original research about childrearing in China, drawing on data from the instructor's research projects. Students with statistical analysis skills will analyze English-language survey data; students with advanced Chinese language skills will translate and analyze Chinese-language interview questions and responses; and students who have taken or are currently taking at least one course about anthropology, sociology, economics, psychology, or China will analyze the English-language scholarly literature about Chinese childrearing in the field(s) with which they are most familiar. Course assignments will be tailored to the interests, skills, and academic background of each student, so first-years, sophomores, and students with no Chinese language skills or statistical analysis skills are welcome and just as likely to succeed as juniors, seniors, and students with Chinese language or statistical analysis skills.

Limited to 20 students. Admission with consent of the instructor. Fall semester. Professor Fong.

319. The Tea Ceremony and Japanese Culture. (Offered as ARHA 383 and ASLC 319.) An examination of the history of *chanoyu*, the tea ceremony, from its origins in the fifteenth century to the practice of tea today. The class will explore the various elements that comprise the tea environment—the garden setting, the architecture of the tea room, the forms of tea utensils, and the elements of the *kaiseki* meal. Through a study of the careers of influential tea masters and texts that examine the historical, religious, and cultural background to tea culture, the class will

also trace how the tea ceremony has become a metaphor for Japanese culture and Japanese aesthetics both in Japan and in the West. There will be field trips to visit tea ware collections, potters and tea masters. Two class meetings per week.

Limited to 20 students. Omitted 2015-16. Professor Morse.

320. Religion, Empires, and Secular States in the Nineteenth Century. (Offered as HIST 319 [c], ASLC 320 [WA] and RELI 322.) Conceptions of the religious and the secular that continue to resonate today assumed global significance in the course of the nineteenth century as colonial empires and nascent nation-states negotiated how they would govern heterogeneous populations and interact with each other. Drawing on scholarship from a number of disciplines that historicize the categories of religion and secularity, this course will examine the political function of the religious and the secular as conceptual and regulatory categories in the 19th century. Colonial administrations, for example, employed the conceit of secularism to neutralize religious difference while individuals and communities attempted to reform and modernize local traditions as “religion” in order to navigate global hierarchies. We will begin with a historiographic and theoretical survey, covering topics that include the academic creation of “World Religions,” the politics of conversion within the British Empire, and the discourse of Orientalist spiritualism. The second half of the course will apply these historiographic and theoretical concerns to East Asia and Japan in particular. Requirements will include two topical essays and one longer paper entailing modest research. Two class meetings per week.

Limited to 15 students. Not open to first-year students. Fall semester. Professor Ringer.

330. Writing about China. (Offered as ANTH 330 and ASLC 330) This course teaches students how to write academic papers about China. We will pay attention both to specific elements of writing, such as how to use academic language and citations clearly and appropriately, and to broader issues such as those of how to support claims with evidence; how to use findings from data to engage with arguments presented in the previous scholarship; how to explain why writing about issues concerning a particular Chinese population can expand understandings of similar issues worldwide; how to help readers who may not know much about Chinese language or society understand the meaning and significance of Chinese terms, concepts, and assumptions that may be different from comparable terms, concepts, and assumptions in the English language and Western scholarship; and how to find gaps in the existing scholarship and fill these gaps with findings from interview and survey data from the instructor’s longitudinal study of Chinese families. Students who have taken at least one statistics course can work with English-language survey data; students with Chinese language skills can work with Chinese-language interview data; students who have taken or are currently taking at least one other course about anthropology, sociology, and/or economics can work with relevant English-language scholarly literature in the field(s) in which they have previously or are currently taking classes, and students with more than one of these qualifications can either focus on one kind of work or combine or alternate between them, in accordance with their preferences. Students will collaborate on projects, complementing and learning from each other. Assignments will be tailored to the interests, skills, and academic background of each student, so first-year students, sophomores, and students with no Chinese language skills or statistical analysis skills are welcome and just as likely to succeed as juniors, seniors, and students with Chinese language or statistical analysis skills.

Admission with consent of the instructor. Limited to 20 students. Omitted 2015-16. Professor Fong.

336. Apocalypse Japan. This course is an introduction to contemporary Japanese popular culture through focused study of a particular theme. This semester we will concentrate on the apocalypse, among the most prominent themes in postwar Japan. Many would trace its origins to Hiroshima and Nagasaki, for Japan is the only country in history to have been attacked with nuclear weapons, but we will examine a broader cultural matrix in this course, which will allow us to address questions of technology, human agency, utopia, dystopia, and spectacle, among other topics. Through reading and discussion of theories of mediation, we will also seek connections between works of popular culture and larger issues, such as globalization, politics, and discourses on cultural uniqueness. Finally, because many contemporary works utilize the apocalyptic theme as a way to explore the replacement of older media by newer technologies—such as the replacement of VHS by DVD or the displacement of traditional film by digital technology—we will also pursue issues of media specificity. This will entail learning the disciplinary terminology of film, anime, and manga studies.

Limited to 25 students. Omitted 2015-16. Professor Van Compernelle.

338. Madame Butterfly Lives: Cross-Cultural Exchanges in France and Japan. (Offered as ASLC 338 and FREN 369.) In 1867, in the waning days of the Tokugawa shogunate, the Japanese authorities dispatched several geisha to the Paris World Exposition to represent a country few Europeans knew anything about. Since these inauspicious beginnings, the culture of each country has come to have a decisive hold on the imagination of the other across a wide array of fields. By the time Jean-Paul Sartre arrived in Tokyo almost a century later, the cultural ties were so extensive that the French philosopher was greeted by a media frenzy normally reserved for celebrities. Today, Japanese comic books are widely available in French translation, and French cinema shows regularly on Japanese screens. This interdisciplinary course tracks the circulation of texts, ideas, images, and people between France and Japan from the late nineteenth century to the present, allowing us to address issues of national identity, Orientalism, exoticism, gender, media culture, and artistic modernism, among other themes. Course materials will be drawn from literature, visual art, opera, film, dance, fashion, design, philosophy, and history. The class is taught in English and requires no prior knowledge of either country.

Spring semester. Professors Katsaros and Van Compernelle.

341. Anthropology and the Middle East. (Offered as ANTH 331 and ASLC 341 [WA].) In an era where “terrorism” has eclipsed the nuclear fears of the Cold War and become associated with a radicalism that is portrayed as at once militant, anti-Western, and bound to a particular region (the Middle East) and religion (Islam), the task of this seminar—to examine the everyday realities of people living throughout the Middle East—has become all the more critical. Beginning with an historical eye toward the ways that the “West” has discovered, translated, and written about the “Orient,” this seminar will use anthropological readings, documentary film, and literary accounts to consider a range of perspectives on the region commonly referred to as the Middle East. Rather than attempting a survey of the entire region, the course will take a thematic approach and explore such topics as: Islam and secularism, colonialism and postcoloniality, gender and political mobilization, media and globalization, and the politics and ethics of nation building. As an anthropology course, the class will take up these themes through richly contextualized accounts of life within the region. While it is recognized that the Middle East is incredibly heterogeneous, particular attention will be given to the influence and role of Islam. By the end of the seminar, students will have gained a broad understanding of some of the most pressing issues faced within the area, while at the

same time grappling with advanced theoretical readings. No previous knowledge of the Middle East is assumed.

Limited to 25 students. Fall semester. Professor C. Dole.

350. Asian Capitalism: Historical and Contemporary Views. (Offered as SOCI 350 and ASLC 350.) Asian economic development has challenged many Western observers; one reason has to do with the fact that Asian economies rely on institutional arrangements that do not exist in Western economies. In this course, we will look at distinctive institutional arrangements in Asia and discuss how those arrangements emerged. We will also discuss on-going debates concerning the character of Asian capitalism. Specifically we will look at the history of capitalism in Asia, what capitalism in Asia looks like today, how capitalism in Asia is perceived before and after the Asian financial crisis, and how the perception of Asian capitalism has changed since the most recent financial crisis originating in the United States. This course will require weekly class meetings (2 hours) and small-group meetings prior to weekly class meetings.

Not open to first-year students. Recommended requisite: One previous course in Sociology. Enrollment requires attendance at the first class meeting. Limited to 20 students. Fall semester. Professor Mun.

352. Buddhist Ethics. (Offered as RELI 352 and ASLC 352.) A systematic exploration of the place of ethics and moral reasoning in Buddhist thought and practice. The scope of the course is wide, with examples drawn from the whole Buddhist world, but emphasis is on the particularity of different Buddhist visions of the ideal human life. Attention is given to the problems of the proper description of Buddhist ethics in a comparative perspective.

Omitted 2015-16. Professor M. Heim.

355. Early Islam: Construction of an Historical Tradition. (Offered as HIST 393 [ME^P] and ASLC 355 [WA].) This course examines in depth the formative period of Islam between c. 500-680. Using predominantly primary material, we will chart the emergence, success, and evolution of Islam, the Islamic community, and the Islamic polity. The focus of this course is on understanding the changing nature over time of peoples' understanding of and conception of what Islam was and what Islam implied socially, religiously, culturally and politically. We concentrate on exploring the growth of the historical tradition of Islam and its continued contestations amongst scholars today. This course will familiarize students with the events, persons, ideas, texts and historical debates concerning this period. It is not a course on the religion or beliefs of Islam, but a historical deconstruction and analysis of the period. *This class is writing intensive.* Two class meetings per week.

Admission with consent of the instructor. Not open to first-year students. Limited to 15 students. Omitted 2015-16. Professor Ringer.

356. The Islamic Mystical Tradition. (Offered as RELI 285 and ASLC 356 [WA]) This course is a survey of the large complex of Islamic intellectual and social perspectives subsumed under the term Sufism. Sufi mystical philosophies, liturgical practices, and social organizations have been a major part of the Islamic tradition in all historical periods, and Sufism has also served as a primary creative force behind Islamic aesthetic expression in poetry, music, and the visual arts. In this course, we will attempt to understand the various significations of Sufism by addressing both the world of ideas and socio-cultural practices. The course is divided into four modules: central themes and concepts going back to the earliest individuals who identified themselves as Sufis; the lives and works of two medieval Sufis; Sufi cosmology and metaphysics; Sufism as a global and multifarious trend in the modern world.

Omitted 2015-16. Professor Jaffer.

363. Women in the Middle East. (Offered as HIST 397 [ME], ASLC 363 [WA], and SWAG 362.) The course examines the major developments, themes and issues in woman's history in the Middle East. The first segment of the course concerns the early Islamic period and discusses the impact of the Quran on the status of women, the development of Islamic religious traditions and Islamic law. Questions concerning the historiography of this "formative" period of Islamic history, as well as hermeneutics of the Quran will be the focus of this segment. The second segment of the course concerns the 19th- and 20th-century Middle East. We will investigate the emergence and development of the "woman question," the role of gender in the construction of Middle Eastern nationalisms, women's political participation, and the debates concerning the connections between women, gender, and religious and cultural traditions. The third segment of the course concerns the contemporary Middle East, and investigates new developments and emerging trends of women's political, social and religious activism in different countries. The course will provide a familiarity with the major primary texts concerning women and the study of women in the Middle East, as well as with the debates concerning the interpretation of texts, law, religion, and history in the shaping of women's status and concerns in the Middle East today. *This class is conducted as a seminar.* Two class meetings per week.

Limited to 20 students. Omitted 2015-16. Professor Ringer.

370. Japan's Empire in Asia, 1868-1945. (Offered as HIST 370 [AS] and ASLC 370 [J].) Japan emerged as the only non-Western multi-ethnic empire in the second half of the nineteenth century. Comparing that empire to others across the globe, this course will consider how Japanese imperialism facilitated the complex circulation of goods, ideas, people and practices in modern Asia. We will ask how that complex circulation shaped Japan, as well as the colonial modernities of Taiwan, Korea, and Manchuria. Topics will include the formation of a regional imperial order in Asia, colony and metropole relations, gender and imperialism, regional migration, empire and total war, decolonization, and history and memory. Requirements include short response papers and topical essays. Two class meetings per week.

Fall semester. Professor Maxey.

375. Subaltern Studies: History from Below. (Offered as HIST 375 [AS], ANTH 375 and ASLC 375 [SA].) This course explores the intervention made by the Subaltern Studies Collective in the discipline of history-writing, particularly in the context of South Asia. Dissatisfied that previous histories of Indian nationalism were all in some sense "elitist," this group of historians, anthropologists, and literary theorists sought to investigate how various marginalized communities—women, workers, peasants, adivasis—contributed in their own terms to the making of modern South Asia. Their project thus engaged broader methodological questions and problems about how to write histories of the marginal. Combining theoretical statements with selections from the 12-volume series as well as individual monographs, our readings and discussion will chart the overall trajectory of Subaltern Studies from in its initial moorings in the works of the Italian Marxian theorist Antonio Gramsci, to its later grounding in the critique of colonial discourse. The objective is to understand how this school of history-writing transformed the understanding of modern South Asian history. Our discussion will engage with the critiques and debates generated in response to the project and the life of the analytical category, "subalternity," outside South Asia. Two class meetings per week.

Omitted 2015-16. Professors Sen and Chowdhury.

381. The Art of the Talisman. (Offered as ARHA 381 and ASLC 381.) The term "talisman," from *telesma* (Greek) and *tilsam* (Arabic), has traditionally been defined as a magical object that is believed to repel harmful or evil forces. According to this

view, a talisman is more interesting for what it does rather than what it represents or how it looks. Taking the arts of the Near East and South Asia as its primary frame, this course aims to move beyond these standard claims to examine the aesthetic dimensions of the talisman. What forms do talismans assume, and why? How—and with what materials, texts, and physical senses (smell, sight, touch)—are talismans made? And in what ways does this intersection of multiple systems of knowledge challenge basic assumptions regarding the relationship between art and reality? Among the objects we will explore are amulets, prayer scrolls, astrological materials, illustrated divination manuscripts, books of wonders, and talismanic clothing. While our case studies will be drawn mainly from the Islamic and South Asian spheres, students will have the opportunity to investigate a topic outside these realms for their final research project. Participation in class discussion, a significant component of the course, is expected. All readings will be available in English. One class meeting per week.

Requisite: One course in History of Art, History, Anthropology, or Religion. Limited to 20 students. Permission required for first-year students. Omitted 2015-16. Professor Rice.

382. Debating Muslims. (Offered as RELI 382 and ASLC 382 [WA].) This course introduces students to the intellectual tradition of Islam. It focuses on the pre-modern period. We will explore works of theology, philosophy, and political theory that were composed by Muslim intellectuals of various stripes. We will use primary sources in English translation to examine the ideas that Muslim intellectuals formulated and the movements that they engendered. In our discussions we will investigate questions concerning the rise of sectarianism, language and revelation, prophecy, heresy and apostasy, God and creation, causality and miracles, the role of logic and human reasoning with respect to the canonical sources (Quran and Hadith), and conceptions of the Islamic state.

Omitted 2015-16. Professor Jaffer.

403. Social Policy in China. (Offered as POSC 403 [IL, SC] and ASLC 403 [C].) After three decades of unprecedented economic growth, China is facing a new phase of development in which social policy issues such as healthcare, social security, and environmental degradation are taking center stage in the national dialogue. This course will provide students with the substantive knowledge and analytical tools to critically examine these issues, evaluate current policies, and propose feasible alternatives within the Chinese context. The semester begins with an overview of state-society relations in contemporary China, including the processes of policy design and implementation. The Chinese government emphasizes an experimentalist approach to policymaking, resulting in an important role for research, think tanks, and policy evaluation tools in the development of policy. Then, the course will examine the major social policy areas in China: health, education, poverty alleviation, social security, and environmental policy. Throughout the semester, students will also learn the tools of policy analysis, which they will employ in an independent research project on a policy problem in China. This course will enable students to think about social policy design and implementation in the context of the challenges inherent to a non-democratic, developing country with pervasive corruption and weak legal institutions. Thus, this course would be of interest to students seeking to study Chinese politics at an advanced level or those who plan to pursue a career in social policy and development more broadly.

Previous experience or coursework related to China strongly preferred. Previous coursework in the social sciences will be an asset. Limited to 20 students. Fall semester. Professor Ratigan.

452. South Asian Feminist Cinema. (Offered as SWAG 469, ASLC 452 [SA], and FAMS 322.) How do we define the word “feminism”? Can the term be used to define cinematic texts outside the Euro-American world? In this course we will study a range of issues that have been integral to feminist theory—the body, domesticity, same sex desire, gendered constructions of the nation, feminist utopias and dystopias—through a range of South Asian cinematic texts. Through our viewings and readings we will consider whether the term “feminist” can be applied to these texts, and we will experiment with new theoretical lenses for exploring these films. Films will range from Satyajit Ray’s classic masterpiece *Charulata* to Gurinder Chadha’s trendy diasporic film, *Bend It Like Beckham*. Attendance for screenings on Monday is compulsory.

Limited to 20 students. Fall semester. Professor Shandilya.

453. Images and Icons. (Offered as ARHA 453 and ASLC 453.) An examination of the construction and use of images and icons. The primary focus will be on images and icons in the Buddhist and Hindu faiths; however, the class will also make comparisons with those in Christianity and the religions of Africa and New Guinea. Some of the topics to be covered will include the relationship between icons and deities, the authentication and animation of images, the connections between icons and political authority, the use of images and icons in ritual, and aniconism and iconoclasm. The class is designed to focus on art historical writing.

Limited to 20 students. Omitted 2015-16. Professor Morse.

459. Inside Iran. (Offered as HIST 492 [ME] and ALSC 459 [WA].) This seminar explores contemporary Iran from a historical and interdisciplinary perspective. The aim of the course is both to provide an overall understanding of the history of Iran, as well as those key elements of religion, literature, legend, and politics that together shape Iran’s understanding of itself. We will utilize a wide variety of sources, including Islamic and local histories, Persian literature, architecture, painting and ceramics, film, political treatises, Shiite theological writing, foreign travel accounts, and U.S. state department documents, in addition to secondary sources. Two class meetings per week.

Recommended requisite: a survey course on the modern Middle East. Admission with consent of the instructor. Limited to 15 students. Not open to first-year students. Fall semester. Professor Ringer.

462. The History and Memory of the Asia-Pacific War. (Offered as HIST 477 [AS] and ASLC 462 [J].) The varied names given to the fifteen years of war conducted by Japan—the Pacific War, the Great East Asian War, the Fifteen-Year War, World War II, and the Asian-Pacific War—reflect the conflicting perspectives from which that war is studied and remembered. How has the experience of a fifteen-year war during the 1930s and 1940s shaped memory and history in Japan, East Asia, and the United States? This seminar begins with this broad question and pursues related questions: How are the memory and history of war intertwined in both national and international politics? What forms of memory have been included and excluded from dominant historical narratives and commemorative devices? How does critical historiography intersect with the politics and passions of memory? We will use oral histories, primary documents, film, and scholarship to guide our thoughts and discussions. We will begin with a brief history of Japan’s Fifteen-Year War and move on to prominent debates concerning the history and memory of that war. Short response papers and a research paper will be required. One class meeting per week.

Limited to 15 students. Not open to first-year students. Omitted 2015-16. Professor Maxey.

474. Indian Nationalism. (Offered as History 474 [AS] and ASLC 474 [SA]). Anti-colonial nationalism in India was one of the first major movements towards the decolonization of the global south. This reading- and writing-intensive seminar examines the story of the Indian nationalist movement and the effort to liberate the subcontinent from British colonial rule. Drawing on both primary and secondary sources, the course attempts to chronologically explore the rise and development of nationalist ideology and practice, as well as introduce students to four broadly conceived historiographical schools and their interpretations of this movement—nationalist, Marxist, Cambridge, and Subaltern Studies. Students will thereby engage with a number of prominent historiographical debates about Indian nationalism and gain an in-depth appreciation of the triumphs, contradictions, and failures that marked the struggle for freedom in India, as well its troubled legacies. Writing assignments are designed to culminate in a substantial research paper. One class meeting per week.

Limited to 20 students. Omitted 2015-16. Professor Sen.

490. Special Topics. Independent Reading Course.

Fall and spring semesters. Members of the Department.

494. Istanbul. (Offered as HIST 494 [ME], ANTH 431, and ASLC 494.) At different points in its nearly 2000-year history, the city now known as Istanbul has been the capital of the Roman, Byzantine, and Ottoman empires. In 2010, Istanbul was selected as the “Cultural Capital of Europe.” Over this long history, millions of people and multiple communities have called Istanbul their home—each shaping the city with distinct visions of the past and longings for the future. As innumerable identities (communal, religious, national, ethnic) have been both claimed and erased to serve a variety of political, economic, and social ideologies over millennia, Istanbul stands today as a city where the meanings of space and place are contested like few others. This seminar explores the connections between contemporary politics and society in Turkey through the contested histories of space and place-making in Istanbul, with special attention to the varied historical legacy of architecture of the city. This is a research seminar and a Global Classroom course. One class meeting per week.

Limited to 12 students. Preference to junior and senior majors. Omitted 2015-16. Professors Dole and Ringer.

Part of the Global Classroom Project. The Global Classroom Project uses videoconferencing technology to connect Amherst classes with courses/students outside the United States.

498. Senior Departmental Honors. Fall semester.

499. Senior Departmental Honors. Spring semester.

Arabic

101. First-Year Arabic I. This year-long course introduces the basics of Modern Standard Arabic, also known as Classical Arabic. It begins with a coverage of the alphabet, vocabulary for everyday use, and essential communicative skills relating to real-life and task-oriented situations (queries about personal well-being, family, work, and telling the time). Students will concentrate on speaking and listening skills, as well as on learning the various forms of regular verbs, and on how to use an Arabic dictionary.

Limited to 18 students. Fall semester. Five College Senior Lecturer Hassan.

102. First-Year Arabic II. This is a continuation of First-Year Arabic I. We will complete the study of the Elementary Arabic Al-Kitaab book sequence along with

additional instructional materials. Emphasis will be on the integrated development of all language skills—reading, writing, listening and speaking—using a communicative-oriented, proficiency-based approach. By the end of this semester, you will acquire vocabulary, grammatical knowledge, and language skills necessary for everyday interactions as well as skills that will allow you to communicate with a limited working proficiency in a variety of situations, read and write about a variety of factual material and familiar topics in non-technical prose. In addition to the textbook exercises, you will write short essays, do oral and video presentations and participate in role plays, discussions, and conversations throughout the semester in addition to extra-curricular activities and a final project.

Requisite: ARAB 101 or equivalent. Limited to 18 students. Spring semester. Five College Senior Lecturer Hassan.

201. Second-Year Arabic I. This course expands the scope of the communicative approach, as new grammatical points are introduced (irregular verbs), and develops a greater vocabulary for lengthier conversations. Emphasis is placed on reading and writing short passages and personal notes. This second-year of Arabic completes the introductory grammatical foundation necessary for understanding standard forms of Arabic prose (classical and modern literature, newspapers, film, etc.) and making substantial use of the language.

Requisite: ARAB 102 or equivalent. Limited to 18 students. Fall semester. Five College Lecturer Al-Shalchi.

202. Second-Year Arabic II. This is a continuation of Second-Year Arabic I. We will complete the study of the Al-Kitaab II book sequence along with additional instructional materials. In this course, we will continue perfecting knowledge of Arabic integrating the four skills: speaking, listening, reading, and writing using a communicative-oriented, proficiency-based approach. By the end of this semester, you should have sufficient comprehension in Arabic to understand most routine social demands and most non-technical real-life conversations as well as some discussions on concrete topics related to particular interests and special fields of competence in a general professional proficiency level. You will have broad enough vocabulary that will enable you to read within a normal range of speed with almost complete comprehension a variety of authentic prose material and be able to write about similar topics. Also by the end of this semester, you should have a wide range of communicative language ability including grammatical knowledge, discourse knowledge and sociolinguistic knowledge of the Arabic language. You should expect text assignments as well as work with DVDs, audio and video materials and websites. Exercises and activities include essay writing, social interactions, role plays and in-class conversations, oral and video presentations that cover the interplay of language and culture, extra-curricular activities and a final project.

Requisite: ARAB 201 or equivalent or consent of the instructor. Limited to 18 students. Spring semester. Five College Lecturer Al-Shalchi.

301. Third-Year Arabic I. This year-long course continues the study of Modern Standard Arabic. The course concentrates on all four skills: reading, writing, speaking, and listening. Students will read and discuss authentic texts by writers throughout the Arab world. Topics address a variety of political, social, religious, and literary themes and represent a range of genres, styles, and periods.

Requisite: ARAB 202 or equivalent. Limited to 18 students. Omitted at Amherst College 2015-16.

302. Third-Year Arabic II. A continuation of ARAB 301, this year-long course continues the study of Modern Standard Arabic. The course concentrates on all four skills: reading, writing, speaking, and listening. Students will read and discuss au-

thentic texts by writers throughout the Arab world. Topics address a variety of political, social, religious, and literary themes and represent a range of genres, styles, and periods.

Requisite: ARAB 301 or equivalent. Limited to 18 students. Omitted at Amherst College 2015-16.

401. Fourth-Year Arabic: Media Arabic. Media Arabic is an advanced language course at the 400 level. Students are required to complete a set amount of material during the semester. Media Arabic introduces the language of print and the Internet news media to students of Arabic seeking to reach the advanced level. It makes it possible for those students to master core vocabulary and structures typical of front-page news stories, recognize various modes of coverage, distinguish fact from opinion, detect bias and critically read news in Arabic. The course enables students to read extended texts with greater accuracy at the advanced level by focusing on meaning, information structure, language form, and markers of cohesive discourse. The prerequisite for Media Arabic is the equivalent of three years of college-level Arabic study in a classroom course that includes both reading/writing skills and speaking/listening skills. The final grade is determined by participation and assignments, two term-papers and a final paper, a final written exam, an oral presentation and a comprehensive oral exam. Participation in the program requires significant independent work and initiative.

Requisite: ARAB 302 or equivalent. Limited to 18 students. Fall semester. Five College Senior Lecturer Hassan.

402. Topics in Arabic Language and Culture. This Arabic Language course is designed to further promote the development of advanced level proficiency in all four-language skills according to the American Council on the Teaching of Foreign Languages (ACTFL) Proficiency Guidelines. It aims to achieve that objective by training students to use more precise vocabulary, to be able to make more complicated arguments, and to begin to engage in abstract topics in a context of a rich cultural component. The course introduces students to authentic Arabic materials, strengthens and enhances their grammar, and reinforces linguistic accuracy. A significant amount of authentic supplementary texts, video and audio materials will be used from a variety of genres to cover the thematic modules of the course that will include, but are not limited to, Arabic social tradition, religion and politics, literature, women and gender issues in the Middle East, culture and history, arts and cinema. Upon successful completion of this course, students will be able to communicate and understand narrative and description in all time frames as well as begin to support opinions, hypothesize, and speak and write accurately in extended discourses. Students will be able to listen to and understand the main points and details of a speech, academic lecture or news broadcast. The course builds advanced Arabic competence, using communicative approaches to the learning of linguistic skills, function, and accuracy in both formal and informal registers.

Requisite: ARAB 302 or equivalent. Limited to 18 students. Spring semester. Five College Senior Lecturer Hassan.

490. Special Topics. Independent Reading Course.

Fall and spring semester. Five College Teachers of Arabic.

Chinese

101. First-Year Chinese I. This course, along with CHIN 102 in the spring semester, is an elementary introduction to Mandarin Chinese offered for students who have no Chinese-speaking backgrounds. The class takes an integrated approach to ba-

sic language skills of listening, speaking, reading, and writing, and it emphasizes pronunciation and the tones, Chinese character handwriting, and the most basic structure and patterns of Chinese grammar. The class meets five times per week (lectures on MWF and drill sessions on TTh).

Limited to 30 students. Fall semester. Senior Lecturer Teng.

102. First-Year Chinese II. A continuation of CHIN 101. By the end of the course, students are expected to have a good command of Mandarin pronunciation, the basic grammar structures, an active vocabulary of 700 Chinese characters, and basic reading and writing skills in the Chinese language. The class meets five times per week (lectures on MWF and drill sessions on TTh). This course prepares students for CHIN 201 (Second-year Chinese I).

Requisite: CHIN 101 or equivalent. Limited to 30 students. Discussion sections limited to 8 students. Spring semester. Senior Lecturer Teng.

201. Second-Year Chinese I. This course is designed for students who have completed first-year Chinese classes. The emphasis will be on the basic grammatical structures. The course reinforces the four skills (listening, speaking, reading and writing) through vigorous drills and practices. There will be three class meetings and two drill sessions each week.

Requisite: CHIN 102 or equivalent. Limited to 30 students, maximum enrollment of 8 students per section. Fall semester. Senior Lecturer Shen.

202. Second-Year Chinese II. This course is a continuation of CHIN 201. By the end of the semester, most of the basic grammatical structures will be addressed. This course continues to help students develop higher proficiency level on the four skills. Class will be conducted mostly in Chinese. There will be three meetings and two drill sessions each week. This course prepares students for CHIN 301.

Requisite: CHIN 201 or equivalent. Limited to 30 students, maximum enrollment of 8 students per discussion section. Spring semester. Senior Lecturer Shen.

301. Third-Year Chinese I. This course is designed to expose students to more advanced and comprehensive knowledge of Mandarin Chinese, with an emphasis on both linguistic competence and communicative competence. Expanding of vocabulary and development of reading comprehension will be through different genres of authentic texts. Students will be trained to write short essays on a variety of topics. Three class hours are supplemented by two drill sessions.

Requisite: CHIN 104, 202 or equivalent. Fall semester. Senior Lecturer Li.

302. Third-Year Chinese II. A continuation of CHIN 301, a modern Chinese reading and writing course at the advanced level. Development of the basic four skills will continue to be stressed. It will emphasize both linguistic competence and communicative competence. Acquisition of additional characters will be through authentic readings of different genres. More training will be given on writing with more precision and details. Three class hours are supplemented by two drill sessions. This course prepares students for CHIN 401.

Requisite: CHIN 301 or equivalent. Spring semester. Senior Lecturers Li.

401. Fourth-Year Chinese I. This course is designed for students who have completed three years of Chinese at the college level. The emphasis is on building substantial sophisticated vocabulary and reading various genres of writings and literary works like newspaper articles, essays, and short novels, etc. Development of a higher level of proficiency of the four skills will be stressed through class discussions, writing compositions, listening to TV news clips and watching movies that are supplemental to the themes of the reading materials. Class will be conducted entirely in Chinese. There will be three class meetings each week.

Requisite: CHIN 302 or equivalent. Admission with the consent of the instructor.
Fall semester. Senior Lecturer Li.

402. Fourth-Year Chinese II. This course is a continuation of CHIN 401. More advanced authentic texts of different genres of writings and literary works will be introduced to students. Development of a higher level of proficiency of the four skills will be stressed through class discussions, writing compositions, listening to TV news clips and watching movies that are supplemental to the themes of the reading materials. Class will be conducted entirely in Chinese. There will be three class meetings each week.

Requisite: CHIN 401 or equivalent. Admission with consent of the instructor.
Spring semester. Senior Lecturer Li.

490. Special Topics. Independent Reading Course.

Fall and spring semester. Members of the Department.

Japanese

101. Introduction to the Japanese Language. This course is designed for students who have never previously studied Japanese. The course will introduce the overall structure of Japanese, basic vocabulary, the two syllabaries of the phonetic system, and some characters (*Kanji*). The course will also introduce the notion of “cultural appropriateness for expressions,” and will provide practice and evaluations for all four necessary skills—speaking, listening, reading, and writing. Students will be required to practice with the materials that are on the course website at the college.

Fall and spring semester. Senior Lecturer Miyama and Professor Tawa.

102. Review and Progress in Japanese. This course is designed for students who have already begun studying Japanese in high school, other schools, or at home before coming to Amherst, but have not finished learning basic Japanese structures or acquired a substantial number of characters (*Kanji*). This course is also for individuals whose proficiency levels of the four skills (speaking, listening, reading, and writing) are uneven to a noticeable degree. Small groups based on the students’ proficiency levels will be formed, so that instruction accords with the needs of each group. Students will be required to practice with the materials that are on the course website at the college.

Requisite: Some Japanese instruction in high school, home, or college. Fall and spring semesters. Senior Lecturer Miyama and Professor Tawa.

103. Building Survival Skills in Japanese II. The course will emphasize active learning by each student in the class by means of the materials in the course website and individualized or small group discussions with the instructor. Small groups based on the students’ proficiency levels will be formed, so that instruction accords with the needs of each group. By the end of this course, students are expected to be familiar with most basic Japanese structures, to have acquired a substantial vocabulary, and to have gained sufficient speaking, listening, reading, and writing proficiency levels, which will enable the students to survive using Japanese in Japan. As for literacy, a few hundred new characters (*Kanji*) will be added by reading and writing longer passages.

Requisite: JAPA 102 or equivalent. Fall and spring semesters. Senior Lecturer Miyama and Professor Tawa.

201. Functional Japanese. The course will emphasize active learning from each student in the class by the use of the materials on the course website and individual or small group discussions with the instructor. By the end of this course, students are

expected to be able to use multiple Japanese structures with a substantial vocabulary and to have attained post-elementary speaking, listening, reading, and writing proficiency levels. As for literacy, a few hundred new characters (*Kanji*) will be added by reading and writing longer passages. Small groups based on the students' proficiency levels will be formed, so that instruction accords with the needs of each group. Students will be required to practice with the materials that are on the course website at the college.

Requisite: JAPA 103 or equivalent. Fall and spring semesters. Senior Lecturer Kayama and Professor Tawa.

202. Communicating in Sophisticated Japanese. The course will emphasize the development of all four skills (speaking, listening, reading, and writing) at a more complex, multi-paragraph level. For example, students will be trained to speak more spontaneously and with cultural appropriateness in given situations using concrete as well as abstract expressions on a sustained level of conversation. As for literacy, students will be given practice reading and writing using several hundred characters (*Kanji*). Small groups based on the students' proficiency levels will be formed, so that instruction accords with the needs of each group. Students will be required to practice with the materials that are on the course website at the college.

Requisite: JAPA 201, or equivalent. Fall and spring semesters. Senior Lecturer Kayama and Professor Tawa.

203. Experience with Authentic Japanese Materials. The course will provide sufficient practice of reading authentic texts and viewing films to prepare for the next level, JAPA 301, in which various genres of reading and films will be introduced. Throughout the course, the development of more fluent speech and stronger literacy will be emphasized by studying more complex and idiomatic expressions. Acquisition of an additional few hundred characters (*Kanji*) will be part of the course. The class will be conducted mostly in Japanese. Small groups based on the students' proficiency levels will be formed, so that instruction accords with the needs of each group. Students will be required to practice with the materials that are on the course website at the college.

Requisite: JAPA 202 or equivalent. Fall and spring semesters. Senior Lecturer Kayama and Professor Tawa.

209H. Conquering Kanji I. Japanese uses three different writing systems, one of which is called Kanji, with characters that were borrowed from China. A linguist, R.A. Miller (1986) in his book *Nihongo* (Japanese), writes: "The Japanese writing system is, without question, the most complicated and involved system of script employed today by any nation on earth; it is also one of the most complex orthographies ever employed by any culture anywhere at any time in human history." The difficulty lies not merely in the number of characters that students must learn (roughly a couple of thousand), but also in the unpredictable nature of the ways these characters are used in Japanese. It is not possible in regular Japanese language classes to spend very much time on the writing system because the students must learn other aspects of the language in a limited number of class hours. This writing system is, however, not impossible to learn. In this half course, the students will learn the Japanese writing system historically and metacognitively, in group as well as individual sessions, and aim to overcome preconceived notions of difficulty related to the learning of Kanji. Each student in this class is expected to master roughly 500 Kanji that are used in different contexts.

Requisite: JAPA 103 or its equivalent. Fall and spring semesters. Professor Tawa.

210H. Conquering Kanji II. This half course serves either as continuation of JAPA 209H or the equivalent of 209H. See JAPA 209H for the course content.

Requisite: JAPA 103 or its equivalent. Fall and spring semester. Professor Tawa.

290. Special Topics. Full course. Fall and spring semesters.

290H. Special Topics. Half course. Fall and spring semesters.

301. Introduction to Different Genres of Japanese Writing and Film. This course will introduce different genres of writing: short novels, essays, newspaper and magazine articles, poems, expository prose, scientific writings, and others. Various genres of films will also be introduced. Development of higher speaking and writing proficiency levels will be focused upon as well. The class will be conducted entirely in Japanese. Small groups based on the students' proficiency levels will be formed, so that instruction accords with the needs of each group. Students will be required to practice with the materials that are on the course website at the college.

Requisite: JAPA 203 or equivalent. Fall and spring semesters. Five College Senior Lecturer Brown and Professor Tawa.

302. Moving From "Learning to Read" to "Reading to Learn" in Japanese. This course will be a continuation of JAPA 301. Various genres of writing and film, of longer and increased difficulty levels, will be used to develop a high proficiency level of reading, writing, speaking, and listening throughout the semester. At this level, the students should gradually be moving from "learning to read" to "reading to learn." This important progression will be guided carefully by the instructor. Small groups based on the students' proficiency levels will be formed, so that instruction accords with the needs of each group. Students will be required to practice with the materials that are on the course website at the college.

Requisite: JAPA 301 or equivalent. Fall and spring semesters. Five College Senior Lecturer Brown and Professor Tawa.

390. Special Topics. Full course. Fall and spring semesters.

390H. Special Topics. Half course. Fall and spring semesters.

401. Introduction to Thematic Reading and Writing. This course is designed for the advanced students of Japanese who are interested in readings and writings on topics that are relevant to their interests. Each student will learn how to search for the relevant material, read it, and summarize it in writing in a technical manner. The course will also focus on the development of a high level of speaking proficiency. Small groups based on the students' proficiency levels will be formed, so that instruction accords with the needs of each group.

Requisite: JAPA 302 or equivalent. Fall and spring semesters. Professor Tawa.

402. Thematic Reading and Writing. This course is a continuation of JAPA 401. In addition to learning how to search for the relevant material, read it with comprehension, and produce a high level of writing, the students will learn to conduct a small research project in this semester. The course will also focus on the development of a high level of speaking proficiency through discussions with classmates and the instructor. Small groups based on the students' proficiency levels will be formed, so that instruction accords with the needs of each group.

Requisite: JAPA 401 or equivalent. Fall and spring semesters. Professor Tawa.

411. Introduction to Great Books and Films in the Original. This course is designed for students who possess a high proficiency level of speaking but need training in cover-to-cover book reading or film comprehension. Class materials will be selected from well-known books and films. Writing assignments will be given to develop critical and creative writing skills in Japanese. Small groups based on the students' proficiency levels will be formed, so that instruction accords with the needs of each group.

Requisite: JAPA 402 or equivalent. Fall and spring semesters. Professor Tawa.

412. Great Books and Films in the Original. This course is a continuation of JAPA 411. The course is designed for students who possess a high proficiency level of speaking but need training in cover-to-cover reading or film comprehension. Class materials will be selected from well-known books and films. Writing assignments will be given to develop critical and creative writing skills in Japanese. Small groups based on the students' proficiency levels will be formed, so that instruction accords with the needs of each group.

Requisite: JAPA 411 or equivalent. Fall and spring semesters. Professor Tawa.

490. Special Topics. Full course. Fall and spring semesters.

490H. Special Topics. Half course. Fall and spring semesters.

ASTRONOMY

See PHYSICS AND ASTRONOMY.

BIOCHEMISTRY AND BIOPHYSICS

Advisory Committee: Professors Goutte†, O'Hara, Pociat, Ratner‡, and Williamson (Chair); Associate Professors Bishop and Loinaz; Assistant Professors Carter, Jaswal, and Jeong.

Biochemistry and Biophysics is an interdisciplinary major that integrates the three disciplines of Biology, Chemistry, and Physics, using the principles of chemistry and physics to explain and explore biological phenomena.

Major Program: A student in the major takes six foundational courses in the three disciplines as well as three additional courses to develop a more advanced understanding along either a more biophysical or biochemical track. Students develop their expertise by the election of two courses from a list of electives, at least one of which is a biology course with a lab. Two advanced courses complete coursework for the major.

The six foundational courses are CHEM 151/155, CHEM 161, BIOL 191, BIOL 251/291, PHYS 116/123, and PHYS 117/124.

The three additional courses depend on which track a student elects. Students who are on the Biophysics Track will take MATH 140/272/335/PHYS 227; PHYS 225/CHEM 351; and PHYS 230/CHEM 361. Students who are on the Biochemistry Track will take CHEM 221, BIOL 331, and PHYS 230/CHEM 361.

Two electives are then chosen, at least one of which must be a laboratory course in biology. In the Biophysics Track, the electives include BIOL 251, BIOL 271, BIOL 291, BIOL 301, BIOL 310, BIOL 321, BIOL 331, BIOL 351, BIOL 381, CHEM 221, CHEM 330, COSC 111, COSC 112, MATH 211, MATH 260, MATH 335, or PHYS 343. In the Biochemistry Track, the electives include BIOL 220, BIOL 241, BIOL 251, BIOL 271, BIOL 291, BIOL 301, BIOL 310, BIOL 321, BIOL 351, BIOL 370, BIOL 381, CHEM 231, COSC 111, MATH 140, MATH 272, or MATH 335. Other courses not listed here may satisfy this elective upon approval by the Advisory Committee.

The two required advanced courses are BCBP 400/CHEM 400/PHYS 400/BIOL 400 and an advanced seminar such as BIOL 404/BCBP 405 or CHEM 408/BCBP 408. Thesis work (BCBP 498/498D) or Five College Courses (with approval) may also serve as upper level seminars to complete the major.

*On leave 2015-16.

†On leave fall semester 2015-16.

‡On leave spring semester 2015-16.

Special Topics Course BCPB 490 may be elected for students who wish an intensive laboratory or research tutorial in Biochemistry and Biophysics with individual members of the faculty.

For completion of the major, a comprehensive requirement consists of attendance at and presentation to a Biochemistry and Biophysics seminar series.

Departmental Honors Program: Some majors may elect to pursue an independent research project that enables them the opportunity to graduate with honors. Candidates for the degree with honors should elect BCBP 498 and 499D.

281. Molecular Genetics. (Offered as BIOL 251 and BCBP 281) A study of the molecular mechanisms underlying the transmission and expression of genes. DNA replication and recombination, RNA synthesis and processing, and protein synthesis and modification will be examined. Both prokaryotic and eukaryotic systems will be analyzed, with an emphasis upon the regulation of gene expression. Application of modern molecular methods to biomedical and agricultural problems will also be considered. The laboratory component will focus upon recombinant DNA methodology. Four classroom hours and four hours of laboratory per week.

Requisite: BIOL 191 or equivalent. Limited to 30 students. Not open to first-year students. Fall semester. Professors Jeong and Ratner.

291. Cell Structure and Function. (Offered as BIOL 291 and BCBP 291) An analysis of the structure and function of cells in plants, animals, and bacteria. Topics to be discussed include the cell surface and membranes, cytoskeletal elements and motility, cytoplasmic organelles and bioenergetics, the interphase nucleus and chromosomes, mitosis, meiosis, and cell cycle regulation. Four classroom hours and three hours of laboratory per week.

Requisite: BIOL 191 and completion of, or concurrent registration in, CHEM 161. Limited to 24 students. Spring semester. Professor Graf.

331. Biochemistry. (Offered as BIOL 331, BCBP 331, and CHEM 331.) Structure and function of biologically important molecules and their role(s) in life processes. Protein conformation, enzymatic mechanisms and selected metabolic pathways will be analyzed. Additional topics may include: nucleic acid conformation, DNA/protein interactions, signal transduction and transport phenomena. Four classroom hours and four hours of laboratory work per week. Offered jointly by the Departments of Biology and Chemistry. A student may not receive credit for both BCBP/BIOL/CHEM 331 and CHEM 330.

Requisite: CHEM 221 and BIOL 191; or consent of the instructor. CHEM 231 is a co-requisite. Limited to 45 students. Spring semester. Professor O'Hara (Chemistry) and Professor Williamson (Biology).

400. Molecular and Cellular Biophysics. (Offered as PHYS 400, BIOL 400, BCBP 400, and CHEM 400.) How do the physical laws that dominate our lives change at the small length and energy scales of individual molecules? What design principles break down at the sub-cellular level and what new chemistry and physics becomes important? We will answer these questions by looking at bio-molecules, cellular substructures, and control mechanisms that work effectively in the microscopic world. How can we understand both the static and dynamic shape of proteins using the laws of thermodynamics and kinetics? How has the basic understanding of the smallest molecular motor in the world, ATP synthase, changed our understanding of friction and torque? We will explore new technologies, such as atomic force and single molecule microscopy that have allowed research into these areas. This course will address topics in each of the three major divisions of Biophysics: bio-molecular structure, biophysical techniques, and biological mechanisms.

Requisite: CHEM 161, PHYS 116/123, PHYS 117/124, BIOL 191 or evidence of equivalent coverage in pre-collegiate courses. Spring semester. Professor TBA.

408. Seminar in Chemical Biology: The Chemistry/Biology Interface. (Offered as CHEM 408 and BCBP 408.) This advanced seminar will focus on the ways in which chemical approaches have been used to study and engineer biological systems. We will explore a series of case studies in which the tools of chemistry have been brought to bear on biological questions and seek to answer the following: Did the application of small molecules that were designed and synthesized by chemists allow the researchers to elucidate biological phenomena that would have remained opaque using genetic and biochemical approaches? Do the findings suggest further experiments? If so, could follow-up experiments be carried out with known techniques, or would development of further chemical tools be required? Topics will include: the design and synthesis of chemical modulators of gene expression, signal transduction, and protein-protein interactions; chemical approaches to protein engineering and drug-target validation; activity-based proteomics; and chemical tagging of biomolecular targets. Readings will draw heavily from the primary scientific literature. Students will be expected to participate actively in class discussions, to write, and to present their work to the class. This course can be used to fulfill either the elective requirement for the CHEM major or the seminar requirement for the BCBP major. Two eighty-minute classes per week.

Requisite: CHEM 231. Recommended requisite: CHEM 330 or 331. Omitted 2015-16. Professor Bishop.

490. Special Topics. Fall and spring semesters.

498. Senior Departmental Honors. Fall semester.

499D. Senior Departmental Honors. A double course. Spring semester.

BIOLOGY

Professors Clotfelter‡, Goutte‡, Pociat‡, Ratner‡, Temeles, and Williamson; Associate Professors Hood (Chair) and Miller; Assistant Professors Graf, Jeong, Purdy* and Trapani‡; Lecturer R. Levin; Lab Coordinator Emerson.

The Biology curriculum is designed to meet the needs of students preparing for postgraduate work in biology or medicine, as well as to provide the insights of biology to other students whose area of specialization lies outside biology.

Courses for Non-Major Students. BIOL 104, 106, 108, 110 and 114 each focus on a particular topic within biology and are specifically intended for students who do not major in biology. These courses will not count toward the Biology major and do not meet the admission requirements for medical school. The two semesters of introductory biology (BIOL 181 and 191) may also be taken by non-majors who wish a broad introduction to the life sciences.

Major Program. The Biology major consists of three categories:

1. Two introductory biology courses (BIOL 181 and 191);
2. Two courses in chemistry (CHEM 151 or 155 and CHEM 161 or above) and two courses in mathematics and/or physics at the level of MATH 111 and

*On leave 2015-16.

†On leave fall semester 2015-16.

‡On leave spring semester 2015-16.

- PHYS 116 or above. Students with Advanced Placement scores may satisfy the requirement by taking upper-level courses;
3. Five additional courses in biology, not including Special Topics and courses numbered below BIOL 181, chosen according to each student's needs and interests, subject to three constraints: First, at least three of the five must be laboratory courses. These laboratory courses are BIOL 201, 211, 221, 241, 251, 271, 281, 291, 301, 321, 331, 351 and 381. Second, Biology majors who do not complete an Honors thesis must take a seminar course as one of these five courses. These seminar courses are BIOL 414, 420, 424, 430, 434, 440, 454, 460 and 464. Third, the five courses must include at least one course in each of the following three areas:
 - a) *Molecular and cellular mechanisms of life processes*: Molecular Genetics (BIOL 251), Cell Structure and Function (BIOL 291), Molecular Neurobiology (BIOL 301), Biochemical Principles (BIOL 330), Biochemistry (BIOL 331) and Biophysics (BIOL 400);
 - b) *Integrative processes that show the relationship between molecular mechanisms and macroscopic phenomena*: Introduction to Field Biology (BIOL 201), Developmental Biology (BIOL 221), Genetic Analysis of Biological Processes (BIOL 241), Microbiology (BIOL 271), Neurophysiology (BIOL 351), Immunology (BIOL 370), Genome Biology (BIOL 380) and Genome Biology With Lab (BIOL 381);
 - c) *Evolutionary explanations of biological phenomena*: Plants as Models in Organismal Biology (BIOL 211), Ecology (BIOL 230), Animal Behavior (BIOL 280), Animal Behavior with Lab (BIOL 281), Evolutionary Biology (BIOL 320) and Evolutionary Biology With Lab (BIOL 321).

All Biology majors will take a Senior Comprehensive Examination administered by the Department. All majors are strongly encouraged to attend Departmental seminars (Mondays 4:00-5:00 p.m.); attendance is required for senior majors.

Most students should begin with BIOL 181 in the spring semester of their first year and BIOL 191 in the fall semester of their sophomore year. This will require completing MATH 111 and CHEM 151—or their equivalents—in the student's first year. Students with a Biology AP score of 5 who wish to place out of either course must first seek permission from the Biology Department. Students placing out of BIOL 181 must substitute a course from category 3c (evolutionary explanations); students placing out of BIOL 191 must substitute a course from category 3a (molecular and cellular mechanisms). Thus, students placing out of BIOL 181 or BIOL 191 must take the other introductory lab course + 3 advanced lab courses (4 lab courses total). In the exceptional case of a student having placed out of both intro courses, he/she must take 4 advanced lab courses.

CHEM 151 and/or CHEM 161 are prerequisites for several Biology courses. Students are therefore encouraged to take CHEM 151 or 155 in the fall of their first year, particularly students whose planned courses emphasize integrative processes or cellular and molecular mechanisms. Students preparing for graduate study in life sciences should consider taking CHEM 221 and 231, PHYS 117, and a course in statistics in addition to the minimum requirements for the Biology major. Note that CHEM 221 and 231 are prerequisites for BIOL 331, and that prior completion of PHYS 117 or 124 is recommended for BIOL 351.

Please note that courses taken as pass/fail cannot be counted toward the major. This includes biology courses as well as ancillary courses (i.e., chemistry, physics, and math). Also, a Biology course cannot be counted towards the Biology major if it is also being used to meet the requirements of another major, unless the course in question is required by both majors.

Departmental Honors Program. Honors work in Biology is an opportunity to do original laboratory or field research and to write a thesis based on this research. The topic of thesis research is chosen in consultation with a member of the Biology Department who agrees to supervise the Honors work. Honors candidates take BIOL 498 and 499D in addition to the other requirements for the major, except that Honors candidates may take four rather than five courses in addition to BIOL 181 and 191, subject to the laboratory and subject area constraints.

Courses for Premedical Students. Students not majoring in Biology may fulfill the two-course minimum premedical requirement in Biology by taking two laboratory courses numbered 181 or above in Biology. Students interested in health professions other than allopathic medicine should consult a member of the Health Professions Committee regarding specific requirements and visit the Amherst Health Professions webpage.

104. Food, Fiber, and Pharmaceuticals. It is perhaps impossible to experience a day without plants. From the air we breathe, the bed we sleep in, the soap we wash with and clothes we put on, to the foods we consume and the medicines we take, we are very much dependent upon plants and their products. Through a combination of lecture, discussion, and observation, we will explore how, why, and when plants became vital to people and their societies. Several economically important plant groups will be studied, including those that provide food and beverages, medicines and narcotics, spices, perfumes, fuels, and fiber. What are the characteristics of these groups enabling their exploitation, and what is the history of these associations? How and when were plants domesticated and what are the consequences of large-scale agriculture? What impacts do human population growth and habitat destruction have on the ways that people interact with plants now and in the future? Finally, we will explore the role of technology in efforts to both improve and synthesize plant products. Three classroom hours per week. Two local field trips.

Limited to 26 students. This course is for non-majors. Students majoring in Biology will be admitted only with permission from the instructor. Fall semester. Lecturer Levin.

106. Why Sex? Perhaps no subject in biology is as troublesome (or as fraught with contradictions) as sex. Why should organisms devote so much of their time and energy to attracting mates, when they can reproduce much more efficiently by cloning themselves? Similarly, why not pass on all your genes, rather than just half? Darwin was among the first to realize that competition for mates is sometimes as important as competition for survival. Sex is an exceedingly powerful ecological and evolutionary force, responsible for generating a tremendous diversity of morphologies and behaviors. In this course, we will draw upon examples from microbes to mosses to mammals in order to address these most basic biological questions: Why did sex evolve and what are its consequences? Three hours of lecture and one hour of discussion per week.

Limited to 30 students. This course is for non-majors. Students majoring in Biology, Chemistry, or Psychology will be admitted only with permission from the instructor. Omitted 2015-16. Professor Miller.

110. Contagion. Infection by contagious microorganisms remains a leading cause of death in many parts of the world. This course will explore the biological mechanisms of infectious diseases, as well as the challenges associated with fighting their emergence and spread. We will focus on diseases of global health importance, such as HIV/AIDS, cholera, and tuberculosis, to discuss the strategies pathogens have evolved that ensure their successful transmission. In light of their ability to effectively outwit our own immune systems, we must devise new means to overcome

these disease-causing microbes. Here, the challenges are legion. We will see that the answer lies not only with an understanding of biology to formulate treatments and prevention measures, but this knowledge must be integrated with awareness of complex societal issues to inform and implement solutions. Discussions will focus upon the many perspectives from which infectious diseases are encountered, drawing on resources from the literature on microbiology, ethics, and policy, as well as personal accounts and current news stories. Three hours of lecture and discussion per week. This course is for non-science majors and will not count toward the Biology major.

Limited to 40 students. Omitted 2015-16. Professor Purdy.

114. The Evolution of Human Nature. (Offered as BIOL 114 and ANTH 114.) After consideration of the relevant principles of animal behavior, genetics, and population biology, it will be shown that extensions of the theory of natural selection—kin selection, reciprocal altruism, parent-offspring conflict, sexual selection, and parental manipulation of sex ratios—provide unifying explanations for the many kinds of social interactions found in nature, from those between groups, between individuals within groups and between genes within individuals. The emphasis throughout will be on the special physical, social and psychological adaptations that humans have evolved, including the instincts to create language and culture, conflict and cooperation within and between the sexes, moral emotions, the mating system and family, kinship and inheritance, reciprocity and exchange, cooking, long distance running, homicide, socioeconomic hierarchies, warfare, patriarchy, religions and religious beliefs, deceit and self-deception, systems of laws and justice and the production, performance and appreciation of art. Along the way, we will consider how misrepresentations of evolutionary theory have been used to support political and social ideologies and, more recently, to attack evolutionary theory itself as scientifically flawed and morally corrupt. This is a reading and writing course in science: no exams or quizzes, and the assigned work consists of two problem sets and several essays. Two 90-minute lectures per week.

Spring semester. Professor Emeritus Zimmerman.

131. Chemical Basis of Biological Processes. (Offered as CHEM 131 and BIOL 131.) What are the natural laws that describe how biological processes actually work? This course will use examples from biology such as human physiology or cellular signaling to illustrate the interplay between fundamental chemical principles and biological function. We will explore how bonding plays a central role in assembling simple biological building blocks such as sugars, amino acids, and fatty acids to form complex carbohydrates, proteins, and membranes. What underlying thermodynamic and kinetic principles guide systems to biological homeostasis or reactivity? What is pH, and how are proton gradients used to generate or change an organism's response? Emphasis is on using mathematics and physical sciences to understand biological functions. Three classroom hours and three hours of laboratory per week.

Enrollment is limited to 15 first-year students who are interested in science or premedical study, who are recommended to begin with either MATH 105 or MATH 111 (Intensive), and who are enrolled in a Mathematics course but not in CHEM 151. Admission with consent of the instructor. Omitted 2015-16.

181. Adaptation and the Organism. An introduction to the evolution, ecology, and behavior of organisms and how these relate to the diversity of life. Following a discussion of the core components of evolutionary theory, we'll examine how evolutionary processes have shaped morphological, anatomical, physiological, and behavioral adaptations in organisms that solve many of life's problems, ranging from how to find or acquire food and avoid being eaten, to how to attract and locate

mates, and how to optimize reproduction throughout a lifetime. We'll relate and compare characteristics of animals, plants, fungi, protists, and bacteria, examining how and why these organisms have arrived at various solutions to life's problems. Laboratory exercises will complement lectures and will involve field experiments on natural selection and laboratory studies of vertebrates, invertebrates and plants. Four classroom hours and three laboratory hours per week.

Spring semester. Professors Hood, Temeles, and Levin, and Lab Coordinator Emerson.

191. Molecules, Genes and Cells. An introduction to the molecular and cellular processes common to life with an emphasis on control of energy and information flow. Central themes include metabolism, macromolecular function, and the genetic basis of cellular function. We examine how membranes work to establish the internal composition of cells, how the structure of proteins including enzymes affects protein function, how energy is captured, stored and utilized by cells, and how cells communicate, move and divide. We explore inheritance patterns and underlying molecular mechanisms of genetics, the central dogma of information transfer from DNA replication to protein synthesis, and recombinant DNA methods and medical applications. Laboratories include genetic analyses, enzyme reaction kinetics, membrane transport, and genomic analysis. Two hours of lecture, two hours of team-based learning, and three laboratory hours per week.

Requisite: Prior completion of, or concurrent registration in, CHEM 161. Fall semester. Professors Goutte and Williamson and Lab Coordinator Emerson.

201. Introduction to Field Biology: Disease Ecology. Advances in organismal biology hinge upon an understanding of natural history and are enhanced by quantitative observation, hypothesis formation, and experimentation with systems that occur in nature. In this course, we will apply these principles specifically to the study of infectious diseases in natural populations. With a combination of lecture, discussion, and field-based activities, the course will focus on deriving important questions and the variety of approaches to address them. While covering the fundamentals of disease ecology, the applicability of the field-based approaches to other areas of organismal biology will be emphasized as a foundation for further studies. Three classroom hours and three laboratory/field work hours per week.

Requisite: BIOL 181. Limited to 16 students. Fall semester. Professor Hood.

211. Plants as Models in Organismal Biology. In their diverse forms, plants play the role of sustaining life on Earth. Plants are also tractable research models, which have facilitated many scientific discoveries and illustrate different approaches to studying organismal biology. This course will strongly integrate lecture, laboratory and field-based material to address plant biology as a foundational discipline in the life sciences. We will include studies on the structures and adaptations that reflect diverse life histories and ecologies, with experimental exercises and work in natural populations. The course will have two three-hour meetings per week with lectures followed by laboratory or field work.

Requisite: BIOL 181. Limited to 16 students. Omitted 2015-16. Professor Hood.

221. Developmental Biology. How can a single cell, the fertilized egg, give rise to all the specialized cells of an adult? What gives rise to biological form? What is the molecular logic of the pathways that progressively refine cellular identities? How do cells "talk" to one another so as to coordinate their behaviors as embryos develop form and function? How can parts of an organism be regenerated with only the appropriate regions remade, structured identically to the missing ones? How does a stem cell differ from a non-stem cell? How can genetically identical organisms be cloned? This course will offer an integrative study of the development of animals,

leading to the formulation of the principles of development, including an introduction to experimental embryology and developmental physiology, anatomy, genetics and “evo-devo.” Laboratory work explores embryonic development and regeneration in amphibians, sea urchins, nematodes, flatworms, fruit flies, fish, and chickens. Four classroom hours and three hours of laboratory per week.

Requisite: BIOL 191. Not open to first-year students. Limited to 16 students. Spring semester. Professor Poccia.

230. Ecology. (Offered as BIOL 230 and ENST 210.) A study of the relationships of plants and animals (including humans) to each other and to their environment. We'll start by considering the decisions an individual makes in its daily life concerning its use of resources, such as what to eat and where to live, and whether to defend such resources. We'll then move on to populations of individuals, and investigate species population growth, limits to population growth, and why some species are so successful as to become pests whereas others are on the road to extinction. The next level will address communities, and how interactions among populations, such as competition, predation, parasitism, and mutualism, affect the organization and diversity of species within communities. The final stage of the course will focus on ecosystems, and the effects of humans and other organisms on population, community, and global stability. Three hours of lecture per week.

Requisite: BIOL 181 or ENST 120 or equivalent. Not open to first-year students. Limited to 65 students. Fall semester. Professor Temeles.

240. Mathematical Modeling of Biological Systems. (Offered as MATH 240 and BIOL 240.) With new experimental techniques leading to large biological data sets of increased quality, the ability to analyze biological systems using mathematical modeling approaches has become an integral part of modern biology. This course aims to provide students interested in the interface between biology and mathematics with an integrated understanding of some of the mathematical and computational techniques used in this field. The mathematical approaches we will use to study biological systems will include discrete and continuous dynamical models as well as probability models and parameter estimation algorithms.

Requisite: MATH 211 and BIOL 181 or 191, or permission of the instructor. Limited to 24 students. Omitted 2015-16.

241. Genetic Analysis of Biological Processes. This course will explore the application of genetic analysis toward understanding complex biological systems. Scientists often turn to the study of genes and mutations when trying to decipher the mechanisms underlying such diverse processes as the making of an embryo, the response of cells to their environment, or the defect in a heritable disease. By reading papers from the research literature, we will study in detail some of the genetic approaches that have been taken to analyze certain molecular systems. We will learn from these examples how to use genetic analysis to formulate models that explain the molecular function of a gene product. The laboratory portion of this course will include discussions of the experimental approaches presented in the literature. Students will apply these approaches to their own laboratory projects. Three hours of lecture and four hours of laboratory per week; the laboratory projects will require additional time outside of class hours.

Requisite: BIOL 191. Limited to 24 students. Not open to first-year students. Omitted 2015-16. Professor Goutte.

251. Molecular Genetics. (Offered as BIOL 251 and BCBP 281) A study of the molecular mechanisms underlying the transmission and expression of genes. DNA replication and recombination, RNA synthesis and processing, and protein synthesis and modification will be examined. Both prokaryotic and eukaryotic systems will

be analyzed, with an emphasis upon the regulation of gene expression. Application of modern molecular methods to biomedical and agricultural problems will also be considered. The laboratory component will focus upon recombinant DNA methodology. Four classroom hours and four hours of laboratory per week.

Requisite: BIOL 191 or equivalent. Limited to 30 students. Not open to first-year students. Fall semester. Professors Jeong and Ratner.

271. Microbiology. Microbes inhabit the world's oceans, deserts, lakes, soils, and atmosphere, and play a vital role in the Earth's biogeochemical cycles. As humans, we harbor a diverse microbial flora estimated to outnumber our own human cells. During this course, we will explore this microbial world by investigating the structure, physiology, genetics, and evolution of microorganisms with a focus on bacteria, but including discussions of archaea, viruses, and microbial eukaryotes. The goal of the course is to gain an understanding of the unique properties of microbes that enable their persistence and diversification. We will also pay special attention to microbial interactions with eukaryotic organisms, by studying both host and microbe contributions to virulence, mutualism, and symbiotic relationships. Laboratory exercises will include explorations of microbial functions and diversity in a variety of contexts using both classical and molecular approaches. Three hours of lecture, three hours of laboratory and one hour of discussion per week.

Requisite: BIOL 181 and 191. Limited to 28 students. Not open to first-year students. Omitted 2015-16. Professor Purdy.

280. Animal Behavior. Shaped by millions of years of natural and sexual selection, animals have evolved myriad abilities to respond to their biotic and abiotic environment. This course examines animal behavior from both a mechanistic and a functional perspective. Drawing upon examples from a diverse range of taxa, we will discuss topics such as sensory ecology, behavioral genetics, behavioral endocrinology, behavioral ecology and sociobiology. Three classroom hours per week.

Requisite: BIOL 181. Limited to 14 students. Not open to first-year students. Fall semester. Professor Clotfelter.

281. Animal Behavior with Lab. Shaped by millions of years of natural and sexual selection, animals have evolved myriad abilities to respond to their biotic and abiotic environment. This course examines animal behavior from both a mechanistic and a functional perspective. Drawing upon examples from a diverse range of taxa, we will discuss topics such as sensory ecology, behavioral genetics, behavioral endocrinology, behavioral ecology and sociobiology. Three classroom hours and four laboratory hours per week; the laboratory projects will require additional time outside of class hours.

Requisite: BIOL 181. Limited to 16 students. Not open to first-year students. Fall semester. Professor Clotfelter.

290. Special Topics. Independent reading or research courses. Full course as arranged. Does not normally count toward the major.

Fall and spring semesters.

290H. Special Topics. Independent reading or research courses. Half course as arranged. Does not normally count toward the major.

Fall and spring semesters.

291. Cell Structure and Function. (Offered as BIOL 291 and BCBP 291) An analysis of the structure and function of cells in plants, animals, and bacteria. Topics to be discussed include the cell surface and membranes, cytoskeletal elements and motility, cytoplasmic organelles and bioenergetics, the interphase nucleus and chromo-

somes, mitosis, meiosis, and cell cycle regulation. Four classroom hours and three hours of laboratory per week.

Requisite: BIOL 191 and completion of, or concurrent registration in, CHEM 161. Limited to 24 students. Spring semester. Professor Graf.

301. Molecular Neurobiology. (Offered as BIOL 301 and NEUR 301.) An analysis of the molecules and molecular mechanisms underlying nervous system function, development, and disease. We will explore the proteins that contribute to the unique structure and function of neurons, including an in-depth analysis of synaptic communication and the molecular processes that modify synapses. We will also study the molecular mechanisms that control brain development, from neurogenesis, neurite growth and synaptogenesis to cell death and degeneration. In addition to analyzing neural function, throughout the course we will also study nervous system dysfunction resulting when such molecular mechanisms fail, leading to neurodevelopmental and neurodegenerative disease. Readings from primary literature will emphasize current molecular techniques utilized in the study of the nervous system. Four classroom hours and three hours of laboratory per week.

Requisite: BIOL 191 and CHEM 161. Not open to first year students. Limited to 24 students. Fall semester. Professor Graf.

320. Evolutionary Biology. Evolution is a powerful and central theme that unifies the life sciences. In this course, emphasis is placed on microevolutionary mechanisms of change, and their connection to large-scale macroevolutionary patterns and diversity. Through lectures and readings from the primary literature, we will study genetic drift and gene flow, natural selection and adaptation, molecular evolution, speciation, the evolution of sex and sexual selection, life history evolution, and inference and interpretation of evolutionary relationships. Three hours of lecture and one hour of discussion each week.

Requisite: BIOL 181; BIOL 191 recommended. Limited to 30 students. Not open to first-year students. Spring semester. Professor Miller.

321. Evolutionary Biology With Lab. Evolution is a powerful and central theme that unifies the life sciences. In this course, emphasis is placed on microevolutionary mechanisms of change, and their connection to large-scale macroevolutionary patterns and diversity. Through lectures and readings from the primary literature, we will study genetic drift and gene flow, natural selection and adaptation, molecular evolution, speciation, the evolution of sex and sexual selection, life history evolution, and inference and interpretation of evolutionary relationships. The laboratory investigates evolutionary processes using computer simulations, artificial selection experiments, and a semester-long project that characterizes phenotypic breeding relationships among individuals and integrates these results with analyses of molecular sequence variation for genes contributing to mating recognition. Three hours of lecture, one hour of discussion and four hours of laboratory work each week.

Requisite: BIOL 181; BIOL 191 recommended. Limited to 16 students. Not open to first-year students. Spring semester. Professor Miller.

330. Biochemical Principles of Life at the Molecular Level. (Offered as CHEM 330 and BIOL 330.) What are the molecular underpinnings of processes central to life? We will explore the chemical and structural properties of biological molecules and learn the logic used by the cell to build complex structures from a few basic raw materials. Some of these complex structures have evolved to catalyze chemical reactions with enormous degree of selectivity and specificity, and we seek to discover these enzymatic strategies. We will consider the detailed balance sheet that shows how living things harvest energy from their environment to fuel metabolic pro-

cesses and to reproduce and grow. Examples of the exquisite control that permits a cell to be responsive and adapt its responses based on input from the environment will be considered. We will also consider some of the means by which cells respond to change and to stress. A student may not receive credit for both CHEM 330 and BCBP/BIOL/CHEM 331.

Requisite: BIOL 191 and CHEM 221. Limited to 30 students. Fall semester. Professor Jaswal.

331. Biochemistry. (Offered as BIOL 331, BCBP 331, and CHEM 331.) Structure and function of biologically important molecules and their role(s) in life processes. Protein conformation, enzymatic mechanisms and selected metabolic pathways will be analyzed. Additional topics may include: nucleic acid conformation, DNA/protein interactions, signal transduction and transport phenomena. Four classroom hours and four hours of laboratory work per week. Offered jointly by the Departments of Biology and Chemistry. A student may not receive credit for both BCBP/BIOL/CHEM 331 and CHEM 330.

Requisite: CHEM 221 and BIOL 191; or consent of the instructor. CHEM 231 is a co-requisite. Limited to 45 students. Spring semester. Professor O'Hara (Chemistry) and Professor Williamson (Biology).

351. Neurophysiology. (Offered as BIOL 351 and NEUR 351.) This course will provide a deeper understanding of the physiological properties of the nervous system. We will address the mechanisms underlying electrical activity in neurons, as well as examine the physiology of synapses; the transduction and integration of sensory information; the function of nerve circuits; the trophic and plastic properties of neurons; and the relationship between neuronal activity and behavior. Laboratories will apply electrophysiological methods to examine neuronal activity and will include experimental design as well as analysis and presentation of collected data. Throughout the course, we will focus on past and current neurophysiology research and how it contributes to the field of neuroscience. Three classroom hours and three hours of laboratory work per week.

Requisites: BIOL 191 and CHEM 151; PHYS 117 or 124 is recommended. Limited to 24 students. Open to juniors and seniors. Omitted 2015-16. Professor Trapani.

370. Immunology. The immune response is a consequence of the developmentally programmed or antigen-triggered interaction of a complex network of interacting cell types. These interactions are controlled by regulatory molecules and often result in the production of highly specific cellular or molecular effectors. This course will present the principles underlying the immune response and describe the methods employed in immunology research. In addition to lectures, a program of seminars will provide an introduction to the research literature of immunology. Three classroom hours per week.

Requisite: BIOL 191, 251, 291, 331 or permission from the instructor. Limited to 25 students. Omitted 2015-16. Professor Emeritus Goldsby.

380. Genome Biology. A study of the architecture and interactions of genetic systems. Advances in genomics are providing insights into a variety of important issues, from the structural limits of DNA-based inheritance to the discovery of novel infectious and genetic diseases. We will address how heritable information is organized in different groups of organisms. We will also cover a major challenge of this emerging field—the application of vast amounts of genetic data to understanding genomic integrity and regulation. We will critically assess the genome as a “cooperative assemblage of genetic elements” and conclude by discussing the consequences of genomic structure for shaping species traits and long-term evolutionary potential. Three hours of lecture per week.

Requisite: BIOL 181 and 191. This course is designed as an overflow class for those who cannot take BIOL 381 and the combined enrollment for these courses will be 30 students. Omitted 2015-16. Professor Hood.

381. Genome Biology with Lab. A study of the architecture and interactions of genetic systems. Advances in genomics are providing insights into a variety of important issues, from the structural limits of DNA-based inheritance to the discovery of novel infectious and genetic diseases. We will address how heritable information is organized in different groups of organisms. We will also cover a major challenge of this emerging field—the application of vast amounts of genetic data to understanding genomic integrity and regulation. We will critically assess the genome as a “cooperative assemblage of genetic elements” and conclude by discussing the consequences of genomic structure for shaping species traits and long-term evolutionary potential. Three hours of lecture, and three hours of laboratory per week. Lab activities will require work outside of the scheduled meeting times.

Requisite: BIOL 181 and 191. Limited to 18 students. Omitted 2015-16. Professor Hood.

400. Molecular and Cellular Biophysics. (Offered as PHYS 400, BIOL 400, BCBP 400, and CHEM 400.) How do the physical laws that dominate our lives change at the small length and energy scales of individual molecules? What design principles break down at the sub-cellular level and what new chemistry and physics becomes important? We will answer these questions by looking at bio-molecules, cellular substructures, and control mechanisms that work effectively in the microscopic world. How can we understand both the static and dynamic shape of proteins using the laws of thermodynamics and kinetics? How has the basic understanding of the smallest molecular motor in the world, ATP synthase, changed our understanding of friction and torque? We will explore new technologies, such as atomic force and single molecule microscopy that have allowed research into these areas. This course will address topics in each of the three major divisions of Biophysics: biomolecular structure, biophysical techniques, and biological mechanisms.

Requisite: CHEM 161, PHYS 116/123, PHYS 117/124, BIOL 191 or evidence of equivalent coverage in pre-collegiate courses. Spring semester. Professor TBA.

414. Seminar in Microbiology: Host-Microbe Interactions. In this seminar, we will examine the molecular mechanisms that underlie a broad range of interactions between diverse bacterial species and their multicellular hosts. We will begin the course by exploring the complex molecular “conversations” that help establish mutually beneficial symbiotic relationships. These often involve exchange of metabolites, small molecules, and other cellular components that lead to drastic changes in the physiology, development, and gene expression of both the host and microbial partners. While many examples of such positive interactions exist in nature, as humans, we are perhaps most aware of the bacterial world as a source of disease-causing pathogens. In this context, we will then explore mechanisms of bacterial pathogenesis and draw parallels with mutualistic interactions discussed earlier. We will focus on bacterial pathogens of humans, particularly as they must survive in the presence of sophisticated innate and adaptive immune responses. This course will rely extensively on readings from the primary literature and will involve a research project and oral presentations. Three hours per week.

Requisite: BIOL191 and either BIOL 271 or permission of the instructor. Limited to 15 students. Omitted 2015-16. Professor Purdy.

420. Seminar in Molecular Genetics: DNA Makes RNA. If the basic tenants of eukaryotic molecular biology have followed the prokaryotic paradigm—DNA makes RNA makes protein—established decades ago, the importance of eukaryotic RNA

that is not translated into protein is only now becoming appreciated. While barely more than 1% of the human genome encodes protein, recent evidence suggests that as much as 98% of our genome is transcribed! What function, if any, do all those RNA species serve? Incorporating articles from the recent scientific literature, this course will focus on topics such as: the diverse roles of micro RNAs in regulating gene expression; the use of piwi RNAs in genome defense; the origin and possible function of long “antisense” transcripts; modification of RNA transcripts (coding and noncoding) by alternative splicing and editing; and the role of long non-coding RNAs in X chromosome inactivation and other epigenetic phenomena. Three classroom hours per week.

Requisite: BIOL 251; alternatively, any two of the following courses: BIOL 220, 241, 291, 331, and 380/1. Limited to 15 students. Omitted 2015-16. Professor Ratner.

424. Seminar in Evolution: Sex and Sexual Reproduction. The origin and maintenance of sexual reproduction stands as one of the great mysteries of evolutionary biology. This seminar will explore the nature of sex and sexual reproduction across organisms, consider hypotheses for its origin and maintenance, and study its diverse consequences in populations. Readings will incorporate articles from the primary literature and topics for consideration include the molecular machinery and origin of meiosis, variation in sex determination mechanisms (including the evolution of sex chromosomes), sex ratio evolution, mating system variation, sexual conflicts, and the evolutionary ecology of sex differences. Three hours per week.

Requisite: BIOL181, BIOL 191, and one upper-level course in Biology. Limited to 16 students. Fall semester. Professor Miller.

430. Seminar in Behavioral Ecology. This course will explore the relationship between an animal’s behavior and its social and ecological context. The topic for this semester will be the evolution of sexual dimorphism in animals. Sexual dimorphism is widespread in animals, yet its causes remain controversial and have generated much debate. In this seminar, we will examine a variety of sexual dimorphisms in different groups of animals and consider hypotheses for how these sexual dimorphisms may have evolved. We will then consider how such hypotheses are tested in an attempt to identify the best approaches to studying the evolution of sexual dimorphisms. Then we will look at evidence that either supports or refutes various hypothesized mechanisms for the evolution of sexual dimorphisms in different animal groups. Finally, we will consider whether some mechanisms for the evolution of sexual dimorphism are more common among certain kinds of organisms (predators) than others (herbivores). Three hours per week.

Requisite: One or more of BIOL 181, 230, 281, 321 or consent of the instructor. Not open to first-year students. Limited to 14 students. Omitted 2015-16. Professor Temeles.

434. Seminar in Ecology. The topic is the ecology and evolution of plant-animal interactions. Most animals on Earth obtain their energy from green plants, and thus it is not surprising that interactions between plants and animals have played a prominent role in our current understanding of how ecological processes such as predation, parasitism, and mutualism shape evolutionary patterns in plants and animals. In this course we will start our analysis with a consideration of how plant-animal relationships evolve by studying examples from both extant systems and the fossil record. Next we will examine the different kinds of plant-animal interactions (pollination, seed dispersal, seed predation, and herbivory, to mention a few) that have evolved on our planet, and the ecological processes promoting reciprocal evolution of defenses and counter-defenses, attraction, and deceit. Finally, we will turn our attention to global change and the implications of human alteration of the environ-

ment for the future of plant-animal relationships, such as pollination, which are of vital importance to life on Earth. Three classroom hours per week.

Requisite: BIOL 230 or 321 or permission from the instructor. Limited to 14 students. Not open to first-year students. Omitted 2015-16. Professor Temeles.

440. Seminar in Conservation Biology. Conservation biology is a highly interdisciplinary field, requiring careful consideration of biological, economic, and sociological issues. Solutions to biodiversity conservation and environmental challenges are even more complex. Yet, conservation is a topic of timely importance in order to safeguard biological diversity. Utilizing articles from the primary literature, course topics will include invasive species, restoration, climate change, and biodiversity banking, as well as how to determine appropriate conservation priorities. Three classroom hours per week.

Requisite: BIOL 230/ENST 210 or permission of the instructor. Not open to first-year students. Limited to 14 students. Fall semester. Lecturer Levin.

454. Seminar in Tropical Biology. Most biodiversity on our planet can be found in tropical latitudes. Tropical rainforests, for example, which account for less than 10% of the Earth's surface, may contain 50-75% of all plant and animal species. This course will examine some of the myriad biotic interactions that occur in the tropics using an ecological, evolutionary, and behavioral approach. The course will also touch on important applied issues such as reforestation, sustainable agriculture, and ecotourism. In order to provide students with greater first-hand knowledge, the course will begin with a 2-3 week field trip to Costa Rica (at an additional cost to students; financial aid available; all interested students should contact Professor Clotfelter regardless of financial circumstances) during the January Interterm. The field component will focus on three habitat types: lowland tropical forests, montane cloud forests, and tropical dry forests. While in Costa Rica, we will utilize the expertise of local specialists to learn more about taxonomic groups that are particularly significant in the tropics, such as bats, ants, and epiphytic plants. Students will conduct independent research projects during the field component of the course, as well as a written and oral project during the seminar component of the course. Three hours per week.

Requisite: Two or more of the following courses: Biology 181, 230, 281 or 320/321. Not open to first-year students. Limited to 12 students. Omitted 2015-16. Professor Clotfelter and Lecturer Levin.

464. Seminar in Morphology: Animal Form and Function. How does a bird fly? How does a fish breathe under water? How does a cat jump? These are everyday phenomena, yet we rarely think about their underlying mechanics. The more we look at the dizzying array of body shapes and physiological systems in the animal kingdom, the more questions come to mind. How does a butterfly stay dry in the rain? How does a gecko walk up walls? Why don't snakes die from their own venom? This seminar course takes an integrative approach, drawing from the primary literature in comparative physiology, biomechanics, and functional morphology. We begin by reviewing concepts in evolutionary biology and physics before moving on to consider the means by which animals move, maintain homeostasis, capture prey, avoid predators, and reproduce. We will also discuss biomimetics, a field that draws inspiration from biological systems to improve the design of materials from computer displays to ship hulls. Three hours per week.

Requisites: BIOL 181 (or equivalent) and at least one of the following: BIOL 211, BIOL 220, BIOL 230, BIOL 260, BIOL 280/281, or BIOL 320/321. PHYS 116 is recommended but not required. Limited to 18 students. Not open to first-year students. Omitted 2015-16. Professor Clotfelter.

490. Special Topics. Independent reading or research courses. Full course as arranged. Does not normally count toward the major.

Fall and spring semesters.

490H. Special Topics. Independent reading or research courses. Half course as arranged. Does not normally count toward the major.

Fall and spring semesters.

498. Senior Departmental Honors. Honors students take three courses of thesis research, usually, but not always, with the double course load in the spring. The work consists of seminar programs, individual research projects, and preparation of a thesis on the research project.

Open to seniors. Fall semester. The Department.

499D. Senior Departmental Honors. Honors students take three courses of thesis research, usually, but not always, with the double course load in the spring. The work consists of seminar programs, individual research projects, and preparation of a thesis on the research project.

Open to seniors. Spring semester. The Department.

BLACK STUDIES

Professors Abiodun, Cobham-Sander, Drabinski (Chair), Ferguson‡, and Goheen‡; Associate Professors del Moral and Moss; Assistant Professors Hicks and Polk; Five College Associate Professor Omojola; Visiting Lecturer Hickmott; Five College Fellow Burden-Stelly.

Affiliated Faculty: Professors Basu, Hart, Lembo, Parham, Redding, and Saxton‡; Associate Professors Hussaint and Sitze*; Assistant Professors Henderson and Robinson; Senior Lecturer Delaney.

Black Studies is an interdisciplinary exploration of the histories and cultures of black peoples in Africa and the diaspora. It is also an inquiry into the social construction of racial differences and its relation to the perpetuation of racism and racial domination.

Major Program. The major in Black Studies consists of eight courses: three core courses, three distribution courses, and two electives. The three core courses are BLST 111 (normally taken by the end of the sophomore year), BLST 200 (normally taken in the sophomore year), and BLST 300 (normally taken in the sophomore year), but before the final semester of the senior year. The three course distribution consists of one course in three of four geographic areas: Africa; the United States; Latin America and the Caribbean; and Africa and its Diaspora. The student may choose the two electives from the Department's offerings, from cross-listed courses, or from other courses at the Five Colleges. Majors fulfill the department's comprehensive requirement by successfully completing BLST 300.

Departmental Honors Program. Normally students planning to write a thesis should have completed BLST 300 before the last semester of their senior year. All candidates for Honors must write a senior thesis. Candidates for Honors will, with departmental permission, take BLST 498-499 during their senior year. The departmental recommendation for Latin honors will be determined by the student's level of performance on her/his thesis.

‡On leave spring semester 2015-16.

†NEED INFO HERE

*On leave 2015-16.

Key for required core and distribution requirements for the major: R (Required); A (Africa); US (United States); CLA (Caribbean/Latin America); D (Africa and its Diaspora).

Information concerning the Five College African Studies Certificate Program is available at https://www.amherst.edu/academiclife/course_cat_editing/1516/noncourse/zz_after_courses/african_cert

111. Introduction to Black Studies. [R] This interdisciplinary introduction to Black Studies combines the teaching of foundational texts in the field with instruction in reading and writing. The first half of the course employs *How to Read a Book* by Mortimer Adler and Charles Van Doren as a guide to the careful reading of books focusing on the slave trade and its effects in Africa, the Caribbean, and the United States. Important readings in this part of the course include *Black Odyssey* by Nathan Huggins, *Racism: A Short History* by George Fredrickson, and *The Black Jacobins* by C. L. R. James. The second half of the course addresses important themes from the turn of the twentieth century to the present. Beginning with *The Souls of Black Folk* by W. E. B. Du Bois, it proceeds through a range of seminal texts, including *The Wretched of the Earth* by Franz Fanon and *The Fire Next Time* by James Baldwin. This part of the course utilizes *Revising Prose* by Richard Lanham to extend the lesson in reading from the first half of the semester into an exploration of precision and style in writing. Computer exercises based on *Revising Prose* and three short essays—one on a single book, another comparing two books, and the last on a major theme in the course—provide the main opportunity to apply and reinforce skills in reading and writing learned throughout the semester. After taking this course, students at all levels of preparation should emerge not only with a good foundation for advancement in Black Studies but also with a useful set of guidelines for further achievement in the humanities and the social sciences.

Limited to 20 students per section. Fall semester. Professor del Moral. Spring semester. Professor Polk.

121. Introduction to South African History. (Offered as HIST 283 [AF^P] and BLST 121 [A].) South African history is undergoing radical shifts in the way it is being written, read and interpreted, and this course will explore established and emerging themes in the history of this intriguing country. The time period covered will span the precolonial indigenous cultures and move on to study the initiation and expansion of white settlement and its early dependence on slave labor. The course will also investigate African resistance, both in its political and cultural forms, as well as the social effects of gold-mining and migrant labor. African nationalism, including the ANC, the Black Consciousness Movement, and the United Democratic Front, will be the focus of our study of the responses to *apartheid* and the ultimate collapse of the *apartheid* state. The course will end with discussions of recent events in South Africa, particularly the Truth and Reconciliation Commission and its aftermath as well as the developing AIDS epidemic and the growing problem of crime. Two class meetings per week.

Spring semester. Professor Redding.

123. Survey of African Art. (Offered as ARHA 149 and BLST 123 [A].) An introduction to the ancient and traditional arts of Africa. Special attention will be given to the archaeological importance of the rock art paintings found in such disparate areas as the Sahara and South Africa, achievements in the architectural and sculptural art in clay of the early people in the area now called Zimbabwe and the aesthetic qualities of the terracotta and bronze sculptures of the Nok, Igbo-Ukwe, Ife and Benin cultures in West Africa, which date from the second century B.C.E. to the sixteenth century C.E. The study will also pursue a general socio-cultural survey of traditional arts of the major ethnic groups of Africa.

Spring semester. Professor Abiodun.

147. Race, Place, and the Law. (Offered as LJST 105 and BLST 147 [US].) Understandings of and conflicts about place are of central significance to the experience and history of race and race relations in America. The shaping and reshaping of places is an important ingredient in the constitution and revision of racial identities: think of “the ghetto,” Chinatown, or “Indian Country.” Law, in its various manifestations, has been intimately involved in the processes which have shaped geographies of race from the colonial period to the present day: legally mandated racial segregation was intended to impose and maintain both spatial and social distance between members of different races.

The objective of this course is to explore the complex intersections of race, place, and law. Our aim is to gain some understanding of geographies of race “on-the-ground” in real places, and of the role of legal practices—especially legal argument—in efforts to challenge and reinforce these racial geographies. We will ask, for example, how claims about responsibility, community, rationality, equality, justice, and democracy have been used to justify or resist both racial segregation and integration, access and expulsion. In short, we will ask how moral argument and legal discourse have contributed to the formation of the geographies of race that we all inhabit. Much of our attention will be given to a legal-geographic exploration of African-American experiences. But we will also look at how race, place and the law have shaped the distinctive experiences of Native Americans, Hispanic Americans, and Asian Americans.

Limited to 40 students. Omitted 2015-16. Senior Lecturer Delaney.

154. Bob Marley and the Globalization of Jamaican Popular Music. (Offered as MUSI 115 and BLST 154) The 1972 partnership of British-based Island Records and reggae icon Bob Marley signaled a new and important presence in the international pop music world and a rising voice of Pan-African consciousness. The commercial viability of reggae led to the globalization of a music culture with a complex semiotics and particularity to Jamaican society. At the same time, the influence of ska, reggae, Jamaican DJ culture, and Rastafarianism has had a profound influence on local cultures spread across multiple continents, creating a web of relationships between communities in Jamaica, the United States, Great Britain, Brazil, many countries in Africa, and elsewhere. This course will draw from the music and life of Bob Marley to generate a number of questions about the role of popular music in globalization and the creation, continuation, and challenging of complex racial and social identities that illustrate processes of transnationalism and globalization. We will explore the roots and development of Afro-Jamaican popular music, its leading figures and styles, and its enduring influence throughout the world. Two class meetings per week.

Fall semester. Professor J. Robinson.

200. Critical Debates in Black Studies. [R] In this course students will focus closely on major debates that have animated the field of Black Studies, addressing a wide range of issues from the slave trade to the present. Each week will focus on specific questions such as: What came first, racism or slavery? Is African art primitive? Did Europe underdevelop Africa? Is there Caribbean History or just history in the Caribbean? Should Black Studies exist? Is there a black American culture? Is Affirmative Action necessary? Was the Civil Rights Movement a product of government action or grass-roots pressure? Is the underclass problem a matter of structure or agency? The opposing viewpoints around such questions will provide the main focus of the reading assignments, which will average two or three articles per week. In the first four weeks, students will learn a methodology for analyzing, contextualizing, and making arguments that they will apply in developing their own positions in the specific controversies that will make up the rest of the course.

Limited to 20 students. Fall semester: Professor Ferguson. Spring semester: Professor Drabinski.

201. Introduction to the Black Atlantic. (Offered as BLST 201 [D] and HIST 267 [LAP/AFP].) The formation of “the Black Atlantic” or “the African Diaspora” began with the earliest moments of European explorations of the West African coast in the fifteenth century and ended with the abolition of Brazilian slavery in 1888. This momentous historical event irrevocably reshaped the modern world. This class will trace the history of this transformation at two levels; first, we examine large scale historical processes including the Trans-Atlantic Slave Trade, the development of plantation economies, and the birth of liberal democracy. With these sweeping stories as our backdrop, we will also explore the lives of individual Africans and African-Americans, the communities they built, and the cultures they created. We will consider the diversity of the Black Atlantic by examining the lives of a broad array of individuals, including black intellectuals, statesmen, soldiers, religious leaders, healers and rebels. Furthermore, we will pay special attention to trans-Atlantic historical formations common during this period, especially the contributions of Africans and their descendants to Atlantic cultures, societies, and ideas, ultimately understanding enslaved people as creative (rather than reactive) agents of history. So, our questions will be: What is the Black Atlantic? How can we understand both the commonalities and diversity of the experiences of Africans in the Diaspora? What kinds of communities, affinities and identities did Africans create after being uprooted by the slave trade? What methods do scholars use to understand this history? And finally, what is the modern legacy of the Black Atlantic? Class time will be divided between lecture, small and large group discussion.

Fall semester. Professor Hicks.

202. Global Women’s Literature. (Offered as SWAG 279, BLST 202, and ENGL 279.) What do we mean by “women’s fiction”? How do we understand women’s genres in different national contexts? This course examines topics in feminist thought such as marriage, sexuality, desire and the home in novels written by women writers from South Asia, Africa and the Caribbean. We will draw on postcolonial literary theory, essays on transnational feminism and historical studies to situate our analyses of these novels. Texts include South African writer Nadine Gordimer’s *My Son’s Story*, Indian novelist Kiran Desai’s *The Inheritance of Loss*, and Caribbean author Shani Mootoo’s *Cereus Blooms at Night*.

Fall semester. Professor Shandilya.

203. Women Writers of Africa and the African Diaspora. (Offered as BLST 203 [D], ENGL 216 and SWAG 203.) The term “Women Writers” suggests, and perhaps assumes, a particular category. How useful is this term in describing the writers we tend to include under the frame? And further, how useful are the designations African and African Diaspora? We will begin by critically examining these central questions, and revisit them frequently as we read specific texts and the body of works included in this course. Our readings comprise a range of literary and scholarly works by canonical and more recent female writers from Africa, the Caribbean, and continental America. Framed primarily by Postcolonial Criticism, our explorations will center on how writers treat historical and contemporary issues specifically connected to women’s experiences, as well as other issues, such as globalization, modernity, and sexuality. We will consider the continuities and points of departure between writers, periods, and regions, and explore the significance of the writers’ stylistic choices. Here our emphasis will be on how writers appropriate vernacular and conventional modes of writing.

Limited to 15 students. Omitted 2015-16.

204. African Popular Music. (Offered as BLST 204 [A] and MUSI 105.) This course focuses on twentieth-century African popular music; it examines musical genres from different parts of the continent, investigating their relationships to the historical, political and social dynamics of their respective national and regional origins. Regional examples like *highlife*, *soukous*, *chimurenga*, and *afro-beat* will be studied to assess the significance of popular music as a creative response to social and political developments in colonial and postcolonial Africa. The course also discusses the growth of hip-hop music in selected countries by exploring how indigenous cultural tropes have provided the basis for its local appropriation. Themes explored in this course include the use of music in the construction of identity; popular music, politics and resistance; the interaction of local and global elements; and the political significance of musical nostalgia.

Limited to 30 students. Spring semester. Five College Professor Omojola.

211. Africa Before the European Conquest. (Offered as HIST 284 [AF^P] and BLST 211 [A].) The African continent has been called by one historian the social laboratory of humanity. Art, trade, small-scale manufacturing, medical knowledge, religion, state systems, history and legend all flourished before the formal political take-over of the continent by European powers in the late nineteenth century and continue to have a decisive impact on African societies today. It is this varied and sometimes difficult to access history of states and cultures in the period before 1885 that this course will examine. Initially, we will investigate the notion of “tribe” and its relationship to language, political affiliation and identity. The largest segment of the course will examine historical myths and their impact on the research and construction of historical narratives on precolonial Africa while discussing four topics in depth: domestic, local slave-ownership and the impact of the slave trade; the interaction of religion and power on the rise and fall of the kingdom of Kongo and of the states along the southern border of the Sahara (the Sahel); the genesis of the Zulu state in southern Africa and the creation of the legend of Tshaka; and the changing roles of women as economic, political and social actors in the period before 1885. We will also discuss some of the differences between oral historical narratives and written ones while we analyze primary documents and histories written by scholars over the past half-century to understand both the history of the people living on the continent as well as the active process of constructing that history. Two class meetings per week.

Omitted 2015-16. Professor Redding.

212. Digital Africas. (Offered as ENGL 278 and BLST 212 [A].) This course will examine how African writers incorporate digital technologies into their work when they publish traditional print texts, experiment with digital formats, or use the internet to redefine their relationship to local and international audiences. We will reflect on how words and values shift in response to new forms of mediation; on the limits these forms place on the bodies they represent, and on the protections they occasionally offer. Students will read fictional works in print, serialized narratives on blogs, as well as other literary products that circulate via social media. Students also will be introduced to a selection of digital humanities tools that will assist them in accessing, analyzing and responding to these works. Course materials include print, digital and hybrid publications by Oyono, Farah, Adichie, Cole, Maphoto, and Wainaina, among others.

Limited to 25 students. Fall semester. Professor R. Cobham-Sander.

214. Master Musicians of Africa I: West Africa. (Offered as BLST 214 [A] and MUSI 106.) This course concentrates on the lives and music of selected West African musicians. Departing from ethnographic approaches that mask the identity of individual musicians and treat African societies as collectives, this course emphasizes

the contributions of individual West African musicians whose stature as master musicians is undisputed within their respective communities. It examines the contributions of individual musicians to the ever continuous process of negotiating the boundaries of African musical practice. Individuals covered this semester include Babatunde Olatunji (Nigerian drummer), Youssou N'Dour (Senegalese singer), Kandia Kouyate (Malian jelimuso) and Ephraim Amu (Ghanaian composer). The variety of artistic expressions of selected musicians also provides a basis for examining the interrelatedness of different African musical idioms, and the receptivity of African music to non-African styles.

Limited to 30 students. Omitted 2015-16. Five College Professor Omojola.

216. African Cultures and Societies. (Offered as ANTH 226 and BLST 216 [A].) This course explores the cultural meaning of indigenous African institutions and societies. Through the use of ethnographies, novels and films, we will investigate the topics of kinship, religion, social organization, colonialism, ethnicity, nationalism and neocolonialism. The principal objective is to give students an understanding of African society that will enable them better to comprehend current issues and problems confronting African peoples and nations.

Limited to 50 students. Omitted 2015-16. Professor Goheen.

217. Apartheid. (Offered as LJST 206 and BLST 217) The goal of this course will be to understand some of the problems posed for legal studies in the humanities by the emergence of the system of administrative and constitutional law known as apartheid. This system, which was designed to institute "separate development for separate peoples" in South Africa, is widely and rightly regarded to be among the most inhuman régimes of the 20th century. Yet even and especially today, more than a decade after its formal end in South Africa, apartheid's social, economic, and epistemic conditions of possibility, as well as the place and function of lawyers, legal discourse, and legal scholars in the resistance to it, remains at best vaguely understood.

This course is designed to remedy this gap. Our inquiry will be at once specific and general. Under what economic and political conditions did apartheid come into being? What legal traditions and practices authorized its codification? What academic disciplines and intellectual formations rendered it intelligible and enabled its theorization? What specific arrangement of juridical institutions, practices, and theories together comprised the apartheid state? What was the place and function of law in the critique of and resistance to apartheid? What new and specific problems did apartheid pose for legal theory?

Limited to 40 students. Omitted 2015-16. Professor Sitze.

221. Colonial and Post-Colonial Africa. (Offered as HIST 181 [AF] and BLST 221 [A].) This is a history of Africa from the late nineteenth century to the present day. In the first half of the course, we will study the imperial scramble to colonize Africa; the broader integration of African societies into the world economy; the social, political and medical impact of imperial policies; Western popular images of Africa in the colonial period; the nationalist struggles that resulted in the independent African states; and the persistent problems faced by those post-colonial states. In the final half of the course, we will investigate three cases: Congo-Zaire and the state as a source of chaos through the Second Congo War; violence, liberation and memories of childhood in late colonial Rhodesia and postcolonial Zimbabwe; the political history of economic development programs and the advent of "resource conflicts," particularly those involving diamonds. Three class meetings per week.

Spring semester. Professor Redding.

227. African Politics. (Offered as POSC 260 [G] and BLST 227.) Students will develop a rich understanding of African politics from the pre-colonial period to the present and will be able to analyze and discuss contemporary African politics in light of historical forces. Specifically, students will be able to analyze and discuss local experiences of democracy and governance; the challenges of economic development; and national as well as international policy responses. The topics will be considered in light of varied colonial experiences; nationalist and independence movements; international political economy; and informal sources of political power.

Omitted 2015-16. Five College Professor Dionne

231. African American History from the Slave Trade to Reconstruction. (Offered as BLST 231 [US] and HIST 247 [US]; or may be included in AF concentration, but not AF for distribution in the History major.) This course is a survey of the history of African American men and women from the sixteenth and seventeenth centuries through the Civil War and Reconstruction. The content is a mixture of the social, cultural, and political history of blacks during two and a half centuries of slavery with the story of the black freedom struggle and its role in America's national development. Among the major topics addressed: the slave trade in its moral and economic dimensions; African retentions in African American culture; origins of racism in colonial America; how blacks used the rhetoric and reality of the American and Haitian Revolutions to their advancement; antebellum slavery; black religion and family under slavery and freedom; the free black experience in the North and South; the crises of the 1850s; the role of race and slavery in the causes, course, and consequences of the Civil War; and the meaning of emancipation and Reconstruction for blacks. Readings include historical monographs, slave narratives by men and women, and one work of fiction.

Combined enrollment limited to 25 students. Fall semester. Professor Moss.

232. Foundations of African American Literature. (Offered as ENGL 275 and BLST 232 [US].) The focus of this introduction to the study of African American literature and culture will be the complex intertextuality at the heart of the African American expressive tradition. Tracing some of the tradition's major formal and thematic concerns means looking for the rhythms and riffs that link different kinds of texts: literature, film, music, and the spoken word. While engaging a range of textual experiences, from learning to read silences in narratives of American slavery through coming to understand Afrofuturism and other developments in black speculative fiction, this course will also expose students to a range of analytic and critical production modes that are important to literary and cultural study in general.

Omitted 2015-16. Professor Parham.

234. Jazz History to 1945: Emergence, Early Development, and Innovation. (Offered as MUSI 226 and BLST 234 [US].) One of two courses that trace the development of jazz from its emergence in early 20th-century New Orleans to its profound impact on American culture. Jazz History to 1945 examines its early roots in late 19th-century American popular culture and its role as American popular music in the 1920s, '30s, and '40s. Using themes that connect the evolution of jazz practices to social and racial politics in American popular culture, we will look closely at the work of well-known historical figures (Louis Armstrong, Jelly Roll Morton, Duke Ellington, Fletcher Henderson, Billie Holiday, Count Basie, Benny Goodman, and several others) as well as the vibrant communities that nurtured and prompted their innovative musical practices. Two class meetings per week.

Omitted 2015-16. Professor Robinson.

236. Black Sexualities. (Offered as BLST 236 [US] and SWAG 330) From the modern era to the contemporary moment, the intersection of race, gender, and class has been especially salient for people of African descent—for men as well as for women. How might the category of sexuality act as an additional optic through which to view and reframe contemporary and historical debates concerning the construction of black identity? In what ways have traditional understandings of masculinity and femininity contributed to an understanding of African American life and culture as invariably heterosexual? How have black lesbian, gay, and transgendered persons effected political change through their theoretical articulations of identity, difference, and power? In this interdisciplinary course, we will address these questions through an examination of the complex roles gender and sexuality play in the lives of people of African descent. Remaining attentive to the ways black people have claimed social and sexual agency in spite of systemic modes of inequality, we will engage with critical race theory, black feminist thought, queer-of-color critique, literature, art, film, “new media” and erotica, as well as scholarship from anthropology, sociology, and history.

Limited to 25 students. Fall semester. Professor Polk.

237. Incarcerating Blackness. [US] This course explores the complex relationship between race, racism, and mass incarceration. Readings from the African-American intellectual tradition, contemporary critics of the prison industrial complex, and memoirs from political prisoners will help us understand the depth and structure of the historical and cultural meaning of racialized imprisonment. In particular, we will look at how incarceration has been both a metaphor for the Black experience in the United States and a constant presence in that experience as a form of social, cultural, and political control. We will also examine how economic factors intersect with race and racism in the expansion of the prison system in the United States. Lastly, we will read a cluster of prison memoirs in light of contemporary historical and critical race analysis in order to discern the effects and affects of imprisonment on African-American life.

Fall semester. Professor Drabinski.

238. African-American Religious History. (Offered as RELI 238 and BLST 238 [US].) A study of African-American religion, from the time of slavery to the present, in the context of American social, political, and religious history. Consideration will be given to debates concerning the “Africinity” of black religion in the United States, to the role of Islam in African-American religious history, and to the religious impact of recent Caribbean immigration. The major emphasis throughout the course, however, will be on the history of African-American Christianity in the United States. Topics covered will include the emergence of African-American Christianity in the slavery era, the founding of the independent black churches (especially the AME church) and their institutional development in the nineteenth century, the predominant role of the black Baptist denominations in the twentieth century, the origins and growth of black Pentecostalism, the increasing importance of African-American Catholicism, the role of the churches in social protest movements (especially the civil rights movement) and electoral politics, the changing forms of black theology, and the distinctive worship traditions of the black churches.

Omitted 2015-16. Professor Wills.

241. African American History from Reconstruction to the Present. (Offered as BLST 241 [US] and HIST 248 [US; or may be included in AF concentration, but not AF for distribution in the History major].) This course is a survey of the social, cultural, and political history of African American men and women since the 1870s. Among the major topics addressed: the legacies of Reconstruction; the political and economic origins of Jim Crow; the new racism of the 1890s; black leadership and

organizational strategies; the Great Migration of the World War I era; the Harlem Renaissance; the urbanization of black life and culture; the impact of the Great Depression and the New Deal; the social and military experience of World War II; the causes, course and consequences of the modern civil rights movement; the experience of blacks in the Vietnam War; and issues of race and class in the 1970s and 1980s. Readings and materials include historical monographs, fiction, and documentary films.

Limited to 50 students. Omitted 2015-16.

242. Black Women's Narratives and Counternarratives: Love and the Family. (Offered as SWAG 202 and BLST 242 [US].) Why do love and courtship continue to be central concerns in black women's literature and contemporary black popular fiction? Are these thematic issues representative of apolitical yearnings or an allegory for political subjectivity? Drawing on a wide range of texts, we will examine the chasm between the "popular" and the literary, as we uncover how representations of love and courtship vary in both genres. Surveying the growing discourse in media outlets such as *CNN* and the *Washington Post* regarding the "crisis" of the single black woman, students will analyze the contentious public debates regarding black women and love and connect them to black women's literature and black feminist literary theory. Authors covered will range from Nella Larsen to Terry McMillan and topics will include gender, race, class, and sexuality.

Limited to 20 students. Open to first-year students with consent of the instructor. Omitted 2015-16. Professor Henderson.

243. Black Protest Traditions in American Dance. (Offered as THDA 226 and BLST 243.) African American dance and music traditions have played a critical role in the African-American struggle to sustain its humanity—to express joy and pain corporeally through a particular relationship to rhythm. This class explores the forms, contents, and contexts of black traditions that played a crucial role in shaping American dance, looking at how expressive cultural forms from the African diaspora have been transferred from the social space to the concert stage. Viewing American cultural history through the lens of movement and performance, we begin with an exploration of social dance during slavery and the late nineteenth century, when vibrant social dances insisted that black bodies, generally relegated to long hours of strenuous labor, devote themselves to pleasure as well. We will then look at how the cakewalking of Ada Overton and George Walker, proto-feminist singing of Bessie Smith, stair-dances of Bill Robinson, protest choreographies of Katherine Dunham and Pearl Primus, and hip-hop performances of Rennie Harris can be viewed as corporeal embodiments of the centuries-long freedom struggle—whether non-violent, confrontational or contestational—and how these modes of performance reflect an increasingly independent free black voice demanding equal inclusion in the body politic.

Fall semester. Five College Professor Valis Hill.

244. Jazz History After 1945: Experimentalism, Pluralism, and Traditionalism. (Offered as MUSI 227 and BLST 244 [US].) One of two courses that trace the development of jazz from its emergence in early 20th-century New Orleans to its profound impact on American culture. Jazz History after 1945 explores the emergence of bebop in the 1940s, the shift of jazz's relationship with American popular culture after World War II, and the dramatic pluralization of jazz practice after the 1950s. We will also look at the emergence of fusion and the jazz avant-garde of the 1960s and 1970s, and theorize the reformulation of "tradition" during the 1980s. Central to our examination will be the phenomenon of "neoclassicism" common in jazz discourse today, measuring that against the radical diversity of jazz practice around the world. Many figures central to the development of the varied post-bebop directions in jazz

will be discussed: Miles Davis, John Coltrane, the Association for the Advancement of Creative Musicians, Ornette Coleman, the New York Downtown scene, and many others. Two class meetings per week.

Spring semester. Professor J. Robinson.

247. Panther Theory: Reading Black Power. [US] What is the memory and legacy of the Black Panther Party? The Party is probably best known for its militant politics and iconic imagery: guns, leather jackets, confrontations with the police, and often audacious forms of public protest. We remember those politics and that imagery for good reason: the Party's organization and struggle galvanized communities beleaguered by poverty, police violence, and mass incarceration. But it is important to also recall that the Black Panthers were an intellectual movement that theorized mobilization, forms of strategy, ideas of solidarity and collaboration, and armed self-defense out of close study of a wide range of both conventional and revolutionary thinkers. This course focuses on that element of the Party's life, exploring the Black Panthers as an intellectual movement. We will read key figures Huey P. Newton, Eldridge Cleaver, Elaine Brown, and Angela Davis with close attention to how they engage and transform canonical figures of Western philosophy like Socrates, Descartes, and G.W.F. Hegel, as well as revolutionary writers Karl Marx, V.I. Lenin, Che Guevara, Mao Tse-Tung, and Frantz Fanon. We will also discuss how the Party related to the wider Black Power movement (especially Stokely Carmichael and Maulana Karenga) through public debates on political and cultural nationalism and internationalism. Across our reading and discussion, we will have to think carefully about how Party social programs in nutrition, education, and healthcare emerged out of—and not just alongside or in addition to—militant political theory and action. The class will work closely with the Amherst College Library, which houses an extensive collection of Black Power newspapers, original writings, and other materials in the College's archive.

Omitted 2015-16. Professor Drabinski.

248. Race and American Capitalism: from Slavery to Ferguson. [US] An unconventional history of capitalism, this class explores the various ways African Americans have experienced and responded to shifts in the organization of the American economy. Beginning with the middle passage and creation of plantation slavery in the New World, we will explore the commodification of African Americans' labor, and the ways in which that labor became a cornerstone of capital accumulation, both globally and in the United States. We continue through the revolutions of emancipation, the rise of Jim Crow and the making of urban America, to our present day reality of deeply rooted, and racialized, economic inequality. More than a history of exploitation, however, we will address the various ways in which African Americans chose to manage both the challenges and possibilities of American capitalist development. How, for instance, did black ownership of real estate in the segregated South shape Jim Crow governance? To what extent has black business contributed toward struggles for political and social equality? Finally, we will assess the numerous black critics, including intellectuals, activists and working African Americans, of the American political economy. How have such men and women called attention to the ways race and class have combined to shape both black lives and black political subjectivity?

Spring semester. Visiting Lecturer Hickmott.

252. Caribbean Poetry: The Anglophone Tradition. (Offered as ENGL 317 and BLST 252 [CLA].) A survey of the work of Anglophone Caribbean poets, alongside readings about the political, cultural and aesthetic traditions that have influenced their work. Readings will include longer cycles of poems by Derek Walcott and Ed-

ward Kamau Brathwaite; dialect and neoclassical poetry from the colonial period, as well as more recent poetry by women writers and performance (“dub”) poets.

Omitted 2015-16. Professor Cobham-Sander.

291. Black Radicalism in the Global South. [D] This course will examine the geographic formation contemporary scholars have identified as the “Global South,” and explore how it has been historically infused by the political struggles of people throughout the African Diaspora. Transnational in scope, this course will address the American South, the Caribbean and Africa, placing the history of colonialism and decolonization alongside—and in dialogue with—efforts to achieve racial justice in the United States. In turn, we will probe how the Global South simultaneously nurtured, and was created by, the emergence and development of a Black Radical Tradition, and broader notions of black diasporic identity. Through close readings of primary sources, this course will establish pioneering intellectuals such as W.E.B. Du Bois, Eric Williams, Frantz Fanon, Ella Baker, Stokely Carmichael, Claudia Jones and CLR James as “southern” critics of racism and western modernity. In turn, this course will assess the black radical’s relationship to modes of thought (particularly liberalism, nationalism and Marxism) initially articulated outside the Global South. Finally, we will critically assess the extent, and limitations, of such efforts to “make the world anew.”

Fall semester. Visiting Lecturer Hickmott.

293. African Art and the Diaspora. (Offered as ARHA 270 and BLST 293 [D].) The course of study will examine those African cultures and their arts that have survived and shaped the aesthetic, philosophic and religious patterns of African descendants in Brazil, Cuba, Haiti and urban centers in North America. We shall explore the modes of transmission of African artistry to the West and examine the significance of the preservation and transformation of artistic forms from the period of slavery to our own day. Through the use of films, slides and objects, we shall explore the depth and diversity of this vital artistic heritage of Afro-Americans.

Fall semester. Professor Abiodun.

294. Black Europe. (Offered as BLST 294 [D] and EUST 294.) This research-based seminar considers the enduring presence of people of African descent in Europe from the nineteenth century to the contemporary moment, a fact that both confounds and extends canonical theories of African diaspora and black internationalism. Focusing particularly on the histories of black people in Britain, Germany, and France, this course will take an interdisciplinary approach in its study of the African diaspora in Europe. We will examine literature, history, film, art and ephemera, as well as newly available pre-1927 audio recordings from Bear Family Records (<http://www.black-europe.com/>) in effort to better comprehend the materiality of the black European experience. These inquiries will enable us to comment upon the influence black people continue to have upon Europe today. Reading the central texts in the emerging field of Black European Studies—including African American expatriate memoirs, Afro-German feminist poetry, and black British cultural theory—student work will culminate in an annotated bibliography and a multimedia research project.

Limited to 20 students. Fall semester. Professor Polk.

295. Black Existentialism. [D] During the middle decades of the twentieth century, existentialism dominated the European philosophical and literary scene. Prominent theorists such as J-P Sartre, Albert Camus, and Maurice Merleau-Ponty put the experience of history, alienation, and the body at the center of philosophical and literary life. It should be no surprise, then, that existentialism appealed to so many Afro-Caribbean and African-American thinkers of the same period and

after. This course examines the critical transformation of European existentialist ideas through close readings of black existentialists Aime Césaire, Frantz Fanon, George Lamming, and Wilson Harris, paired with key essays from Sartre, Camus, and Merleau-Ponty. As well, we will engage black existentialism not just as a series of claims, but also a method, which allows us to read works by African-American writers such as W.E.B. Du Bois, James Baldwin, and Ralph Ellison in an existentialist frame. Lastly, we will consider the matter of how and why existentialism continues to function so centrally in contemporary Africana philosophy.

Omitted 2015-16. Professor Drabinski.

296. The Concept of Race. [US] What do we mean by the term “race”? From where does the concept come and what role did “race” play in white Western modernity? Is “race” always a destructive concept, or can it be re-defined and re-deployed as part of critical and emancipatory projects? This course explores the concept of race in three basic moments. First, we will look at how our contemporary language of race originated in the Enlightenment and was conceived and justified by some of the key figures of white Western intellectual life, including John Locke, David Hume, Immanuel Kant, and G.W.F. Hegel. This genealogical moment reveals race-thinking as foundational to European identity. Second, we will read and critically assess contemporary theorizations of race in order to see how notions of blackness are generated and to what extent, if any, those notions are defensible as liberatory ideas. This political moment critically examines the relationship between identity, tradition, and ideas of race. Third, we will explore how whiteness has been conceived across history in relation to abject racial categories and how whiteness survives, functions, and exercises power in forms of invisibility and hyper-visibility. This analytical moment interrogates the relationship between whiteness as a political identity and anti-Black violence and terror.

Fall semester. Professor Drabinski.

300. Research in Black Studies. [R] This seminar prepares students to conduct independent research. Although it concentrates on the field of Black Studies, it serves as a good introductory research course for all students in the humanities and social sciences regardless of major. The first part of the course will intensively introduce students to the library through a series of readings, exercises, and discussions aimed at sharpening the ability to locate information precisely and efficiently. The second part of the course will introduce research methods in three important areas of Black Studies: the arts, history, and the social sciences. Faculty members of the Black Studies Department, departmental affiliates, and visitors will join the class to present their own ongoing research, placing particular emphasis on the disciplinary methods and traditions of inquiry that guide their efforts. Also in the second part, through individual meetings with professors, students will begin developing their own research projects. The third part of the course will concentrate more fully on development of these projects through a classroom workshop. Here students will learn how to shape a topic into a research question, build a bibliography, annotate a bibliography, shape a thesis, develop an outline, and write a research proposal, or prospectus.

This class is required of Black Studies majors. It is open to non-majors with the consent of the instructor. Although BLST 111 and 200 are not required for admission, preference will go to those who have taken one or both of these courses.

Limited to 20 students. Spring semester. Professor Cobham-Sander.

313. Visual Arts and Orature in Africa. (Offered as BLST 313 [A] and ARHA 138.) In the traditionally non-literate societies of Africa, verbal and visual arts constitute two systems of communication. The performance of verbal art and the display of visual art are governed by social and cultural rules. We will examine the episte-

mological process of understanding cultural symbols, of visualizing narratives, or proverbs, and of verbalizing sculptures or designs. Focusing on the Yoruba people of West Africa, the course will attempt to interpret the language of their verbal and visual arts and their interrelations in terms of cultural cosmologies, artistic performances, and historical changes in perception and meaning. We will explore new perspectives in the critical analysis of African verbal and visual arts, and their interdependence as they support each other through mutual references and allusions.

Fall semester. Professor Abiodun.

315. Myth, Ritual and Iconography in West Africa. (Offered as BLST 315 [A] and ARHA 353.) Through a contrastive analysis of the religious and artistic modes of expression in three West African societies—the Asanti of the Guinea Coast, and the Yoruba and Igbo peoples of Nigeria—the course will explore the nature and logic of symbols in an African cultural context. We shall address the problem of cultural symbols in terms of African conceptions of performance and the creative play of the imagination in ritual acts, masked festivals, music, dance, oral histories, and the visual arts as they provide the means through which cultural heritage and identity are transmitted and preserved, while, at the same time, being the means for innovative responses to changing social circumstances.

Spring semester. Professor Abiodun.

321. Riot and Rebellion in Colonial and Post-Colonial Africa. (Offered as HIST 488 [AF] and BLST 321 [A].) There were numerous rebellions against the state during the period of European colonial rule, and violent resistance to state authority has continued to characterize political life in many post-colonial African countries. This seminar will examine the development of several outbreaks of violence in Africa in the colonial and post-colonial periods to explore important questions in a comparative context. We will look at the economic, social, religious, and political roots of these disturbances; at the challenges faced both by rebel groups attempting to gain a foothold and by states with a fragile hold on ruling authority; and at the social disruptions caused by the participation of child and youth soldiers in various conflicts. We will also discuss the problems historians face in trying to narrate and analyze revolts whose strength often emerged from their protean character, and the legends and rumors that frequently swirled around violent revolts and their role in the construction of historical narratives. The events studied will include the Majimaji rebellion in German-controlled Tanganyika in 1906-1907; the first (1896-1897) and second (1960-1980) Chimurengas (revolts) in southern Rhodesia/Zimbabwe; the widespread revolt in the 1980s and '90s in South Africa against the apartheid regime; and the Lord's Resistance Army in northern Uganda in the late 1990s. Students will each write a 20- to 25-page research paper on an individually chosen topic as a final project; in addition there will be frequent, shorter writing assignments throughout the semester. There will be one class meeting per week.

Admission with consent of the instructor. Limited to 20 students. Not open to first-year students. Fall semester. Professor Redding.

330. Spike Lee's Joints. (Offered as ENGL 374, BLST 330 [US], and FAMS 358.) In offering extended formal considerations of Spike Lee's cinematic oeuvre—in particular his uses of light, sound, and color—this course is interested in how shifting through various modes of critical inquiry can enable or broaden different kinds of cultural, political, or historical engagement with a film. This semester we will also pay special attention to the question of what it means to encapsulate a particular cultural moment, particularly vis-à-vis the often differing demands of fictional and non-fictional representation.

Spring semester. Professors Parham and Drabinski.

331. Afro-Latinos. (Offered as AMST 316 and BLST 331 [US]). Who is an “Afro-Latino”? Are they Latinos or are they Black? Afro-Latinos are African-descended peoples from Latin America and the Caribbean who reside in the United States. In this course, a focus on Afro-Latinos allows us to study the history of racial ideologies and racial formation in the Americas.

We take a multi-layered approach to the study of modern Afro-Latino history (late nineteenth century to the twentieth century). First, the history of Afro-Latinos has been shaped by the historical relationship between race and nation in Latin America. Therefore, we look closely at the varied histories of African-descended peoples in Latin American countries. Second, the historical relationship between the United States and Latin America has shaped the experience of Afro-Latinos who reside in the U.S. The long history of U.S. economic dominance and military interventions in Latin America and the Caribbean generated an equally long history of Latin American migration to the U.S. In the twentieth century black migrants came from nations that promoted myths of racial democracy to a nation that practiced racial segregation and violence. Afro-Latino migrants experienced racial segregation and violence in the U.S. in ways similar to but different than other Latinos and African Americans. Therefore, third, we examine the history of Afro-Latinos in relation to Latinos in the U.S. The history of Latinos is at the core of U.S. continental expansion, labor practices, and exclusionary citizenship. The category “Latino” has also been shaped by racial hierarchies. The relatively new category of “Afro-Latino” allows us to examine a history that has been silenced within the broader categories of “Latino” or “African American.”

In this course, we examine how Afro-Latinos maneuvered between different racial contexts in Latin American nations and the United States. It is a history that highlights the competing and conflicting racial ideologies that have shaped the Americas.

Limited to 20 students. Spring semester. Professor del Moral.

332. Reading Popular Culture: Girl Power. (Offered as ENGL 271, BLST 332 [US], FAMS 374, and SWAG 271.) Girl Power is the pop-culture term for what some commentators have also dubbed “postfeminism.” The 1990s saw a dramatic transformation in cultural representations of women’s relationships to their own sense of power. But did this still rising phenomenon of “women who kick ass” come at a cost? Might such representations signify genuine reassessments of some of the intersections between gender, power, and the individual? Or are they, at best, superficial appropriations of what had otherwise been historically construed as male power? With such questions in mind, this class will teach students to use theoretical and primary texts to research, assess, and critique contemporary popular culture. Each student will also be trained to produce a critical multimedia project. One class meeting per week, which includes a 135-minute seminar and a 60-minute workshop and lab.

Open to first-year students with consent of the instructor. Limited to 30 students. Omitted 2015-16. Professor Parham.

334. The Postwar African American Novel. (Offered as ENGL 363 and BLST 334 [US].) In this course, we will trace the history of the African American novel from 1945 to the present. After a brief introduction to the slave narrative, “uplift” fiction, and the literature of the Harlem Renaissance, we will settle into an immersive experience of eight major works: Ralph Ellison’s *Invisible Man*, Gwendolyn Brooks’s *Maud Martha*, James Baldwin’s *Giovanni’s Room*, Toni Morrison’s *Sula*, Octavia Butler’s *Kindred*, Toni Cade Bambara’s *The Salt Eaters*, Colson Whitehead’s *The Intuitionist*, and Edward P. Jones’s *The Known World*. Our highly particularized responses to these works will extend, via discussions, supplementary readings, and written

assignments, into explorations of the pasts from which they emerge and the futures toward which they point.

Limited to 35 students. Omitted 2015-16. Professor Sanborn.

335. Du Bois and After. [US] This course offers a systematic study of the work of W.E.B. Du Bois, drawing on the whole range of his life and writing in order to assess his importance for theorizing race, racism, and the human condition. What do we mean by “race”? How is our understanding of history, consciousness, and hope transformed by the experience of anti-black racism? What is the role of gender, class, and nation in theorizing race and racism? In Du Bois’ early work on these questions, especially his masterpiece *Souls of Black Folk*, we encounter some of the most significant foundational work in the black intellectual tradition. Themes of double-consciousness, the color line, and the veil set many of the terms of discussion for the twentieth century and after. In this course, we will read this early work closely, but also consider the development of his later thought in historical and intellectual context, putting Du Bois in dialogue with his contemporaries William James, Booker T. Washington, Josiah Royce, and others, as well as considering contemporary appropriations of his work. Lastly, we will read Du Bois critically by considering recent scholarship on his often fraught relationship to questions of gender, class, and transnational identity. Across these readings, we will develop a deep, engaged appreciation of the scope and power of Du Bois’ thinking and the fecundity of his intellectual legacy.

Omitted 2015-16. Professor Drabinski.

336. Contours of a Colorblind Culture. (Offered as SOCI 334 and BLST 336 [US].) The passage of civil rights legislation in 1964 and 1965 was a defining moment in American race relations. By comparison to what preceded it, the post-civil rights era amounted to a great social transformation, leading many to assert ours is now a “colorblind” culture. This course will use the idea of colorblind culture to examine the changing role of race and racism in the contemporary United States. We will examine specific claims that United States culture is, or is not, colorblind, while exploring the social structural, institutional, and broader cultural factors that shape present-day race relations.

Requisite: SOCI 112 or equivalent. Open to juniors and seniors. Limited to 20 students. Spring semester. Professor Lembo.

341. Topics in African American History: Race and Educational Opportunity in America. (Offered as HIST 355 [US; or may be included in AF concentration, but not AF for distribution in the major] and BLST 341 [US].) This seminar is an interdisciplinary exploration of the relationship between race and educational opportunity in American history. Students will gain a historical understanding of the divergent educational experiences of various groups within American society. The course is divided into four units: ethnicity and educational access in early America, education and segregation in Jim Crow America, desegregation (implementation and opposition) after *Brown v. Board of Education*, and contemporary discussions over race and access to education. In the first section of the course, students will pay special attention to trends including northern and southern resistance to African American education, education as assimilation, and vocational vs. classical education. Next, they will delve into twentieth- and twenty-first-century issues involving race and education. For example, they will examine how specific communities—northern, southern, and western—grappled with the desegregation process. Finally, students will assess the extent to which desegregation has been achieved and the transformative effects of this policy on public schools. One class meeting per week.

Limited to 20 students. Spring semester. Professor Moss.

342. The Local and Global 1970s. (Offered as BLST 342 [US] and HIST 358 [US].) Often overshadowed by the long 1960s and the conservative ascendancy in the 1980s, the 1970s provides an important transitional moment for the United States, one that arguably linked local experiences to global dynamics and social movements in unprecedented ways. It was also a decade fraught with contradictions. On the one hand, Americans experienced widespread disillusionment with the power of the federal government to promote and protect the minority from the majority. Historians seeking to understand the collapse of the welfare state or the origins of white resistance to civil rights' initiatives most often point to the 1970s as the time when the Supreme Court abandoned school desegregation and the federal government shifted the burden of the social welfare system onto the market, state and local governments, and onto poor people themselves. And yet, the 1970s also saw an explosion of progressive social activism, as the women's movement, the gay rights movement, and the environmental movement, among others, all came into their own. Likewise, this was also a time of U.S. retreat and military overextension, and a time of new hegemonies of human rights regimes and multinational corporations. This course asks students to consider how connecting the local with the global can help us better understand and resolve these apparent contradictions. How does our understanding of American politics, society, and culture change depending upon our point of view? What are the possibilities and limitations of global and local methods of inquiry? How might historians more fruitfully combine sub-disciplines to understand the ways in which Americans experienced and engaged with their historical realities as members of local, national, and global communities? One class meeting per week.

Limited to 25 students. Omitted 2015-16.

345. Black Feminist Literary Traditions. (Offered as SWAG 208, BLST 345 [US], ENGL 276, and FAMS 379.) Reading the work of black feminist literary theorists and black women writers, we will examine the construction of black female identity in American literature, with a specific focus on how black women writers negotiate race, gender, sexuality, and class in their work. In addition to reading novels, literary criticism, book reviews, and watching documentaries, we will examine the stakes of adaptation and mediation for black female-authored texts. Students will watch and analyze the film and television adaptations of *The Color Purple* (1985), *The Women of Brewster Place* (1989), and *Their Eyes Were Watching God* (2005) as well as examine how Toni Morrison's *The Bluest Eye* (1970) was mediated and interpreted by Oprah Winfrey's book club and daytime talk show. Authors will include Toni Morrison, Zora Neale Hurston, Alice Walker, Gwendolyn Brooks, and Gloria Naylor. Writing Attentive. Expectations include three writing projects, a group presentation, and various in-class assignments.

Limited to 20 students. Priority given to those students who attend the first day of the class. Open to first-year students with consent of the instructor. Spring semester. Professor Henderson.

347. Race, Sex, and Gender in the U.S. Military. (Offered as BLST 347 [US] and SWAG 347.) From the aftermath of the Civil War to today's "global war on terror," the U.S. military has functioned as a vital arbiter of the overlapping taxonomies of race, gender, and sexuality in America and around the world. This course examines the global trek of American militarism through times of war and peace in the twentieth century. In a variety of texts and contexts, we will investigate how the U.S. military's production of new ideas about race and racialization, masculinity and femininity, and sexuality and citizenship impacted the lives of soldiers and civilians, men and women, at "home" and abroad. Our interdisciplinary focus will allow us to study the multiple intersections of difference within the military, enabling

us to address a number of topics, including: How have African American soldiers functioned as both subjects and agents of American militarism? What role has the U.S. military played in the creation of contemporary gay and lesbian subjectivity? Is military sexual assault a contemporary phenomenon or can it be traced to longer practices of sexual exploitation occurring on or around U.S. bases globally?

Limited to 25 students. Omitted 2015-16. Professor Polk.

361. Race and Nation: The History of Hispaniola. (Offered as AMST 311 and BLST 361 [CLA]). The course will survey nineteenth- and twentieth-century histories of Haiti and the Dominican Republic, the two nations that share the island of Hispaniola. Despite the emergence of distinct national identities in Haiti and the Dominican Republic, their histories are deeply intertwined. We survey the history of Hispaniola in three moments. We begin with the Haitian Revolution. What was the legacy of the Haitian Revolution for Hispaniola in the nineteenth century? We examine the history of abolition, independence, empire, and the peasantry. Second, in the early twentieth century, the United States intervened and occupied both nations. What is the history of U.S. Empire and its military occupations and wars in Hispaniola? We focus on the rise of dictatorships and authoritarianism as a legacy of U.S. intervention. Third, working-class Haitians and Dominicans share a long history of migration to other Caribbean islands and the United States. Migration patterns were shaped by domestic economies and neoliberal policies. How have the histories of Dominican and Haitian migration to the United States developed over the twentieth century? The study of Hispaniola provides us the opportunity to explore the history of revolution, state-building, citizenship, US empire, national identities, and migration.

Limited to 20 students. Spring semester. Professor del Moral.

362. Childhood in African and Caribbean Literature. (Offered as ENGL 318 and BLST 362 [A/CLA].) The course will concentrate on Caribbean authors. It explores the process of self-definition in literary works from Africa and the Caribbean that are built around child protagonists. We will examine the authors' various methods of ordering experience through the choice of literary form and narrative technique, as well as the child/author's perception of his or her society. French texts will be read in translation.

Open to first-year students with consent of the instructor. Fall semester. Professor Cobham-Sander.

377. Bad Black Women. (Offered as SWAG 329 and BLST 377 [US].) History has long valorized passive, obedient, and long-suffering black women alongside aggressive and outspoken black male leaders and activists. This course provides an alternative narrative to this misrepresentation, as we will explore how "bad" is defined by one's race, gender, class, and sexuality as well as how black women have transgressed the boundaries of what it means to be "good" in US society. We will use an interdisciplinary perspective to examine why black women have used covert and explicit maneuvers to challenge the stereotypical "respectable" or "good" black woman and the various risks and rewards they incur for their "deviance." In addition to analyzing black women's literature, we will study black women's political activism, sex work, and rising incarceration as well as black women's nonconformity in art, poetry, music, dance, and film. Students should be aware that part of this course is "immersive" and consequently, students will participate in a master class that will explore how dance operates as a way to defy race, class, and gender norms.

Open to first-year students with consent of the instructor. Priority given to students who attend the first day of class. Writing Attentive. Limited to 20 students. Expectations include a master dance class, three writing projects, a group presentation, and various in-class assignments. Fall semester. Professor Henderson.

381. The Age of Emancipation in the Atlantic World, 1790-1900. (Offered as BLST 381 [CLA/D] and HIST 365 [LA/FA].) Was the emancipation of millions of African-descended people from the bonds of chattel slavery—beginning with the 1791 slave rebellion in Haiti and ending with Brazilian abolition in 1888—a transformational moment for the enslaved, or did it merely mark an evolution in continuing exploitation of black people throughout the Americas? This course scrutinizes the complex economic, political, ideological, social and cultural contexts which caused and were remade by emancipation. Students are asked to consider emancipation as a global historical process unconstrained by the boundaries of the modern nation-state, while exploring the reasons for and consequences of emancipation from a trans-national perspective that incorporates the histories of the U.S., the Caribbean, Latin America and Africa. By focusing on the ideological ambiguities and lived experiences of enslaved people, political actors, abolitionists, religious leaders, employers and many others, this seminar will question what constitutes equality, citizenship, and labor exploitation. Finally the course will explore what role emancipated slaves played in shaping the historical meanings and practices of modern democracy.

Limited to 20 students. Fall semester. Professor Hicks.

390. Special Topics. Fall and spring semesters. Members of the Department.

412. Corporeal States: Body, Nation, Text in Modern African Literature. (Offered as ENGL 471, BLST 412 [A], and SWAG 471.) How do literary texts transmute human bodies into subjects—gendered subjects, colonial subjects, disabled subjects, terrorists, cultural icons, cyborgs? And what happens when we use ideas about the body to represent the body politic? In this course we will examine how modern African writers utilize a variety of genres, including ethnographic writing, Kung Fu movies, pornography, traditional epic, and graffiti, to challenge our notions of what counts as a body, as a nation, or as a text. Alongside novels by established writers, we will consider recent books and digital creations by Chimamanda Adichie, Chris Abani, Teju Cole, Zakes Mda, Werewere Liking, and Taiye Selasi.

Open to juniors and seniors. Limited to 15 students. Omitted 2015-16. Professor Cobham-Sander.

432. Exploring Ralph Ellison's *Invisible Man*. (Offered as BLST 432 [US] and ENGL 457.) Ralph Waldo Ellison wrote *Invisible Man* to confirm the existence of the universal in the particulars of the black American experience. The same can be said of the larger aim of this course. It will provide students with the opportunity to explore the broadest themes of Black Studies through the careful reading of a particular text. Due to its broad range of influence and reference, *Invisible Man* is one of the most appropriate books in the black tradition for this kind of attention. The course will proceed through a series of comparisons with works that influenced the literary style and the philosophical content of the novel. The first part of the course will focus on comparisons to world literature. Readings will include James Joyce, *Portrait of the Artist as a Young Man*; Sigmund Freud, *Totem and Taboo*; and H.G. Wells, *The Invisible Man*. The second part of the course will focus on comparisons to American literature. The readings in this part of the course will include Herman Melville, *The Confidence Man*; William Faulkner, "The Bear"; and some of Emerson's essays. The last part of the course will focus on comparisons with books in the black tradition. Some of the readings in this part of the course will include W.E.B. Du Bois, *Souls of Black Folk* and Booker T. Washington, *Up From Slavery*. Requires 20-25 page research paper.

Limited to 15 students. Open to juniors and seniors. Preference given to Black Studies majors. Fall semester. Professor Ferguson.

441. Ghosts in Shells? Virtuality and Embodiment from Passing to the Post-human. (Offered as ENGL 456, BLST 441 [US], and FAMS 451.) This class begins with narratives about individuals who pass—that is, who come to be recognized as someone different from whom they were sexually or racially “born as.” Such stories suggest that one’s identity depends minimally on the body into which one is born, and is more attached to the supplementation and presentation of that body in support of whichever cultural story the body is desired to tell. Drawing on familiar liberal humanist claims, which centralize human identity in the mind, these narratives also respond to the growing sophistication of human experience with virtual worlds—from acts of reading to immersions in computer simulation. But what kinds of tensions emerge when bodies nonetheless signify beyond an individual’s self-imagination? As technology expands the possibilities of the virtual, for instance surrogacy, cloning, and cybernetics, what pressures are brought to bear on the physical human body and its processes to signify authentic humanness? Rather than ask whether identity is natural or cultural, our discussions will project these questions into a not-so-distant future: What would it mean to take “human” as only one identity, as a category amongst many others, each also acknowledged as equally subject to the same social and biological matrices of desire, creation, and recognition? We will approach these questions through works of literature, philosophy, media history, and contemporary science writing.

Open to juniors and seniors. Limited to 15 students. Fall semester. Professor Parham.

442. Toomer, Faulkner, and Morrison. (Offered as ENGL 454 and BLST 442.) William Faulkner and Toni Morrison are generally understood as two of the most important writers of the twentieth century. In a country that works hard to live without a racial past, both authors have brought deep articulation to what it means to experience that which is often otherwise ignored and regardless unspoken. This semester we will explore several key novels from each author’s oeuvre, looking for where their texts converge and diverge. We will also spend time with Jean Toomer—a modernist writer critical to understanding what might be at stake in Faulkner and Morrison’s writerly manipulations of time, space, place, and memory—and with several philosophical texts that will help us to conceptualize what it means to “know” something like race or to “understand” history.

Open to juniors and seniors. Limited to 15 students. Omitted 2015-16. Professor Parham.

452. Panama Silver, Asian Gold: Reimagining Diasporas, Archives, and the Humanities. (Offered as ENGL 474 and BLST 452 [CLA].) This digital humanities seminar examines how the concurrent migrations of Chinese and Indian indentured laborers to the Caribbean and Afro-Caribbean workers to and from the Panama Canal, at the turn of the twentieth century, contributed to the emergence of Modern Caribbean Literature. Students will explore the digital, print, and audio-visual archives related to these migrations, now stored in the Digital Library of the Caribbean (dLOC), to enrich their reading of Caribbean literature. Librarians at Amherst, as well as scholars, librarians, and students at three other American and Caribbean universities, will partner with us in the course. We will hold some class discussions online and collaborate via social media on some of the course assignments. Authors whose works we will read include Victor Chang, Staceyann Chin, Maryse Condé, H.G. de Lisser, Ramabai Espinet, Ismith Khan, Claude McKay, V.S. Naipaul and Eric Walrond.

A previous course in English, History, or Black Studies is recommended. Open to juniors and seniors. Limited to 12 students. Spring semester. Professor Cobham-Sander.

461. The Creole Imagination. (Offered as ENGL 491 and BLST 461 [CLA].) What would it mean to write in the language in which we dream? A language that we can hear, but cannot (yet) see? Is it possible to conceive a language outside the socio-symbolic order? And can one language subvert the codes and values of another? Questions like these have animated the creolité/nation language debate among Caribbean intellectuals since the mid-1970s, producing some of the most significant francophone and anglophone writing of the twentieth century. This course reads across philosophy, cultural theory, politics, and literature in order to consider the claims such works make for the Creole imagination. We will engage the theoretical and creative work of Édouard Glissant, Maryse Condé, Wilson Harris, Derek Walcott, Kamau Brathwaite, Patrick Chamoiseau, Jamaica Kincaid, and Edwidge Danticat. We also will consider how these writers transform some of the fundamental ideas of psychoanalysis, poststructuralism, and critical historiography. At stake in our readings will be the various aesthetic and political aspects of postcolonial struggle—how to think outside the colonial architecture of language; how to contest and subvert what remains from history’s violence; and how to evaluate the claims to authenticity of creolized New World cultural forms.

Open to juniors and seniors. Limited to 20 students. Omitted 2015-16. Professors Cobham-Sander and Drabinski.

490. Special Topics. Fall and spring semesters. Members of the Department.

498. Senior Departmental Honors. Fall semester. Members of the Department.

498D. Senior Departmental Honors. A double course.

Fall semester. Members of the Department.

499. Senior Departmental Honors. Spring semester. Members of the Department.

499D. Senior Departmental Honors. A double course.

Spring semester. Members of the Department.

BRUSS SEMINAR

The Bruss Seminar is part of the Bruss Memorial Program, established in memory of Professor Elizabeth Bruss, who taught at Amherst from 1972 to 1981. Under the Program, a member of the faculty is appointed Bruss Reader for a term of two or three years, with the responsibility of addressing questions with regard to women as they emerge from existing disciplines and departments, and to promote curricular change and expansion to incorporate the study of women. The Bruss Reader does this by serving as a resource person, through revision of department offerings, and by teaching the Bruss Seminar. The subject of the seminar, therefore, changes over time reflecting the disciplines of successive Bruss Readers.

310. Female Gothic. Conceiving of the gothic as a kind of counter-narrative to Enlightenment and humanistic values, this course will explore the portrayal of women as embodied, liminal, irrational, and supernatural forces in nineteenth- and early twentieth-century novels in England and the U.S. What kind of social forces helped bring about the emergence of narratives of excess and transgression? How do these works conceive of female sexuality and sexual violence? How do they think through and express the relation between reason and unreason, agency and irresponsibility? We will also explore the rebirth of the gothic in the late twentieth- and early twenty-first centuries in the U.S., and ask what cultural forces brought it about. Possible texts: Michel Foucault, *Discipline and Punish*; Charlotte Brontë, *Vil-*

lette; Bram Stoker, *Dracula*; Henry James, *The Turn of the Screw*; *Buffy the Vampire Slayer*; *Twilight*.

Limited to 20 students. Fall semester. Professor Frank.

CHEMISTRY

Professors Bishop, Hansen (Chair), Kushick‡, Leung, Marshall, and O'Hara; Associate Professor Burkett; Assistant Professors Jaswal and Young*; Academic Managers Ampiah-Bonney and Reutenauer.

Major Program. Students considering a major in Chemistry should consult a member of the Department as early as possible, preferably during their first year. This will help in the election of a program which best fits their interests and abilities and which makes full use of previous preparation. Programs can be arranged for students considering careers in chemistry, chemical physics, biochemistry, biophysical chemistry, biomedical research, medicine, and secondary school science teaching.

The minimum requirements for a major in Chemistry are CHEM 151 or 155, 161, 221, 231, 351, 361, and 371, and one elective. The elective can be an additional Chemistry course numbered in the 300s or 400s (excluding 498/499) or, after discussion with the student's major advisor and upon approval by the Chemistry Department, a suitable advanced course in another science department. Please note that some Chemistry courses require successful completion of work in other departments: for the required courses, the non-Chemistry pre-requisites are MATH 111 for CHEM 161, MATH 121 and PHYS 116 or 123 for CHEM 351 and 361. Students are encouraged to discuss their proposed course of study for the major with a member of the Department, as there may be years when staffing considerations preclude offering one of the required courses.

Departmental Honors Program. A candidate for the degree with Honors will also elect CHEM 498 and 499D in the senior year. Honors programs for exceptional interests, including interdisciplinary study, can be arranged on an individual basis by the departmental advisor.

Honors candidates attend the Chemistry seminar during their junior and senior years, participating in it actively in the senior year. All Chemistry majors are required to attend the seminar in their senior year. During this seminar, discussions of topics of current interest are conducted by faculty, visitors and students.

In the senior year an individual thesis problem is selected by the Honors candidate in conference with a member of the Department. Current areas of research in the Department are: inorganic and hybrid materials synthesis; protein-nucleic acid interactions; immunochemistry; fluorescence and single-molecule spectroscopy; high resolution molecular spectroscopy of jet-cooled species; ab initio, quantum chemical calculation of molecular properties and intermolecular interactions; chemical-genetic characterization of cell signaling enzymes; protein phosphatase inhibitor design; biochemistry of tRNA modification enzymes; investigation of the protein folding landscape of kinetically stabilized proteins; development of hydrogen exchange mass spectrometry methodology to monitor protein folding and dynamics; mechanistic studies of spectroscopy and kinetics in proton-coupled electron transfer model systems and photovoltaic materials; the design and synthesis of self-assembling organic nanostructures; and computational assessment of rapid amide-bond cleavage.

*On leave 2015-16.

‡On leave spring semester 2015-16.

Note on Placement: CHEM 151 followed by CHEM 161 are the appropriate first courses in Chemistry for most students. Those students with minimal preparation in quantitative areas will be invited to enroll in CHEM 131 (cross-listed with BIOL 131) as an entry level point. For those students with extensive high school preparation in the subject and strong quantitative skills as measured by SAT I and II (or ACT), CHEM 155 followed by CHEM 161 is recommended by the Department. Decisions are made on a case-by-case basis to determine whether placement out of either CHEM 151/155 or CHEM 161 or, less frequently, both, is appropriate. Students considering advanced placement are advised to contact the Department soon after arriving on campus.

Certification by the American Chemical Society: The Chemistry Department at Amherst College is among the programs approved by the American Chemical Society (ACS). The chemistry curriculum is reviewed by the ACS Committee on Professional Training on a five-year cycle and reports are made to the ACS annually. To earn an ACS-certified degree, Amherst College chemistry majors, in addition to the minimum requirements, must elect CHEM 330 or 331, take a second semester of Physics (PHYS 117 or 124, or receive equivalent placement from the Physics Department), and successfully complete a senior thesis in Chemistry (CHEM 498/499D).

100. Molecular Gastronomy and Food Science: from Test Tubes to Taste Buds. Living organisms require resources to fuel the processes necessary for staying alive. We require a certain number of calories to fuel metabolic processes and to provide building blocks to replace old cells and build new ones. Our food should provide a balance of proteins, carbohydrates, fats, vitamins and minerals that we need to consume regularly for a healthy existence. Yet humans have developed another relationship with food that can be either enriching or pathological. Sharing meals with others, developing the skills to enjoy the sensory pleasures of food, learning about other cultures through their gastronomic habits, and eating moderately while consciously are all examples of a deeper productive relationship with food. On the darker side, food can be a palliative to relieve our stress or satiate our addictions to sugar, fats, or salt. Modern humans can be so far removed from our food sources that we lose the connection between animal and meat and do not know if the food on our plates contains added hormones, pesticides, or genetically modified products. This course will examine our core requirements for food as we eat to live, and some of the cultural, social, historical, and culinary dimensions as we live to eat. Readings will include Barbara Kingsolver's *Animal, Vegetable, Miracle*, Michael Pollan's *The Omnivore's Dilemma*, and selections from *Modernist Cuisine: The Art and Science of Cooking* by Nathan Myhrvold, Chris Young and Maxime Billet.

The two sections will meet together for 80-minute lecture/demos twice a week and each section will meet separately for a culinary lab every other week for two hours.

Limited to 30 students. Omitted 2015-16. Professor O'Hara.

131. Chemical Basis of Biological Processes. (Offered as CHEM 131 and BIOL 131.) What are the natural laws that describe how biological processes actually work? This course will use examples from biology such as human physiology or cellular signaling to illustrate the interplay between fundamental chemical principles and biological function. We will explore how bonding plays a central role in assembling simple biological building blocks such as sugars, amino acids, and fatty acids to form complex carbohydrates, proteins, and membranes. What underlying thermodynamic and kinetic principles guide systems to biological homeostasis or reactivity? What is pH, and how are proton gradients used to generate or change an organism's response? Emphasis is on using mathematics and physical sciences to understand biological functions. Three classroom hours and three hours of laboratory per week.

Enrollment is limited to 15 first-year students who are interested in science or premedical study, who are recommended to begin with either MATH 105 or MATH

111 (Intensive), and who are enrolled in a Mathematics course but not in CHEM 151. Admission with consent of the instructor. Omitted 2015-16.

151. Introductory Chemistry. This course examines the structure of matter from both a microscopic and macroscopic viewpoint. We begin with a detailed discussion of the physical structure of atoms, followed by an analysis of how the interactions between atoms lead to the formation of molecules. The relationship between the structures of molecular compounds and their properties is then described. Experiments in the laboratory provide experience in conducting quantitative chemical measurements and illustrate principles discussed in the lectures.

Although this course has no prerequisites, students with a limited background in secondary school science should confer with one of the CHEM 151 instructors before registration. Each laboratory and discussion section is limited to 20 students. In the fall, sufficient sections will be added to meet total enrollment. The spring semester is limited to two laboratory sections. Four class hours and three hours of laboratory per week.

Fall semester: The Department. Spring semester: Professor Jaswal.

155. Fundamental Principles of Chemistry. A study of the basic concepts of chemistry for students particularly interested in natural science. Topics to be covered include atomic and molecular structure, spectroscopy, states of matter, and stoichiometry. These physical principles are applied to a variety of inorganic, organic, and biochemical systems. Both individual and bulk properties of atoms and molecules are considered with an emphasis on the conceptual foundations and the quantitative chemical relationships which form the basis of chemical science. This course is designed to utilize the background of those students with strong preparation in secondary school chemistry and to provide both breadth in subject matter and depth in coverage. Four hours of lecture and discussion and three hours of laboratory per week.

Limited to 40 students. Fall semester. Professor Marshall.

161. Chemical Principles. The concepts of thermodynamic equilibrium and kinetic stability are studied. Beginning with the laws of thermodynamics, we will develop a quantitative understanding of the factors which determine the extent to which chemical reactions can occur before reaching equilibrium. Chemical kinetics is the study of the factors, such as temperature, concentrations, and catalysts, which determine the speeds at which chemical reactions occur. Appropriate laboratory experiments supplement the lecture material. Each laboratory section is limited to 24 students. In the spring, sufficient sections will be added to meet total enrollment. The fall semester is limited to two laboratory sections. Four class hours and three hours of laboratory work per week.

Requisite: CHEM 151 or 155 (this requirement may be waived for exceptionally well-prepared students; consent of the instructor is required); and MATH 111 or placement by the Mathematics department into MATH 121 or higher. Fall semester: Professor Kushick. Spring semester: Professor Leung.

191. Bridging Macroscopic and Molecular: Teaching and Learning through Experiments. There is a tremendous gap between the length scale of the molecular world and the macroscopic dimensions of our experience, but macroscopic observation and physical manipulations nonetheless lie at the heart of the experiments that gave rise to atomic theory and modern chemistry. Although sophisticated instrumentation has been developed to "image" atoms and molecules, macroscopic observation in the laboratory remains an essential component of teaching and learning chemistry at the elementary school, secondary school, and undergraduate level. This course focuses on the question of what makes an experiment effective as a tool for understanding and representing an unseeable world. Types of experiments to be

discussed include expository, discovery, guided inquiry, and problem-based (open inquiry). Students will evaluate existing experiments and design experiments and demonstrations for a variety of audiences and learning needs, from elementary school students through undergraduates, with emphases on conceptual content, pedagogical style, and safety and environmental considerations. Two 80-minute discussion-based classes and one 3-hour lab per week.

Recommended requisite: CHEM 151 or CHEM 155; students with no college-level chemistry courses should consult with the instructor. Limited to 12 students. Omitted 2015-16. Professor Burkett.

221. Organic Chemistry I. A study of the structure of organic compounds and of the influence of structure upon the chemical and physical properties of these substances. The following topics are emphasized: hybridization, resonance theory, spectroscopy, stereochemistry, acid-base properties and nucleophilic substitution reactions. Periodically, examples will be chosen from recent articles in the chemical, biochemical, and biomedical literature. Laboratory work introduces the student to basic laboratory techniques and methods of instrumental analysis. Four hours of class and four hours of laboratory per week.

Requisite: CHEM 161 or equivalent. Fall semester. Professors Bishop and Hansen.

231. Organic Chemistry II. A continuation of CHEM 221. The second semester of the organic chemistry course first examines in considerable detail the chemistry of the carbonyl group and some classic methods of organic synthesis. The latter section of the course is devoted to a deeper exploration of a few topics, among which are the following: sugars, amino acids and proteins, advanced synthesis, and acid-base catalysis in nonenzymatic and enzymatic systems. The laboratory experiments illustrate both fundamental synthetic procedures and some elementary mechanistic investigations. Four hours of class and four hours of laboratory per week.

Requisite: CHEM 221. Spring semester. Professors Bishop and Hansen.

290. Special Topics. A full course.

Admission with consent of the instructor. Fall and spring semesters. The Department.

290H. Special Topics. A half course.

Admission with consent of the instructor. Fall and spring semesters. The Department.

330. Biochemical Principles of Life at the Molecular Level. (Offered as CHEM 330 and BIOL 330.) What are the molecular underpinnings of processes central to life? We will explore the chemical and structural properties of biological molecules and learn the logic used by the cell to build complex structures from a few basic raw materials. Some of these complex structures have evolved to catalyze chemical reactions with enormous degree of selectivity and specificity, and we seek to discover these enzymatic strategies. We will consider the detailed balance sheet that shows how living things harvest energy from their environment to fuel metabolic processes and to reproduce and grow. Examples of the exquisite control that permits a cell to be responsive and adapt its responses based on input from the environment will be considered. We will also consider some of the means by which cells respond to change and to stress. A student may not receive credit for both CHEM 330 and BCBP/BIOL/CHEM 331.

Requisite: BIOL 191 and CHEM 221. Limited to 30 students. Fall semester. Professor Jaswal.

331. Biochemistry. (Offered as BIOL 331, BCBP 331, and CHEM 331.) Structure and function of biologically important molecules and their role(s) in life processes. Pro-

tein conformation, enzymatic mechanisms and selected metabolic pathways will be analyzed. Additional topics may include: nucleic acid conformation, DNA/protein interactions, signal transduction and transport phenomena. Four classroom hours and four hours of laboratory work per week. Offered jointly by the Departments of Biology and Chemistry. A student may not receive credit for both BCBP/BIOL/CHEM 331 and CHEM 330.

Requisite: CHEM 221 and BIOL 191; or consent of the instructor. CHEM 231 is a co-requisite. Limited to 45 students. Spring semester. Professor O'Hara (Chemistry) and Professor Williamson (Biology).

351. Quantum Chemistry and Spectroscopy. The theory of quantum mechanics is developed and applied to spectroscopic experiments. Topics include the basic principles of quantum mechanics; the structure of atoms, molecules, and solids; and the interpretation of infrared, visible, fluorescence, and NMR spectra. Appropriate laboratory work will be arranged. Three hours of class and four hours of laboratory per week.

Requisite: CHEM 161, MATH 121, PHYS 116 or 123. Limited to 24 students. Fall semester. Professor Leung.

361. Physical Chemistry. The thermodynamic principles and the concepts of energy, entropy, and equilibrium introduced in CHEM 161 will be expanded. Statistical mechanics, which connects molecular properties to thermodynamics, will be introduced. Typical applications are non-ideal gases, phase transitions, heat engines and perpetual motion, phase equilibria in multicomponent systems, properties of solutions (including those containing electrolytes or macromolecules), and transport across biological membranes. Appropriate laboratory work is provided. Four hours of class and four hours of laboratory per week.

Requisite: CHEM 161, PHYS 116 or 123, and MATH 121. MATH 211 is recommended. Limited to 24 students. Spring semester. Professor Marshall.

371. Inorganic Chemistry. The structure, bonding, and symmetry of transition metal-containing molecules and inorganic solids are discussed. Structure and bonding in transition metal complexes are examined through molecular orbital and ligand field theories, with an emphasis on the magnetic, spectral, and thermodynamic properties of transition metal complexes. Reactions of transition metal complexes, including the unique chemistry of organometallic compounds, will be examined. The laboratory experiments complement lecture material and include a final independent project. Four hours of class and four hours of laboratory per week.

Requisite: CHEM 221 or consent of the instructor. Limited to 24 students. Spring semester. Professor Burkett.

390. Special Topics. A full course.

Admission with consent of the instructor. Fall and spring semesters. The Department.

390H. Special Topics. A half course.

Admission with consent of the instructor. Fall and spring semesters. The Department.

400. Molecular and Cellular Biophysics. (Offered as PHYS 400, BIOL 400, BCBP 400, and CHEM 400.) How do the physical laws that dominate our lives change at the small length and energy scales of individual molecules? What design principles break down at the sub-cellular level and what new chemistry and physics becomes important? We will answer these questions by looking at bio-molecules, cellular substructures, and control mechanisms that work effectively in the microscopic world. How can we understand both the static and dynamic shape of proteins using

the laws of thermodynamics and kinetics? How has the basic understanding of the smallest molecular motor in the world, ATP synthase, changed our understanding of friction and torque? We will explore new technologies, such as atomic force and single molecule microscopy that have allowed research into these areas. This course will address topics in each of the three major divisions of Biophysics: biomolecular structure, biophysical techniques, and biological mechanisms.

Requisite: CHEM 161, PHYS 116/123, PHYS 117/124, BIOL 191 or evidence of equivalent coverage in pre-collegiate courses. Spring semester. Professor TBA.

408. Seminar in Chemical Biology: The Chemistry/Biology Interface. (Offered as CHEM 408 and BCBP 408.) This advanced seminar will focus on the ways in which chemical approaches have been used to study and engineer biological systems. We will explore a series of case studies in which the tools of chemistry have been brought to bear on biological questions and seek to answer the following: Did the application of small molecules that were designed and synthesized by chemists allow the researchers to elucidate biological phenomena that would have remained opaque using genetic and biochemical approaches? Do the findings suggest further experiments? If so, could follow-up experiments be carried out with known techniques, or would development of further chemical tools be required? Topics will include: the design and synthesis of chemical modulators of gene expression, signal transduction, and protein-protein interactions; chemical approaches to protein engineering and drug-target validation; activity-based proteomics; and chemical tagging of biomolecular targets. Readings will draw heavily from the primary scientific literature. Students will be expected to participate actively in class discussions, to write, and to present their work to the class. This course can be used to fulfill either the elective requirement for the CHEM major or the seminar requirement for the BCBP major. Two eighty-minute classes per week.

Requisite: CHEM 231. Recommended requisite: CHEM 330 or 331. Omitted 2015-16. Professor Bishop.

418. Advanced Organic Chemistry. This course will focus on topics in modern organic chemistry with an emphasis on structure, reactivity, and synthesis. We will expand on many of the concepts from introductory organic chemistry to develop a fundamental base of knowledge about organic reactions in the context of modern organic synthesis. Broadly, synthesis is the application of one or more reactions to the preparation of a target compound. The selection of reactions for a synthesis requires an understanding of structure, reactivity, and mechanism. We will center our attention on reactions that have found utility in organic synthesis and consider their mechanism, regio- and stereochemical characteristics, and reaction conditions. These reactions will be discussed in the context of complex molecule synthesis and issues of functional group compatibility, steric sensitivity, and stereoselectivity will be considered. Furthermore, the challenges of designing a multistep synthesis will be discussed and illustrated with classic examples from the scientific literature. Readings will be drawn from the primary scientific literature. Students will be expected to participate actively in class discussions and to present their work to the class.

Requisite: CHEM 231. Limited to 20 students. Omitted 2015-16.

490. Special Topics. A full course.

Admission with consent of the instructor. Fall and spring semesters. The Department.

490H. Special Topics. A half course.

Admission with consent of the instructor. Fall and spring semesters. The Department.

498. Senior Departmental Honors. A full course.

Open to Senior Honors candidates, and others with consent of the Department.
Fall semester. The Department.

498D. Senior Departmental Honors. A double course.

Open to Senior Honors candidates and others with consent of the Department.
Fall semester. The Department.

499. Senior Departmental Honors. Open to Senior Honors candidates, and others with consent of the Department. A full course.

Spring semester. The Department.

499D. Senior Departmental Honors. Open to Senior Honors candidates, and others with consent of the Department. A double course.

Spring semester. The Department.

CLASSICS

Professors Griffiths and R. Sinos (Chair); Assistant Professors van den Berg and Zanker; Visiting Professor D. Sinos.

Major Program. The major program is designed to afford access to the achievements of Greek and Roman antiquity through mastery of the ancient languages. The Department offers majors in Greek, in Latin, and in Classics, which is a combination of the two languages in any proportion as long as no fewer than two semester courses are taken in either. All three majors consist of eight semester courses, of which seven must be in the ancient languages. The eighth may be a Classical Civilization course, PHIL 217, or a course in some related field approved in advance by the Department. Courses numbered 111 may not be counted toward the major. LATI 202-316 will normally be introductory to higher courses in Latin, and GREE 212-318 will serve the same function in Greek.

The statement of requisites given in the course descriptions below is intended only to indicate the degree of preparation necessary for each course, and exceptions will be made in special cases. For students beginning the study of Greek the following sequences of courses are normal: Either 111, 212, 215 or 217, 318; or 111, 215 or 217, 212 or 318.

Departmental Honors Program. The program of every Honors candidate in Greek, Latin, or Classics must include those courses numbered 441 and 442 in either Greek or Latin. It will also include, beyond the eight-course program described above, the courses numbered 498 and 499. The normal expectation will be that in the senior year two courses at the 441/442 level be taken along with the 498/499 sequence. Admission to the 498 course is contingent on approval by the Department of a thesis prospectus. Translations of work already translated will not normally be acceptable nor will comparative studies with chief emphasis on modern works. Admission to the 499 course is contingent on the submission of a satisfactory chapter of at least 2,000 words and a detailed prospectus for the remaining sections to be defended at a colloquium within the first week of the second semester with the Department and any outside reader chosen.

In addition, Honors candidates must in the first semester of their senior year write an examination on a Greek or Latin text of approximately 50 pages (in the Oxford Classical Text or Teubner format) read independently, i.e., not as a part of work in a course, and selected with the approval of the Department. The award of Honors will be determined by the quality of the candidate's work in the Senior Departmental Honors courses, thesis, and performance in the comprehensive work

and language examination. The Department will cooperate with other departments in giving combined majors with Honors.

Comprehensive Requirement. Majors in Greek, Latin, and Classics will fulfill the Department's comprehensive requirement in one of two ways.

- (1) Students ordinarily complete the requirement through course work that provides a chronological survey of the cultures of the major.
 - For the Greek major, one course: CLAS 121 (Greek Mythology and Religion), CLAS 123 (Greek Civilization), CLAS 132 (Greek History), CLAS 134 (Archaeology of Greece), or CLAS 138 (Greek Drama).
 - For the Latin major, one course: CLAS 124 (Roman Civilization) or CLAS 133 (History of Rome: Origins and Republic), or CLAS 135 (History of the Roman Empire).
 - For the Classics major, two courses: one from the courses fulfilling the Greek major's requirement, and one from the courses fulfilling the Latin major's requirement.
- (2) When circumstances prevent the satisfaction of this requirement through course work, students may take an examination consisting of essay questions on the literary and historical interpretation of major authors. It will be given in the fifth week of the first semester of the senior year.

Classical Civilization

121. Greek Mythology and Religion. A survey of the myths of the gods and heroes of ancient Greece, with a view to their original context in Greek art and literature as well as their place in Greek religion. We will give particular attention to myths that live on in Western art and literature, in order to become familiar with the stories which were part of the repertory of later artists and authors. Three class hours per week.

Omitted 2015-16.

123. Greek Civilization. (Offered as CLAS 123 and SWAG 123.) We read in English the major authors from Homer in the 8th century BCE to Plato in the 4th century in order to trace the emergence of epic, lyric poetry, tragedy, comedy, history, and philosophy. How did the Greek enlightenment, and through it Western culture, emerge from a few generations of people moving around a rocky archipelago? How did oral and mythological traditions develop into various forms of "rationality": science, history, and philosophy? What are the implications of male control over public and private life and the written record? What can be inferred about ancient women if they cannot speak for themselves in the texts? Other authors include Sappho, Herodotus, Aeschylus, Sophocles, Euripides, Aristophanes, and Thucydides. The course seeks to develop the skills of close reading and persuasive argumentation. Three class hours per week.

Omitted 2015-16.

124. Roman Civilization. A study of Roman civilization from its origins to the Empire, with emphasis on major Roman writers. The material will be interpreted in the light of Roman influence upon later Western civilization. The reading will be almost entirely from Latin literature, but no knowledge of the ancient language is required. Three class hours per week.

Limited to 50 students. Spring semester. Professor Zanker.

132. Greek History. A chronological survey of ancient Greece from the Bronze Age to the age of Alexander, with attention to the wars that punctuated and to large extent defined the different phases of Greek history. We will use primary sources, including not only the fundamental histories of Herodotus and Thucydides but

also other texts and monuments, to examine a range of perspectives of war and its effects.

Spring semester. Professor R. Sinos.

133. History of Rome: Origins and Republic. This course examines Rome's political and social systems and its struggles from its legendary beginnings through its growth into a world empire. We will use Roman literature in translation, inscriptions, and material evidence to explore the development of the republican form of government and its transformation into an empire in the aftermath of civil wars. In order to understand the Republic, we will also consider the perceptions of that period by writers in the early Empire. Three class hours per week.

Omitted 2015-16.

134. Archaeology of Greece. Excavations in Greece continue to uncover a rich variety of material remains that are altering and improving our understanding of ancient Greek life. By tracing the architecture, sculpture, and other finds from major sanctuaries, habitations, and burial places, this course will explore the ways in which archaeological evidence illuminates economic, political, philosophical, and religious developments in Greece from the Bronze Age to the Hellenistic Period. Three class hours per week.

Omitted 2015-16.

135. History of the Roman Empire. This course considers the Roman Empire at its height, tracing the political, social, and religious changes that shaped Rome from the death of Julius Caesar through the fifth century CE. We will seek to understand the longevity of this extraordinary empire as well as the roots of its eventual decline. Using literary, historiographical, and archaeological sources, we will see how Rome's once unitary society was challenged and transformed by the diverse cultures and religions of its empire.

Fall semester. Professor van den Berg

138. Greek Drama. (Offered as CLAS 138 and SWAG 138) This course addresses the staging of politics and gender in selected plays of Aeschylus, Sophocles, Euripides, and Aristophanes, with attention to performance and the modern use of the plays to reconstruct systems of sexuality, gender, class, and ethnicity. We also consider Homer's *Iliad* as a precursor of tragedy, and the remaking of plays in contemporary film, dance, and theater, including Michael Cacoyannis, *Electra* and *The Trojan Women*; Martha Graham, *Medea* and *Night Journey*; Pier Paolo Pasolini, *Edipo Re* and *Medea*; and Igor Stravinsky, *Oedipus Rex*.

Spring semester. Professor Griffiths.

390. Special Topics. Fall and spring semester. Members of the Department.

490. Special Topics. Fall and spring semester. Members of the Department.

498. Senior Departmental Honors. Fall semester. Members of the Department.

499. Senior Departmental Honors. Spring semester. Members of the Department.

Greek

111. Introduction to the Greek Language. This course prepares students in one term to read Plato, Greek tragedy, Homer, and other Greek literary, historical, and philosophical texts in the original and also provides sufficient competence to read New Testament Greek. Three class hours per week. This course is normally followed by GREE 212 and then GREE 215 or 217.

Fall semester. Professor Griffiths.

111. Introduction to the Greek Language. This course prepares students in one term to read Greek tragedy, Plato, Homer, and other Greek literary, historical and philosophical texts in the original and also provides sufficient competence to read New Testament Greek. Three class hours per week. This course is normally followed by GREE 215 or 217 and then GREE 212 or 318.

Spring semester. Professor Sinos.

212. Greek Prose: Plato's *Apology*. An introduction to Greek literature through a close reading of the *Apology* and selected other works of Attic prose of the fifth and fourth centuries BC. Additional readings in translation. Three class hours per week.

Requisite: GREE 111 or equivalent. Spring semester. Professor Griffiths.

215. An Introduction to Greek Tragedy. An introduction to Greek tragedy as a literary and ritual form through a close reading of one play. We will read Euripides' *Bacchae*, with attention to poetic language, dramatic technique, and ritual context. This course aims to establish reading proficiency in Greek, with review of forms and syntax as needed. Three class hours per week.

Requisite: GREE 111 or equivalent. Fall semester. Professor R. Sinos.

217. Reading the New Testament. This course offers an introduction to New Testament Greek. We will read selections from the Gospels and Epistles and will discuss the social and philosophical context as well as the content of the texts. Three class hours per week.

Requisite: GREE 111 or equivalent. Fall semester. Professor D. Sinos.

318. An Introduction to Greek Epic. A reading of selected passages from the *Iliad* with attention to the poem's structure and recurrent themes as well as to the society it reflects. Three class hours per week.

Requisite: GREE 212, 215, 217 or equivalent, or consent of the instructor. Spring semester. Professor D. Sinos.

390. Special Topics. Fall and spring semester. Members of the Department.

441. Advanced Readings in Greek Literature I. The authors read in GREE 441 and 442 vary from year to year, but as a general practice are chosen from a list including Homer, choral and lyric poetry, historians, tragedians, and Plato, depending upon the interests and needs of the students. GREE 441 and 442 may be elected any number of times by a student, providing only that the topic is not the same. In 2015-16 GREE 441 will read Plato's *Symposium*. Three class hours per week. Seminar course.

Requisite: A minimum of three courses numbered GREE 111 to 318 or consent of the instructor. Fall semester. Professor R. Sinos.

442. Advanced Readings in Greek Literature II. The authors read in GREE 441 and 442 vary from year to year, but as a general practice are chosen from a list including Homer, choral and lyric poetry, historians, tragedians, and Plato, depending upon the interests and needs of the students. In 2015-16 GREE 442 will read Hesiod and The Homeric Hymns. GREE 441 and 442 may be elected any number of times by a student, providing only that the topic is not the same. Three class hours per week. Seminar course.

Requisite: A minimum of three courses numbered GREE 111 to 318 or consent of the instructor. Spring semester. Professor D. Sinos.

490. Special Topics. Fall and spring semester. Members of the Department.

498. Senior Departmental Honors. Fall semester. Members of the Department.

499. Senior Departmental Honors. Spring semester. Members of the Department.

Latin

111. An Introduction to Latin Language and Literature. This course prepares students to read classical Latin. No prior knowledge of Latin is required. Three class hours per week.

Fall semester. Professor Zanker.

202. Intermediate Latin: Introduction to Literature. This course aims at establishing reading proficiency in Latin. Forms and syntax will be reviewed throughout the semester. We will read selections from Caesar's *De Bello Gallico* and possibly other authors. Three class hours per week.

Requisite: LATI 111 or equivalent. Spring semester. Professor van den Berg.

215. Latin Literature: Catullus and the Lyric Spirit. This course will examine Catullus' poetic technique, as well as his place in the literary history of Rome. Extensive reading of Catullus in Latin, together with other lyric poets of Greece and Rome in English. Three class hours per week.

Requisite: LATI 202 or equivalent. Fall semester. Professor Zanker.

316. Latin Literature in the Augustan Age. An introduction to the literature and culture of Augustan Rome through a close reading of selections from Augustan authors. Three class hours per week.

Requisite: LATI 202, 215 or equivalent. Spring semester. Professor van den Berg.

441. Advanced Readings in Latin Literature I. The authors read in LATI 441 and 442 vary from year to year, the selection being made according to the interests and needs of the students. Both 441 and 442 may be repeated for credit, providing only that the topic is not the same. In 2015-16 LATI 441 will read Seneca. Three class hours per week. Seminar course.

Requisite: LATI 215 or 316 or equivalent. Fall semester. Professor van den Berg.

442. Advanced Readings in Latin Literature II. See course description for LATI 441. In 2015-16 LATI 442 will read Selections from Ovid's *Metamorphoses*. Three class hours per week. Seminar course.

Requisite: LATI 215, 316, 441 or equivalent. Spring semester. Professor Zanker.

490. Special Topics. Fall and spring semester. Members of the Department.

498. Senior Departmental Honors. Fall semester. Members of the Department.

499. Senior Departmental Honors. Spring semester. Members of the Department.

RELATED COURSES

Readings in the European Tradition I. See EUST 121.

Ancient Greek Philosophy. See PHIL 217.

COLLOQUIA

Colloquia are interdisciplinary courses not affiliated with a department. Whether colloquia are accepted for a major credit by individual departments is determined for each colloquium separately; students should consult their major departments.

201. Africa: Power/Representation. The right to represent oneself has always been an important piece of symbolic capital and a source of power. External representations of Africa have consistently distorted and misinterpreted the peoples and cultures of the continent. Within Africa, this right—to produce and display particular

images—has been inseparable from both secular and sacred power. The discrepancy in interpretation of various images, whether these are in the form of visual objects or in the form of philosophies or concepts, has produced a misunderstanding of African institutions and art. In addition, historically the right to represent and claim one's identity has become increasingly politicized. Control over various representations and images of Africa and things African has become contested. Using an interdisciplinary focus from the fields of art history, history and anthropology, this course will examine representations and interpretations of images of Africa both from within and from outside the continent. Ultimately we will link these various forms of power and legitimacy to consider the complexity behind the development of an idea of Africa.

The assigned readings for this seminar draw on literature from a wide range of disciplines as well as on films and novels. These assignments are designed to teach students the ways in which knowledge and understanding of seemingly disparate and unrelated fields of inquiry combine and are essential to our understanding of this large and diverse continent in the 21st century. This includes both our understanding of larger philosophical questions such as the relationship between control over categories of meaning and representation of both groups and individuals in the calculus of power at various historical moments, and the realities of the historical forces, contingencies and contexts that have led to the situations of African peoples and States in today's global political economy. Students will complete weekly reading and writing assignments ranging from learning African geography and a map quiz to filling out question sheets on assigned readings designed to teach them how to read for overall themes and questions rather than facts alone, to turning in questions on the readings and being responsible in small groups for leading class discussions. Students are expected to participate actively in class discussion, and most assignments are designed to encourage lively conversation.

Limited to 15 students. Omitted 2015-16. Professor Goheen.

230. Cultural Agency: Dance, Democracy and Tourism in Bahia, Brazil. This tutorial offers an intensive introduction to writings of contemporary democracy, tourism studies, and cultural agency in Latin America. We will study the role that African dance in Bahia, Brazil plays in the dynamics of social and political inclusion of marginal lives. Examining the works of cultural agents in Latin American contemporary history, we will interrogate the definition and function of cultural agency set within the context of contemporary discourses of democracy. Is democracy an empty buzz-word that re-defines the Brazilian nation internationally without really reshaping the everyday lives of individuals locally? What role do tourism and the arts play in creating venues for cultural inclusion? Is cultural inclusion synonymous with political insertion? How does violence preclude or propel political change? Within that frame, the working goal of the tutorial is to help students identify a researchable topic, master the literature presented by the professor (this includes original interviews and videos), develop a viable research design, and become comfortable with the process of academic research, synthesis, and organization. During the seminar, each student will develop a detailed prospectus for a research project.

This course is part of a new model of tutorials at Amherst designed to enable students to engage in substantive research with faculty. Proficiency in Spanish and/or Portuguese highly welcomed, but not necessary. Interested students should contact Professor Suarez for an interview. Preference will be given to students who have taken a class with Professor Suarez, or who are interested in continued study in Brazil, Black Studies, Diaspora, and/or Latin American Dance movements.

Open to sophomores and juniors. Limited to 6 students. Omitted 2015-16. Professor Suarez.

231. Shakespeare and the History of Books. How does the history of literature relate to the history of media? This course addresses the question by focusing on William Shakespeare's plays as printed texts evolving from the sixteenth through the twenty-first century. With the Shakespeare archive as our case study, we will explore how drama as a literary form is shaped by the material format of its sources, performance documents, and print editions. Among other topics, we will consider techniques of book production; the business of publishing and circulation; the sociology of readership; the relations among script, actor's part, and printed play; revision and multiple texts; Shakespearean authorship and canonicity; modern editing and the future of digital texts.

Using special collections at Amherst, the Five Colleges, and the Folger Shakespeare Library in Washington, D.C., students will learn skills of archival research and cultural critique, grappling with fundamental concepts and research procedures in book history while refining their understanding of Shakespeare's texts, the "Gutenberg parenthesis," and our current transition to a post-print media world. During the seminar, each student will develop a prospectus for a research project; together, the class will curate an exhibition to be displayed in Frost Library.

This course is part of a new model of tutorial at Amherst designed to enable students to engage in substantive research with faculty. Open to sophomores and juniors interested in research. Limited to 6 students. Omitted 2015-16. Professor Bosman and Mr. Kelly.

232. Suicide Protest. This course will engage current debates on the place of suicide protest in effecting political change. Recent events—from self-immolations in the Arab Spring, to hunger strikes in Turkey and India, to public suicides in China, Tibet, and Greece—have revealed that suicide can be a significant mode of protest. Yet despite the public attention these events have claimed, there has been too little consideration of whether and how suicide constitutes a unique form of social and political protest. How does "suicide protest" work politically to mobilize support or to incite hostility? Are different forms of suicide protest useful for different sorts of political ends? What are the psychological grounds on which suicide protest affects populations? Does the speed of the method of suicide (rapid, as with self-immolation or slow, as with fasting) produce different outcomes? In what respects is suicide protest non-violent? How, if at all, is suicide protest normatively distinct from suicide terror? Using these questions as guides, this course is designed to introduce students to suicide protest as an area of important current academic research. The course will be organized to help students to theorize such political violence, fostering understandings of how research on this topic can be framed, as well as identifying new pathways for further exploration. This course is part of a new model of tutorials at Amherst designed to enable students to engage in substantive and collaborative research with faculty.

Open to sophomores and juniors. Admission with consent of the instructor. Limited to 6 students. Omitted 2015-16. Professor Poe.

234. America's Death Penalty. The United States, almost alone among constitutional democracies, retains death as a criminal punishment. It does so in the face of growing international pressure for abolition and of evidence that the system for deciding who lives and who dies is fraught with error. This seminar is designed to expose students to America's death penalty as a researchable subject. It will be organized to help students understand how research is framed in this area, analyze theories and approaches of death penalty researchers, and identify open questions and most promising lines of future research. It will focus on the following dimensions of America's death penalty: its history, current status, public support/opposition, the processing of capital cases in the criminal justice system, race and capital pun-

ishment, and its impact and efficacy. During the seminar, each student will develop a prospectus for a research project on America's death penalty. This course is part of a new model of tutorials at Amherst designed to enable students to engage in substantive research with faculty.

Open to sophomores and juniors interested in research. Limited to 6 students. Spring semester. Professor Sarat.

Part of the Global Classroom Project. The Global Classroom Project uses videoconferencing technology to connect Amherst classes with courses/students outside the United States.

236. Art, Things, Spaces, and Places from the Renaissance to the Enlightenment.

The purpose of this course is to introduce students to research on lived environments from the Renaissance to the Enlightenment, the architecture that shaped them and the art and objects that they contained. We will explore research strategies that are most useful in understanding the forces that explain change in the 400 years marking the beginning of the Renaissance to the Enlightenment in Europe and England. We will examine work on families from a variety of social classes who joined forces through marriage and other alliances and the process through which they acquired and passed on precious objects, furniture, paintings, and sculpture embedded with meanings from their origins. How can we go about understanding how the construction of homes defined their inhabitants' status, their political allegiance, their spirituality, and their place in the world? How can we best analyze the significance of the ways they adorned their domiciles with family portraits, tapestries, wall paintings, religious prints and icons, beds, marriage chests, silverware and jewelry?

This course will give students tools to conduct their own research about why and how domiciles and their contents expressed meaning for their inhabitants and society, and how we in the 21st century might come to understand these relics of the past. As the culmination of the course each student will choose a topic—anywhere from exploring special qualities found in a single object or work of art in a domicile to identifying unusual properties in architecture of a palace with a public function—and develop a prospectus for a research project. This course is part of a new model of tutorials at Amherst designed to enable students to engage in substantive and collaborative research with faculty.

Open to sophomores and juniors interested in research. Admission with consent of the instructor. Limited to 6 students. Omitted 2015-16. Professor Courtright.

237. The Senses in Motion. This course is focused on developing research skills within a multidisciplinary and international context. We will begin with the question debated by neurologists and others: What constitutes a sense? Aristotle identified the five senses of sight, hearing, touch, smell, and taste, but research in many fields identifies a number of additional senses that include nociception (the sense of pain), the sense of time, equilibrioception (the sense of balance), proprioception (the sense of where your body is in space), kinesthesia (the sense of joint and muscle motion and acceleration), thermoception (the sense of temperature differences), and magnetoreception (the sense of direction), as well as the interoceptive senses (the internal senses of respiration, heartbeat, hunger, and the need for digestive elimination), among others.

We will investigate the properties and functions of the senses and sensory systems from a variety of disciplinary perspectives including neuroscience, psychology, philosophy of perception, critical theory, literature, performance, architecture, and the visual and electronic arts. We will study moments of aberration, when the senses offer unexpected or unanticipated information, and explore how that often fluid information can contribute to knowledge. Some say the senses offer us information that is only an illusion: we will explore the ways in which illusions are generated and transformed, and the ways in which they can generate further materials to help us develop knowledge about our dynamic experience in the world.

Throughout, we will identify strategies for framing research questions, for gathering and digesting research materials from various sources, and for employing this research in projects of writing and creation according to individual student interest. We will examine how writers, artists, dancers, performers, filmmakers, and architects employ research in the development of their work, and students will articulate the ways in which they can perform their research in writing, performance, design, and the visual and electronic arts according to their own interests and experience. To end the semester, each student will propose a topic and develop a prospectus for an original research project. This course is part of a new model of tutorials at Amherst designed to enable students to engage in substantive and collaborative research with faculty.

Limited to 6 sophomores and juniors. Admission with consent of the instructor. Spring semester. Professor Gilpin.

239. The Place of Memory: Engaging History in the Digital World. In this seminar, we will focus on one particular place—New England—in one historical moment, King Philip’s War (1675-8). We will explore the intersections of colonial American and Native American histories, relationships of exchange, and the breakdown in reciprocal relations that led to violent conflict. While learning about the war as a whole, the seminar will unravel multiple perspectives regarding the “end of the war.” Reviewing maps, documents, and place names, we will consider how “where” we stand impacts how we “see” the war and its “end.” Then, we will investigate whether the digital world might offer possibilities for presenting and representing these multiple points-of-view, considering how we might engage readers and researchers in multiple strands of inquiry through a rhizomatic, relational structure. This open-ended process of reading and writing, which lends itself to the web, is also reflective of Indigenous oral traditions, a key framework for our collaborative work.

Students will work with primary documents (manuscripts, print texts and maps), and consider the network of people and places that can extend from a single document. They will pursue active, engaged research in primary and secondary texts. However, they will also have the opportunity to engage with contemporary historians and tribal communities who have studied this war closely. While assisting with research for the final chapter of an ongoing book project, students will also have the opportunity to design a website that will extend the life of the book beyond the printed page.

This course is part of a new model of tutorials at Amherst designed to enable students to engage in substantive research with faculty.

Limited to 6 sophomores and juniors. Spring semester. Professor Brooks.

245. Archival Research in Drama: The Samuel French Collection. This course is part of a new model of tutorials at Amherst designed to enable students to engage in substantive research with faculty. Amherst College is home to one of America’s most extraordinary archives of theater history: the Samuel French Collection. In this course, you will work extensively with this collection, using it to enrich your understanding of dramatic literature. Hands-on exercises will teach you basic archival skills. Then, we will collaborate on a large-scale archival project as a class. In frequent seminar-style discussions, we will apply what we learn in the archive to our reading of printed plays.

The theme will vary from year to year. This year’s theme will be “Things Onstage”—that is, the material culture of theater.

Open to sophomores and juniors interested in research. Limited to 6 students. Spring semester. Professor Grobe.

330. Imagining Education Studies. This course, part of a one-time only two-semester sequence, investigates, interrogates, and critiques the field of Education

Studies. It asks students to imagine what an ideal education studies program might look like at an elite liberal arts college like Amherst. The course will consist of three parts. First, through intensive archival investigation, students will examine the historical place of education at Amherst. How have previous generations of Amherst students studied education-related issues, both inside and outside the classroom? How have Amherst alumni contributed to the field of education more broadly? Next, students will explore the current state of Education Studies as a discipline with an eye towards the liberal arts. What is the purpose of a liberal arts education? How have liberal arts colleges made Education Studies central to their pedagogical missions? To answer these questions, students will connect with faculty and students engaged with Education Studies across the Five Colleges and at other liberal arts colleges. Finally, students will debate, discuss, and imagine the future of Education Studies at Amherst. The class will culminate with students collaboratively designing a model Education Studies major appropriate for a liberal arts college like Amherst.

Limited to six students. Fall semester. Professor Moss and Dr. Studzinski.

332. Cities, Schools, and Space. [US] In America, a child's address, more than any other factor, often determines what kind of public education he or she will receive. A complex set of historical forces including local and federal housing policies, mortgage lending practices, highway construction, and school districting have channeled particular economic, racial, ethnic, and linguistic groups into particular neighborhoods, where many remain today. And because public schools are funded by local property taxes and influenced by neighborhood boundaries, they often become harnessed to a narrative of inequality. Yet recent Supreme Court rulings have severely circumscribed the strategies communities might employ to disrupt the linkage between residence and educational opportunity. This research seminar blends urban history with educational policy to explore how spatial relationships have shaped educational opportunity since World War II. It will investigate a range of historical, legal, and contemporary issues relevant to both the segregation and desegregation of American cities and their public schools in the twentieth century. Class meetings will alternate between seminar-style discussion and an intensive, hands-on study of one particular community—Cambridge, Massachusetts—noteworthy for the innovative strategies it has utilized to desegregate its public schools. This course involves a significant research component designed to expose students to a range of approaches including archival analysis and oral interviews. In particular, students will learn to utilize geographic information systems (GIS) to visualize the spatial evolution of inequality in urban communities like Cambridge and to analyze past, present, and future strategies to equalize educational opportunity in American cities.

This course is part of a new model of tutorials at Amherst designed to enable students to engage in substantive research with faculty. It is open to sophomores and juniors interested in developing a senior thesis project.

Limited to six sophomores and juniors. Omitted 2015-16. Professor Moss and Dr. Anderson.

333. Advanced Topics in Latin America's Political Economy. This course is part of a new model of tutorials at Amherst designed to enable students to engage in substantive research with faculty. The objective of the tutorial is to expose students to various aspects of academic research: identify a researchable topic, master the relevant literature, develop a viable research design, learn to formulate causal arguments and address rival hypotheses, become comfortable with the academic practice of revising and resubmitting, etc. Each student is free to choose his or her topic of inquiry, after close consultation with me and other participants. Students are expected to work sometimes independently, other times in teams. We will meet

frequently to discuss progress. Some assignments will be common to the group as a whole, other assignments will be individualized, based on each student's interests and skills. At various points during the semester, students should also be prepared to share their work, orally or in writing, with everyone else in the course. I too will share drafts of some of my work for discussion. Final requirements will vary depending on the selected project and may include: developing a thesis prospectus; writing a literature review; researching a topic in close collaboration with me; collecting, analyzing and presenting data. This course is part of a new model of tutorials at Amherst designed to enable students to engage in substantive research with faculty.

Open to sophomores and juniors. Preference will be given to students who have taken at least one course with me. Limited to 6 students. Spring semester. Professor Corrales.

334. Archives of Childhood. Childhood is elusive and so is the past. This Mellon Research Seminar explores the particular problems of researching the lives of children, and recognizes those challenges as exemplary of the difficulties of historical inquiry in general. We know that evidence from the past tends to come to us in bits and pieces, and that the motivations and perspectives of people in the past inevitably prove difficult to discern. Across class, gender, racial, religious, and geographic categories the historical records that children leave are often quite literally scribbles and scraps. Moreover, evidence of childhood almost always comes heavily mediated by adult hands and adult memories. This Mellon Research Seminar is devoted to developing research methods and locating research materials that can help us to access the experiences and perspectives of children in the nineteenth-century United States. We will focus on developing strategies for locating primary materials in archives that rarely use age as a category of analysis and on developing methods of interpretation for making sense of materials that may initially seem too scanty, too formulaic, too obedient, or even too cute to be historically meaningful. Research sites may include letters and diaries, school work and copy-texts, marginalia in children's books, institutional records, photographs, and the adult recollection offered by memoirs. This course is part of a new model of tutorials at Amherst designed to enable students to engage in substantive and collaborative research with faculty.

Open to 6 juniors interested in developing a senior thesis project. Enrollment with consent of the instructor. Omitted 2015-16. Professor Sánchez-Eppler.

340. Inquiries into the Catastrophic. News of large-scale disasters and impending catastrophes multiply day by day—news that heralds irreparable ecological devastation, the unbounded ravages of infectious disease, the geological and atmospheric precariousness of “nature,” and the mounting toll of civil wars and non-state political violence. Indeed, by many accounts, we are now living in the “Age of Catastrophe.” Not only has the language of catastrophe established itself as a defining idiom of life and survival in the contemporary world, it has also taken hold as both a backdrop to and condition for the intimate terrain of our everyday lives—as schoolchildren are taught to prepare for massacres and natural disasters, local police departments train and equip for terrorist attacks, communities come into existence to share strategies and scenarios to “prep” for the “next disaster,” and new forms of leisure and media consumption grow around wildly varying visions of the world's destruction. This course sets out to critically engage disaster and catastrophe as conceptual challenges and, through this engagement, introduce students to catastrophe and large-scale disaster as objects of scholarly inquiry. That is, this course will expose students to a range of disciplinary approaches that scholars have developed in examining the effects of disaster on people, communities, and the world. By the end of the semester, students will have gained significant experience

in developing original research. They will have a sense of what it means to identify researchable questions, evaluate relevant approaches to a topic, and formulate a viable research design. This course is part of a model of tutorials at Amherst designed to enable students to engage in substantive research with faculty.

Open to sophomores and juniors interested in research. Limited to 6 students. Spring semester. Professor C. Dole.

COMPUTER SCIENCE

Professors Kaplan, C. McGeoch*, L. McGeoch, and Rager (Chair); Assistant Professor Valentine; Visiting Assistant Professor Glenn.

Major Program. The course requirements for the Computer Science major are COSC 111, 112, 161, 201, 261, and 301, and three additional Computer Science courses numbered above 201. Students with a strong background may be excused from taking COSC 111 and/or 112. It is recommended that such students consult with a member of the Department in the first year. Majors must pass at least nine Computer Science courses, so one or two additional electives are required for those who are excused from COSC 111 and/or 112.

Students considering graduate study in computer science should consult with a member of the Department as soon as possible to plan advanced coursework and to discuss fellowship opportunities. Participation in the Departmental Honors program is strongly recommended for such students. Most graduate programs in computer science require that the applicant take the Graduate Record Examination early in the senior year.

Comprehensive Examination. Each major must take a comprehensive examination during the senior year. A document describing the comprehensive examination, which covers COSC 112, 161, 201, and 301, is available on the department website. Majors are encouraged to take the exam early in the year if they have completed the covered courses.

Departmental Honors Program. The Honors Program in Computer Science is open to senior majors who wish to pursue independent research and to write a thesis. A student may apply to the program by submitting a proposal during the spring semester of the junior year. If the proposal is accepted, the student is admitted to the program, enrolls in COSC 498 for the fall semester, and begins research under the guidance of a faculty advisor. Students in COSC 498 meet together weekly to discuss their independent work. At the end of the fall semester, each student writes an extended abstract describing his or her work. Students whose abstracts show significant progress are admitted to COSC 499 and complete a thesis during the spring semester. A document describing the details of the Honors Program is available on the department website. COSC 498 and 499 do not count as elective courses in completing the major in Computer Science.

111. Introduction to Computer Science I. This course introduces ideas and techniques that are fundamental to computer science. The course emphasizes procedural abstraction, algorithmic methods, and structured design techniques. Students will gain a working knowledge of a block-structured programming language and will use the language to solve a variety of problems illustrating ideas in computer science. A selection of other elementary topics will be presented, for example: the historical development of computers, comparison and evaluation of programming languages, and artificial intelligence. A laboratory section will meet once a week to

*On leave 2015-16.

give students practice with programming constructs. Two class hours and one one-hour laboratory per week.

Restricted to Amherst College students. Limited to 40 students per class (20 per section). Fall and spring semesters. The Department.

112. Introduction to Computer Science II. A continuation of COSC 111. This course will emphasize more complicated problems and their algorithmic solutions. The object-oriented programming paradigm will be discussed in detail, including data abstraction, inheritance and polymorphism. Other topics will include linked lists and trees and the use of finite-state machines in algorithm design. A laboratory section will meet once a week to give students practice with programming constructs. Two class hours and one one-hour laboratory per week.

Requisite: COSC 111 or consent of the instructor. This course is the appropriate starting point for most students with some prior programming experience. Fall and spring semester. Professor Rager.

161. Computer Systems I. This course will provide an introduction to computer systems, stressing how computers work. Beginning with Boolean logic and the design of combinational and sequential circuits, the course will discuss the design of computer hardware components, microprocessing and the interpretation of machine instructions, assembly languages, and basic machine architecture. The course will also introduce operating systems topics, basic memory management, and topics in network communication. Projects will include the design of digital circuits and the simulation of operating system and network processes.

This course has no requisite and no programming experience is required. Fall semester. Professor Kaplan.

201. Data Structures and Algorithms I. This course is the first part of a two-semester sequence examining data structures (ways of organizing data so that it can be used effectively) and algorithms (the methods that can be used to manipulate data). The use of appropriate data structures and algorithms can often dramatically reduce the computational work needed to solve a problem. Topics examined in this course will include proof techniques, run-time analysis, heaps, hash tables, sorting, searching, and divide-and-conquer algorithms. The course will provide advanced programming experience and will emphasize the use of abstraction in program design.

Requisite: COSC 111. Spring semester. Professors L. McGeoch and Glenn.

231. Programming Language Paradigms. The main purpose of a programming language is to provide a natural way to express algorithms and computational structures. The meaning of "natural" here is controversial and has produced several distinct language paradigms; furthermore the languages themselves have shaped our understanding of the nature of computation and of human thought processes. We will explore some of these paradigms and discuss the major ideas underlying language design. Several languages will be introduced to illustrate ideas developed in the course. Topics will include functional programming, declarative programming, and programming for concurrency and distributed computing. Offered in alternate years.

Requisite: COSC 112. Spring semester. Professor Glenn.

241. Artificial Intelligence. An introduction to the ideas and techniques that allow computers to perform intelligently. The course will discuss methods of representing knowledge and methods of solving general problems using heuristic search. It will also discuss the design of algorithms that learn and generalize from experience. Other topics will be chosen to reflect the interests of the class and may include: communicating in English, game playing, probabilistic reasoning, planning, vision

and speech recognition, computers modeled on neurons, and the possibility and implications of the existence of non-human intelligence. Three class meetings per week. Offered in alternate years.

Requisite: COSC 112. Fall semester. Professor Rager.

251. Principles of Database Design. Databases underlie many of the applications with which we interact on a daily basis. They form the foundation behind many websites, telecommunications systems, banking systems, and any applications that need to maintain persistent data. This course will explore the design of modern databases for storing structured data. We will discuss the relational data model and relational algebra. Other key topics will include index data structures, views, transactions, and online analytical processing. The course will also consider the design of NoSQL databases and the implications of the CAP theorem.

Requisite: COSC 112 and COSC 201. Fall semester. Professor Valentine.

261. Computer Systems II. This course will examine the principles and design choices involved in creating the software and hardware systems on which ordinary computer programs rely. It will develop advanced topics in computer processor architecture, cover the design of operating systems and runtime systems, and provide an introduction to programming language compilers. Architectural topics will include pipelines, out-of-order execution, symmetric multithreading, and multi-core cache management. Topics in operating and runtime systems will include virtual memory, file systems, linkers and loaders, virtual machines, memory allocators, and garbage collectors. Projects will involve the implementation of key concepts and structures.

Requisite: COSC 112 and 161. Spring semester. Professor Kaplan.

281. Networks and Cryptography. Computing networks have fundamentally changed the ways in which we use computers. The ubiquity of networks and their broad range of uses have created substantial challenges in the area of computer communication. Not only must data be delivered quickly and reliably from one computer to another, but in many cases that data must also be secure from eavesdroppers. Moreover, the recipient of the information often needs to be sure of the identity of the sender. Encryption can be used to achieve both security and authentication of information. This course will begin with the problem of communicating between two computers, followed by the problem of building generalized networks for an arbitrary number of computers. Networking topics will include layered network structure, signaling methods, error detection and correction, flow control, routing, and protocol design and verification. We will then examine in detail a variety of encryption schemes, how they can be used, and how secure they are. Cryptographic topics will include classical cryptosystems, the data encryption standard, public-key cryptography, key escrow systems, and public policy on encryption. Offered in alternate years.

Requisite: COSC 112 or 201. Omitted 2015-16.

301. Data Structures and Algorithms II. This course continues the exploration of data structures and algorithms that is begun in COSC 201. Topics include balanced search trees, amortized algorithms, graph data structures and algorithms, greedy algorithms, dynamic programming algorithms, NP completeness, and case studies in algorithm design.

Requisite: COSC 112 and 201. Fall semester. Professor Glenn.

321. Computer Graphics. This course will explore the algorithms used to create “realistic” three-dimensional computer images. Major topics will include object representations (polygons, curved surfaces, functional models), rendering algorithms (perspective transformations, hidden-surface removal, reflectance and illumination, shadows, texturing), and implementation techniques (scan conversion, ray tracing, radiosity). Students will create images using Pixar’s Renderman.

Requisite: COSC 112 or 201 or consent of the instructor. Spring semester. Professor Rager.

331. Games. This course examines the theory of games in all forms, including traditional non-cooperative simultaneous-play games and their relevance to economics, psychology, and biology; iterated games; combinatorial games such as chess, checkers, and Go; imperfect information games; and stochastic games. The course also considers data structures and algorithms relevant to games, the computational complexity of games, and the use of techniques from artificial intelligence to compute strategies when it is infeasible to compute the optimal strategy. Students will have an opportunity to develop games that incorporate AI and theory.

Requisites: COSC 112 and 201. Omitted 2015-16.

341. Applied Algorithms. We will look at recent advances in the design and analysis of data structures and algorithms, with an emphasis on real-world applications. Topics to be covered include approximation algorithms and heuristics for NP-hard problems; combinatorial optimization; new analysis techniques; and methods of algorithm engineering and experimental analysis of algorithms. The specific problem domains to be studied will vary from year to year, to reflect the state of the art in algorithm research. Students will read and present research papers and carry out small research projects to evaluate algorithm performance in realistic scenarios.

Requisite: COSC 201. Omitted 2015-16.

352. Big Data. The recent explosion in the volume of data being collected and curated by computer systems is making possible a new understanding of human behavior and other natural phenomena. This dramatic growth is also challenging traditional data storage and manipulation paradigms. In particular, the growth in the collection and storage of so-called “unstructured” data has precipitated the development of new database technologies. Unlike traditional relational data storage, these so-called NoSQL databases are optimized for the storage and analysis of hierarchical or otherwise non-tabular data in what are often distributed layouts. The course will explore this dramatic paradigm shift by examining the inherent limitations of traditional relational databases and how the newer class of databases proposes to address these limitations. Projects will center around experimental comparisons of relational database operations to operations implemented in the Map Reduce paradigm. Offered in alternate years.

Requisites: COSC 112 and 201. Spring semester. Professor Valentine.

371. Compiler Design. An introduction to the principles of the design of compilers, which are translators that convert programs from a source language to a target language. Some compilers take programs written in a general-purpose programming language, such as C, and produce equivalent assembly language programs. Other compilers handle specialized languages. For instance, text processors translate input text into low-level printing commands. This course examines techniques and principles that can be applied to the design of any compiler. Formal language theory (concerning regular sets and context-free grammars) is applied to solve the practical problem of analyzing source programs.

Topics include: lexical analysis, syntactic analysis (parsing), semantic analysis, translation, symbol tables, run-time environments, code generation, optimization, and error handling. Each student will design and implement a compiler for a small language. Offered in alternate years.

Requisite: COSC 112 and 161. Fall semester. Professor L. McGeoch.

390. Special Topics. Independent reading.

Fall and spring semesters.

401. Theoretical Foundations of Computer Science. This course covers basic mathematical concepts that are essential in computer science, and then uses them to teach the theory of formal languages and machine models of languages. The notion of computability will be introduced in order to discuss undecidable problems. The topics covered include: regular, context-free and context-sensitive languages, finite state automata, Turing machines, decidability, and computational complexity. Offered in alternate years.

Requisite: None, although analytical aptitude is essential. Omitted 2015-16.

450. Seminar in Computer Science. The topic changes from year to year. For fall 2014, the topic was “Computational Biology.” This course examines the central computational challenges that have emerged since the publication of the human genome sequence in 2001. The enormous volume of genetic and genomic data collected by biologists has required the development of sophisticated computational techniques to analyze it. This course presents the formulation of these biological data analysis challenges as computational problems. Topics may include: de novo genome sequence assembly, sequence alignment, gene finding and motif discovery, analysis of genome rearrangements, phylogenetic tree reconstruction, and protein folding. The course emphasizes how these problems can be addressed using classical computational problem-solving paradigms, including: greedy techniques, dynamic programming, hidden Markov models, expectation-maximization, and combinatorial algorithms. Assignments will include both problem sets and programming projects.

For spring 2015 the topic was “Digital Text Analysis.” Computers allow scholars to examine texts in ways that would be difficult or impossible without them. This course will examine some of the ways that computers are aiding text analysis. We will study both examples of close reading—in which the computer is used to suggest ways to look at the texts—and distant reading—in which the computer analysis is used to draw conclusions without detailed reading of the texts. The course will discuss both applications of computer techniques and the algorithms used in the techniques. Some of the work will involve the digital collections of the Folger Shakespeare Library, and members of the staff of the library will be involved in the course. The students will do group projects.

Limited to 12 students. Omitted 2015-16.

490. Special Topics. Independent reading.

Fall and spring semesters.

498. Senior Departmental Honors. Open to seniors with consent of the Department.

Fall semester. The Department.

499. Senior Departmental Honors. Open to seniors with consent of the Department.

Spring semester. The Department.

CREATIVE WRITING

Advisory Committee: Writer-in-Residence Hall (Director); Professors Ciepiela, Douglas, Frank‡, and Sofield‡; Visiting Writer Gaige.

The Creative Writing Center offers courses in the writing of fiction, poetry, drama, non-fiction, and translation; in addition we sponsor a reading series, as well as class visits by practicing writers and editors. The work of the Center is interdis-

‡On leave spring semester 2015-16.

plinary in that those who teach creative writing are drawn from various College departments.

The faculty of the Center strongly believes that creative writing should take place in the context of a liberal arts education. We also believe that students benefit from the discipline of writing from experience, real and imagined, and from submitting that writing, in small classes, to the criticism of instructors and other student writers. Because we believe that creative writing is in large part learned through creative reading, all faculty of the Center also teach courses in the reading of literature. We do not offer a major and do not invite students to formulate interdisciplinary majors in creative writing; instead we believe that the most desirable education for a writer is not a heavy concentration of writing courses, but rather a selection of such courses along with many others in literature and other subjects.

The Center does not offer courses independently: all of the courses listed below are located in various departments and count toward the major requirements of those departments. In addition to the courses listed here, students may arrange to take special topics courses with any faculty member willing to do so—including those who do not teach in the Center—and to undertake creative writing honors projects in their major departments.

Generally, pre-registration for creative writing courses is not allowed. Consult the Creative Writing web page (<https://cms.amherst.edu/academiclife/departments/cwc>) for information on admission procedures.

RELATED COURSES

Writing Poetry I. See ENGL 221.

Non-Fiction Writing. See ENGL 225.

Fiction Writing I. See ENGL 226.

Unreliabilities. See ENGL 255.

Writing Poetry II. See ENGL 324.

Imitations. See ENGL 325.

Fiction Writing II. See ENGL 326.

Crafting the Novel. See ENGL 427.

Poetic Translation. See EUST 303.

Playwriting I. See THDA 270.

Playwriting Studio. See THDA 370.

ECONOMICS

Professors Barbezat, Kingston, Reyes‡, Westhoff‡, Woglom, and B. Yarbrough*; Associate Professors Honig (Chair) and Ishii; Assistant Professors Baisa, Rabinovich*, Raymond, Sims, Singh, and Theoharides; Adjunct Professor R. Yarbrough.

Major Program. Economics majors must take a total of nine courses in economics, which include ECON 111/111E, the core theory courses, and at least two upper-level electives numbered 400 to 490. Honors students must take a total of ten courses. All students must successfully complete a comprehensive exam.

*On leave 2015-16.

‡On leave spring semester 2015-16.

In its simplest form, the economics major consists of a total of nine full-semester courses in economics. These courses include:

An Introduction to Economics (111/111E)

Three core theory courses in Microeconomics (300 or 301), Macroeconomics (330 or 331), and Econometrics (360 or 361)

At least five other courses in economics, usually electives numbered 200-290 or 400-490, at least two of which are numbered 400-490

The following sections clarify the details of these requirements.

Declaring an Economics Major. It is recommended that students take several economics courses prior to adding the economics major. Students must attain a grade of B or better in ECON 111/111E or a grade of B– or better in an elective (numbered 200-290) before being allowed to add the economics major. Major declarations should occur by the end of sophomore year, or by the end of junior year at the latest.

Introduction to Economics. The economics major begins with ECON 111/111E, a survey of current economic issues and problems and an introduction to the basic tools essential for all areas of economics. ECON 111/111E is a requisite for all other courses in economics, and for many courses there is no other requisite. After completing ECON 111/111E a student may enroll in a variety of applied courses. Students may be excused from the requirement of taking ECON 111/111E by demonstrating an adequate understanding of basic economic principles. Four specific ways of being excused from the ECON 111/111E requirement are: (1) Attaining a grade of 4 or 5 on both the macroeconomic and microeconomic portion of the Advanced Placement Exam; (2) Passing a placement exam that is given by the department typically at the beginning of each semester; (3) Attaining a grade of 6 or 7 on the higher level International Baccalaureate in Economics; (4) Attaining a grade of A on the A levels.

Electives. We offer many electives, covering a wide variety of topics in economics. The elective courses numbered in the 200s require only Economics 111/111E as a prerequisite, and are most appropriate for students relatively early in their study of economics. The elective courses numbered in the 400s require one or more of the core theory courses as prerequisites. They are appropriate for students a bit further along in their study of economics, primarily (though not exclusively) juniors and seniors.

The Core. All majors must complete the sequence of core theory courses in microeconomics, macroeconomics, and econometrics: ECON 300 or 301, 330 or 331, and 360 or 361. We would like to provide some guidance regarding the core sequence. First, students must attain a grade of B or better in ECON 111/111E or a grade of B– or better in an elective (numbered 200-290) before registering for a core theory course. Entering students who pass out of ECON 111/111E may register for a core course with consent of the instructor. Second, these courses can be taken in any order, but it is recommended that a student take ECON 300/301 or 330/331 before enrolling in ECON 360/361. Third, it is not generally advisable to take more than one of the core theory courses in a given semester. Fourth, students should make every effort to complete the sequence of core theory courses by the end of the Junior year, or at the very latest by the end of the 7th semester (usually the fall semester of senior year). Failure to do so jeopardizes a student's chances of graduating with an economics major. Only in truly exceptional circumstances will exceptions be made to this rule. Fifth, a student who receives a grade of F in a core theory course must retake that core theory course. A student who receives a grade of D in a core theory course may not count that course towards the major and must take ECON 390 (a special topics course focusing on that area of core theory) and receive a grade

of C– or better in that special topics course. Sixth, the core theory courses must be completed at Amherst. In exceptional circumstances, a student may be permitted to substitute a non-Amherst course for one of the core courses. Such exceptions are considered only if a written request is submitted to the Department Chair prior to initiating the other work.

Departmental Honors Program. To be eligible to enter the honors program, a senior (or second-semester junior in an E Class) must have already completed Microeconomic Theory (ECON 300 or 301), Macroeconomic Theory (ECON 330 or 331) and Econometrics (ECON 360 or 361) with an average grade of 11.00 or higher. (For reference, conversion equivalents are A = 13, A– = 12, B+ = 11, B = 10, etc.) No exceptions to this rule will be allowed. Normally, all these core courses must be taken at Amherst (see above re exceptional circumstances). Therefore, a student considering writing a thesis and intending to study abroad should plan their course of study carefully, in consultation with economics faculty. Students who intend to enter the honors program are encouraged to take the advanced core theory courses, to gain some experience doing economic research, and to complete at least one upper-level elective prior to the senior year. Honors students take ECON 498, the Senior Departmental Honors Seminar, in the fall semester, and complete their honors essay under the guidance of an individual advisor in the spring semester, ECON 499. ECON 498 and 499 can both be counted towards the major total course requirement (ten courses for honors students). Successful completion of ECON 498 and 499 will serve to satisfy the comprehensive requirement in economics for honors students.

Comprehensive Exam. A written comprehensive exam is given during the second week of the second semester to economics majors who have completed the core theory courses.

Graduate Study. Students who intend to pursue graduate study in economics are strongly advised to take additional courses in mathematics. Such students should plan on taking Intermediate Calculus and Linear Algebra, at a minimum, and ideally Multivariable Calculus and Introduction to Analysis in addition. (The course numbers are: MATH 121, 272, 211, and 355.)

Courses from Other Institutions. Non-Amherst College courses (including courses taken abroad) may be used as elective courses (excluding the upper-level electives). Such non-Amherst courses must be taught in an economics department and must require at least ECON 111 or equivalent as a prerequisite. The student must receive one full Amherst College course credit for the work. Therefore, if a student were to take five courses abroad, which included two economics courses and for which Amherst College awarded four course credits, the work done abroad would be counted as the equivalent of one elective course in economics. If only one of the five courses were an economics course, the student would not receive any elective credits. Students who transfer to Amherst and wish to receive credit towards the major requirements for previous work must obtain written permission from the Department Chair.

Pass/Fail Courses. ECON 111/111E may be taken on a Pass/Fail basis only by seniors or second semester juniors, and only with the consent of the instructor. Other departmental courses may be taken on a Pass/Fail basis at the discretion of the instructor. Majors may not use the Pass/Fail option in a course used to satisfy a major requirement.

The Economics Student Handbook. All students considering majoring in economics should read the *Economics Student Handbook*, which contains important additional

information about the economics major. The Handbook is available on the department webpage and in the department office.

111. An Introduction to Economics. A study of the central problem of scarcity and of the ways in which the U.S. economic system allocates scarce resources among competing ends and apportions the goods produced among people. Two 80-minute and one 50-minute lecture/discussion per week.

Requisite for all other courses in Economics. Limited to 25 Amherst College students fall semester: Professors Ishii, Kingston, Raymond, Theoharides and Westhoff. Limited to 30 Amherst College students spring semester: Professors Baisa, Ishii, Raymond, Singh and Theoharides.

111E. An Introduction to Economics with Environmental Applications. (Offered as ECON 111E and ENST 230.) A study of the central problem of scarcity and of the ways in which micro and macro economic systems allocate scarce resources among competing ends and apportion goods produced among people. Covers the same material as ECON 111 but with special attention to the relationship between economic activity and environmental problems and to the application of micro and macroeconomic theory tools to analyze environmental issues. A student may not receive credit for both ECON 111 and ECON 111E.

Two 80-minute and one 50-minute lecture/discussion per week. Each section is limited to 25 Amherst College students. Fall semester. Professor Sims.

210. Environmental and Natural Resource Economics. Students in this course will explore society's use of the natural environment as a component of production and consumption. The allocation of exhaustible and renewable resources and the protection of environmental quality from an economic standpoint will be examined. Public policy avenues for controlling natural resource management and the environment will also be explored. Case studies include air pollution and acid rain, depletion of the ozone layer and the greenhouse effect, the solid waste crisis, and deforestation, among others.

Requisite: ECON 111/111E. Limited to 30 students. Spring semester. Professor Sims.

214. Health Economics and Policy. Health care poses many pressing questions: Why do we spend so much on health care? Does this spending actually produce better health? How do health care institutions function? What is the appropriate role of government? How are we to judge the efficiency and equity of health care policy? By applying economic analysis to health, health care, and health care markets, health economics provides insight into these questions. In the first section of this course, we will assess the role of health care in the economy and apply economic models to the production of health and health care. In the second section of the course, we will study the structure of health care markets and the roles of key institutions. In the third section of the course, we will investigate the role of government and use our acquired knowledge to understand and evaluate health care policy and reform. Throughout this analysis, we will pay careful attention to the nature of health care markets, the anatomy of market failures, and the implications for public policy. Empirical results, current issues, and public policies will be discussed throughout the course. In addition to technical problems and economic analyses, students will be asked to write analytical papers and participate actively in the discussion of current economic research and public policy.

Requisite: ECON 111/111E. Recommended: any one of Microeconomics (ECON 300/301), Econometrics (ECON 360/361), or Statistics (MATH 130). Limited to 35 students. Omitted 2015-16. Professor Reyes.

223. Economics of Migration. International migration is a key labor market alternative for many individuals, especially for those from developing countries. This course focuses on the economic underpinnings of the migration decision that culminates in individuals leaving their home country for work abroad. We will begin the course by examining the question of why people migrate. In the second section, we will focus on the effects of migration on migrant-sending developing countries. In the third section, we will examine the impacts of migration on migrant-receiving countries. Through lectures, discussion, debates, and written policy briefs, we will use economics as a toolbox for analyzing the complex issues of migration policy.

Requisite: ECON 111/111E. Limited to 35 students. Fall semester. Professor Theoharides.

225. Industrial Organization. This course examines the determinants of and linkages between market structure, firm conduct, and industrial performance. Some of the questions that will be addressed include: Why do some markets have many sellers while others have only few? How and why do different market structures give rise to different prices and outputs? In what ways can firms behave strategically so as to prevent entry or induce exit of rival firms? Under what circumstances can collusion be successful? Why do firms price discriminate? Why do firms advertise? Does a competitive firm or a monopoly have a greater incentive to innovate? In answering these and other questions, the consequent implications for efficiency and public policy will also be explored.

Requisite: ECON 111/111E. Limited to 50 students. Spring semester. Professor Ishii.

227. International Trade. This course uses microeconomic analysis to examine economic relationships among countries. Issues addressed include why nations trade, the distributional effects of trade, economic growth, factor mobility, and protectionism. Also included are discussions of the special trade-related problems of developing countries and of the history of the international trading system.

Requisite: ECON 111/111E. Limited to 50 students. Omitted 2015-16. Professor B. Yarbrough.

235. Open-Economy Macroeconomics. This course uses macroeconomic analysis to examine economic relationships among countries. Issues addressed include foreign exchange markets, the balance of payments, and the implications of openness for the efficacy of various macroeconomic policies. Also included are discussions of the special macroeconomic problems of developing countries and of the history of the international monetary system. Not open to students who have taken ECON 435.

Requisite: ECON 111/111E. Limited to 50 students. Omitted 2015-16. Professor B. Yarbrough.

237. Financial Globalization, Growth and Crises. This course surveys the recent wave of financial globalization and assesses both its merits and potential risks. In particular, we will examine the most important potential benefit of financial globalization, an increased rate of economic growth that can be a powerful tool in alleviating poverty. We will analyze the theoretical arguments for a growth-enhancing effect of globalization and discuss the empirical evidence. We will then turn to the most important potential drawback: the risk of a devastating financial crisis, particularly in emerging market economies that have only recently opened to international capital movements. Throughout the course we will emphasize the conditions and policies under which financial globalization is likely to be successful. The course will conclude with an analysis of the effect of financial globalization, as well as increased trade openness, on inflation and the conduct of monetary policy.

Requisite: ECON 111/111E. Limited to 50 students. Consent of the instructor required for students who have taken ECON 435. Spring semester. Professor Honig.

245. Development Economics. An introduction to the historical experience and current economic problems of developing countries, and survey of theories of economic growth and development. Topics will include economic growth, health, education, urbanization, corruption, technology, aid, gender and institutions. The course will throw light on market failures in developing countries and show how we can use the tools of economics to understand these problems and to evaluate policy options.

Requisite: ECON 111/111E. Limited to 50 students. Fall semester. Professor Singh.

265. Money and Economic Activity. This course studies the monetary systems that facilitate exchange. Such systems overcame the limitations of barter with commodity monies such as gold, and gradually evolved into financial intermediaries that issue paper notes and bank deposits as money. Intermediaries in markets for insurance, debt, and equity are studied too. Also, the effects of financial markets on aggregate economic activity and the level and term structure of interest rates are studied. Not open to students who have taken ECON 423.

Requisite: ECON 111/111E. Limited to 50 students. Fall semester. Professor Woglom.

271. Economic History of the United States, 1600-1860. The economic development of the United States provides an excellent starting point for an understanding of both this nation's history and its current economic situation. We begin with the colonial period and the creation of the nation and end with the Civil War and the breakdown of the Union. Throughout we provide an economic reading of the events and try to explain the conflicts and resolutions in economic terms.

Requisite: ECON 111/111E. Limited to 35 students. Fall semester. Professor Barbezat.

272. Economic History of the United States, 1865-1965. The economic development of the United States provides an excellent starting point for an understanding of both this nation's history and its current economic situation. We begin with the reconstruction period after the Civil War and end with the Civil Rights Era and the War on Poverty. Throughout we provide an economic reading of the events and try to explain the conflicts and resolutions in economic terms.

Requisite: ECON 111/111E. Limited to 35 students. Spring semester. Professor Barbezat.

275. Consumption and the Pursuit of Happiness. In the Declaration of Independence, the Founders called the "pursuit of happiness" an "inalienable right," yet both psychologists and economists have noted that we do not well understand the determinants of the attainment of happiness or contentment. In this course, we will examine the literature on well-being in both micro- and macroeconomic contexts. We will review the neoclassical model of utility maximization and contrast it to other modes of understanding how and why people make the decisions they do, as they pursue their happiness. On the macroeconomic side, we will attempt to understand what factors (e.g. growth, unemployment, inflation) seem most important for policy-makers to focus on in order to sustain their citizens' well-being. The course will also include opportunities for students to examine their own consumption decisions and assumptions about the attainment of happiness.

Requisite: ECON 111/111E. Not open to students who have taken ECON 425. Limited to 50 students. Omitted 2015-16. Professor Barbezat.

290. Special Topics. Independent Reading Course. Full course.

Fall and spring semesters. The Department.

300. Microeconomics. This course develops the tools of modern microeconomic theory and notes their applications to matters of utility and demand; production functions and cost; pricing of output under perfect competition, monopoly, oligopoly, etc.; pricing of productive services; intertemporal decision-making; the economics of uncertainty; efficiency, equity, general equilibrium; externalities and public goods. A student may not receive credit for both ECON 300 and ECON 301.

Requisite: MATH 111, or equivalent and at least a "B" grade in ECON 111/111E or a "B-" in ECON 200-290, or equivalent. Limited to 50 students. Fall semester: Professor Baisa. Spring semester: Professor Singh.

301. Advanced Microeconomics. This course covers similar material to that covered in ECON 300 but is mathematically more rigorous and moves at a more rapid pace. A student may not receive credit for both ECON 300 and ECON 301.

Requisite: At least a "B" grade in ECON 111/111E or a "B-" grade in ECON 200-290, or equivalent, and MATH 211 or equivalent, or consent of the instructor. Fall semester: Professor Baisa.

330. Macroeconomics. This course develops macroeconomic models of the determinants of economic activity, inflation, unemployment, and economic growth. The models are used to analyze recent monetary and fiscal policy issues in the United States, and also to analyze the controversies separating schools of macroeconomic thought such as the New Keynesians, Monetarists and New Classicals. A student may not receive credit for both ECON 330 and ECON 331.

Requisite: Math 111 or equivalent and at least a "B" grade in ECON 111/111E or a "B-" in ECON 200-290, or equivalent. Limited to 50 students. Fall semester: Professor Honig. Spring semester: Professor Honig.

331. Advanced Macroeconomics. This course covers similar material to that covered in ECON 330 but is mathematically more rigorous and moves at a more rapid pace. A student may not receive credit for both ECON 330 and ECON 331.

Requisite: At least a "B" grade in ECON 111/111E or a "B-" grade in ECON 200-290, or equivalent, and MATH 121 or equivalent, or consent of the instructor. Spring semester: Professor Woglom.

360. Econometrics. A study of the analysis of quantitative data, with special emphasis on the application of statistical methods to economic problems. A student may not receive credit for both ECON 360 and ECON 361.

Requisite: MATH 111, or equivalent and at least a "B" grade in ECON 111/111E or a "B-" in ECON 200-290, or equivalent. Limited to 50 students. Fall semester: Professor Westhoff. Spring semester: Professors Sims and Theoharides.

361. Advanced Econometrics. This course studies the specification, estimation, and testing of econometric models based on the maximum likelihood and method of moments principles. It builds from mathematical statistics and utilizes matrix algebra, the rudiments of which will be introduced in the course. The course will also review applications of econometric models to various areas of micro and macroeconomics. A student may not receive credit for both ECON 360 and ECON 361.

Requisite: At least a "B" grade in ECON 111/111E or a "B-" grade in ECON 200-290, or equivalent, and MATH 211 or equivalent, and STAT 111 (previously MATH 130) or STAT 135 or equivalent. Fall semester: Professor Ishii.

390. Special Topics. A special topics course focused on core economic theory. Intended for students who have, in the past, received a D in a core theory course in

economics and who therefore need to take a special topics course focused on that area of core theory to satisfy the major requirements.

Fall and spring semesters. The Department.

410. Microeconomics of Development. The course aims to study the latest research on topics in development economics. It will focus on both randomized experiments as well as some of the classic microeconomic empirical papers on topics such as health, education, corruption, labor, microfinance and social capital. Students will be required to read and comment on published or working papers every week. Class participation and peer discussions will be incentivized. The final project will involve each student answering a question in development economics employing empirical analysis on micro-level data sets already available.

Requisite: Economics 360/361 or permission of instructor. Limited to 15 students. Fall semester. Professor Singh.

412. Applied Microeconomics Seminar. The field of applied microeconomics (“applied micro”) is a fundamentally outward-looking branch of economics. Applied microeconomists take economic theories and methodologies out into the world and apply them to interesting questions of individual behavior and societal outcomes. This upper-level seminar will start with an overview of the field and its methodologies, followed by foundational material in econometric identification and behavioral economics. We will then address substantive areas such as environmental economics, the fetal origins hypothesis, antisocial behavior, economics of crime, and the economics of gender, race, and inequality. Specific topics will vary from year to year. Most of the course will be devoted to close reading of research papers, including discussion of the relative merits of particular theoretical and empirical methodologies. Students will participate actively in class discussion, make oral presentations, evaluate empirical data, and write analytical papers.

Requisite: ECON 300/301 (Microeconomics) and ECON 360/361 (Econometrics). Limited to 15 students. Omitted 2015-16. Professor Reyes.

416. Evaluating Social Policy. This is an upper-level seminar in social policy which examines a number of social programs in the United States, including Medicaid, the Earned Income Tax Credit, and Temporary Aid to Needy Families. The seminar will introduce you to the operation of these programs and will teach you how to use economic and econometric tools to evaluate them. Most of the course will be devoted to close reading and discussion of research papers, including discussion of the relative merits of various empirical and econometric techniques. Students will be asked to participate actively in class discussion, to make oral presentations, to evaluate empirical data, and to write analytical papers. Throughout the course, we will think broadly about the goals of social policy, always keeping the canonical tradeoff between efficiency and equity at the forefront. We will also consider the practical challenges faced not only by policymakers in designing effective policies but also by scholars in evaluating the effectiveness of those policies.

Requisite: Microeconomics (ECON 300/301) and Econometrics (ECON 360/361). Limited to 15 students. Fall semester. Professor Reyes.

420. Game Theory and Applications. Game theory analyzes situations in which multiple individuals (or firms, political parties, countries) interact in a strategic manner. It has proved useful for explaining cooperation and conflict in a wide variety of strategic situations in economics, political science, and elsewhere. Such situations can include, for example, firms interacting in imperfectly competitive markets, auctions, arms races, political competition for votes, and chess. This course will provide an introduction to the tools and insights of game theory. Though mathematically rigorous, emphasis will be on applications rather than on formal theory.

Requisite: ECON 300 or 301 or consent of the instructor. Limited to 40 students. Fall semester. Professor Kingston.

423. The Economics of Finance. A study of the role of financial markets in the efficient allocation of resources. We look at how financial markets: (1) enable the transfer of resources across time and space; (2) facilitate the reduction and management of risk; and (3) provide information about the future, which is important to public policymakers as well as private firms and individuals. The financial theories studied include: (1) the theory of present discounted values; (2) the capital asset pricing model; (3) the efficient markets hypothesis; and (4) the Black-Scholes model for the pricing of contingent claims.

Requisite: MATH 211 AND ECON 300 or 301; or consent of instructor. Limited to 35 students. Fall semester. Professor Woglom.

425. Microeconomic Foundations of Consumption and Happiness. In the Declaration of Independence, the Founders called the “pursuit of happiness” an “inalienable right,” yet both psychologists and economists have noted that we do not well understand the determinants of the attainment of happiness or contentment. In this course, we will examine the literature on well-being in both micro- and macro-economic contexts. We will review the neoclassical model of utility maximization and contrast it to other modes of understanding how and why people make the decisions they do, as they pursue their happiness. On the macroeconomic side, we will attempt to understand what factors (e.g. growth, unemployment, inflation) seem most important for policy-makers to focus on in order to sustain their citizens’ well-being. The course will also include opportunities for students to examine their own consumption decisions and assumptions about the attainment of happiness.

Requisite: ECON 300 or 301. Not open to students who have taken ECON 275. Limited to 40 students. Omitted 2015-16. Professor Barbezat.

435. Topics in Open-Economy Macroeconomics. A seminar in international macroeconomics, with an emphasis on emerging market economies. We will read and discuss empirical research papers. Topics covered will include financial globalization, banking and currency crises, exchange rate regimes, dollarization, and institutions and governance.

Requisite: ECON 330/331, or ECON 235/237 with permission of the instructor. Limited to 35 students. Fall semester. Professor Honig.

441. Information and Incentives in Macroeconomics. Information frictions are important for a wide variety of questions in macroeconomics and public finance. This course will develop tools from information economics and apply them, primarily to macroeconomic problems. We will study situations in which adverse selection, moral hazard, limited commitment, and strategic behavior create impediments to trade and prevent private markets from achieving efficient results. Applications can include credit constraints, default and collateral, bank runs, labor market contracts, unemployment, time inconsistency, and social insurance.

The approach of the course is rigorous and analytical, focusing both on providing students with very general modeling skills and on applying these skills to specific economic questions. Requirements will include solving analytical problem sets, as well as reading and discussing theoretical research papers. The course is especially suitable for students interested in mathematical modeling in economics and students considering doing research in economics.

Requisite: ECON 300/301, ECON 330/331, and MATH 211 (or MATH 121 with consent of instructor). This course will routinely use multivariable calculus. Limited to 15 students. Omitted 2015-16. Professor Rabinovich.

470. Mechanism Design. Mechanism design uses game theory to design systems, institutions, and mechanisms to achieve desired outcomes. We will study the theory of mechanism design and how it is used to design auctions, tax schemes, and matching mechanisms. The course will approach these issues from a theoretical perspective and also examine real-world applications. Examples will include how Google sells advertising space, how medical students are matched to residencies, and how governments sell bonds. Students will read and discuss current research on these topics and also complete an independent research project related to the course material.

Requisite: ECON 301 or 420, MATH 211. Limited to 18 students. Omitted 2015-16. Professor Baisa.

471. Economic History Seminar. We will begin by examining contemporary growth and development models and then apply them to the sweep of global economic history over the past 300 years. The course is a seminar, so students will be assessed on their close reading and their responses to articles and books assigned in the course. Students will engage directly with economic history issues and will produce an original piece of research by the end of the course.

Requisite: ECON 300 or 301 and 330 or 331. Limited to 15 students. Omitted 2015-16. Professor Barbezat.

473. History of Economic Thought. Many challenges arise from the interaction between human desires and what is available. Economics is the study of these challenges. In this course, we will examine the many ways in which human beings have articulated this interaction and the responses that they have provided. We will examine the intellectual history of how humans have conceived and managed scarcity on personal (microeconomic) and societal (macroeconomic) levels over time all over the globe.

Requisite: ECON 300 or 301 and 330 or 331. Limited to 15 students. Spring semester. Professor Barbezat.

479. Institutions and Governance. All economic activity is embedded in a framework of institutions including both formal laws and contracts, and informal norms and conventions. Institutions constrain individual behavior and thereby affect resource allocation, income distribution, learning, and economic growth. This course introduces recent approaches to the study of institutions in economics and political science. Particular emphasis will be placed on recent applications to economic history and development, and to theories of institutional stability and change.

Requisite: ECON 420 or consent of the instructor. Limited to 15 students. Spring semester. Professor Kingston.

490. Special Topics. Independent Reading Course. Full course.

Admission with consent of the instructor. Fall and spring semesters.

490H. Special Topics. Independent Reading Course. Half course.

Admission with consent of the instructor. Fall and spring semesters.

498. Senior Departmental Honors Seminar. A seminar preparing senior economics majors to undertake independent research for their honors projects. Five or six topics of current interest will be studied.

Requisite: An average grade of 11.00 or higher in ECON 300/301, 330/331, and 360/361. Fall semester. Professor Reyes.

499. Senior Departmental Honors Project. Independent work under the guidance of an advisor assigned by the Department.

Requisite: ECON 498. Spring semester.

ENGLISH

Professors Emeriti O'Connell, Pritchard, and Townsend; Professors Cobham-Sander (Director of Studies, spring semester), Frank‡ (Director of Studies, fall semester), Hastie, Parham, Sanborn (Chair), K. Sánchez-Eppler†, and Sofield‡; Associate Professors Bosman and Brooks; Assistant Professors Christoff, Grobe, Nelson, Rangan‡, and Worsley; Writer-in-Residence Hall; Visiting Writer Gaige; Senior Lecturer Lieber; Visiting Professor Berek; Visiting Assistant Professor Guilford; Mellon-Keiter Fellow and Visiting Assistant Professor Huang; Five College Associate Professor Hillman; Lecturer B. Sánchez-Eppler; Visiting Lecturers Carriere, Johnson, and Thompson.

Major Program. Students majoring in English are encouraged to explore the Department's wide range of offerings in literature, film, culture, and creative writing.

Majoring in English requires the completion of ten courses offered or approved by the Department. The Department's courses are organized into four levels. The courses numbered in the 100s cover a variety of topics, but all center on close reading and frequent writing. The courses in the 200s introduce students to literary, film, and cultural studies, and to creative writing. Each of these courses engages with a particular approach, method, genre, medium, period, or discourse. Open to all, they are intended to provide majors with a foundational understanding of fields of study in English. The courses in the 300s address specific topics in film and cultural studies, individual authors, and literary history, criticism, and theory. This level also includes advanced creative writing. Courses in the 400s emphasize independent inquiry, critical and theoretical issues, and extensive writing. These courses are seminars, limited in enrollment and normally for junior and senior majors. Also in the 400s are senior tutorial courses.

Majors are required to take at least one 100 course, at least three 200 courses, and a 400-level seminar. One of these courses must substantially address material from the period before 1800. While special topics also have 400 numbers, a special topics course cannot count as the 400-level seminar.

In designing their major, all students work closely with their advisor in defining an area of concentration within the range of offerings in English studies. Upon declaring the major, all students must submit to the Department a *statement of concentration* which defines a field of inquiry structured around no fewer than three interrelated English courses. This statement articulates the student's understanding of how the named courses cohere in a field of concentration, along with courses in other disciplines or languages that may be related to the primary focus of the English major. In consultation with the advisor, the statement of concentration is regularly reviewed and it may be revised to accommodate shifts of emphasis in the student's curricular choices. An updated concentration statement must be signed by the advisor and submitted to the Department in order to complete a major in English.

Majors may count towards the ten required courses up to three courses in creative writing. No more than two courses not offered by members of the Department may be counted towards the major, except with the recorded permission of the student's advisor. Because 400-level seminars can lead in the senior year to a thesis project, the Department strongly urges majors to fulfill the seminar requirement during the junior year. The Department will not guarantee admission to a particular 400-level seminar in the second semester of the senior year.

*On leave 2015-16.

†On leave fall semester 2015-16.

‡On leave spring semester 2015-16.

In addition, in the fall of the senior year, majors must pass a comprehensive examination based upon an outside reading list. The current list, along with other information and announcements about the English major, is available on the Department's web page.

Departmental Honors Program. The Department awards Latin honors to seniors who have achieved distinction in course work for the major and who have also demonstrated, in a submitted portfolio of critical or creative work, a capacity to excel in composition. Students qualify for Latin honors only if they have attained a B+ average in courses approved for the major; the degree *summa cum laude* usually presupposes an A average. Students in the English Department write their theses through the senior tutorial.

Senior Tutorial. English majors may apply for admission to the Senior Tutorial (English 498/499), normally during May of their junior year. Preregistration is not allowed. Appropriate tutors are assigned to students whose applications have been approved. The purpose of the Senior Tutorial is to provide an opportunity for independent study to any senior major who is adequately motivated and prepared to undertake such work, whether or not he or she expects to be considered for Latin honors at graduation. Admission to English 498/499 is contingent upon the Department's judgment of the feasibility and value of the student's proposal as well as of his or her preparation and capacity to carry it through to a fruitful conclusion.

At the end of the tutorial, to be considered for senior honors a student must submit to the Department a thesis, which contains normally 50 to 70 pages of writing. The materials included may derive from a variety of sources: from work completed in the Senior Tutorial course(s); from Special Topics (English 490), composition, and creative writing courses; from projects undertaken on the student's own initiative; or from essays composed originally for other courses in the major and substantially revised. The thesis may also be a short film or video, a collection of essays or poems or stories, a play, a mixture of forms, an exploration in education or cultural studies.

Before a student can submit a thesis, it first must be approved by his or her designated tutor. If the portfolio is approved, a committee of faculty examiners is then appointed. Following an interview with the student, the committee conveys its evaluation to the whole Department, which then makes the final recommendation for the level of honors in English.

Graduate Study. Students interested in graduate work in English or related fields should discuss their plans with their advisor and other members of the Department to learn about particular programs, requirements for admission, the availability of fellowships, and prospects for a professional career. Many graduate programs in English or comparative literature require reading competence in several foreign languages; while to some extent these programs permit students to satisfy the requirement concurrently with graduate work, we would encourage those interested in graduate study to broaden their language skills while at Amherst. We would also encourage students to consider writing a thesis, for several reasons: to produce a polished writing sample they can submit with their application; to gain, and demonstrate, experience in sustained independent work; and to get a sense of the areas they might want to pursue in graduate school, some knowledge of which is essential for writing an effective admissions essay.

N.B. The English Department does not grant advanced placement on the basis of College Entrance Examination Board scores.

105. Engaging Literature: Close Reading. Why study literature? In many contexts, including the contexts of most other academic disciplines, one reads in order to extract the gist of a text. By studying literature, we enable ourselves to do much more

than that. Studying literature makes it possible to recover a relationship to language that we all once had, in which words and their interrelationships were new, strange, and rich with possibility. It makes it possible to develop a more acute awareness of the ongoing tension between language as units of meaning (words, phrases, sentences) and language as units of sound (the beat of syllables, the harmonization of one syllable with another). It even makes it possible for us to carry this sense of everything that is uncanny about language—the medium of our relationship to others and to ourselves—into our lives more generally, to recognize that in just about everything that we say, we mean more than we mean to mean. People who study literature are people who are capable of taking away from conversations, no less than from poems, much more than the gist, the summary, the bottom line. By dwelling on texts patiently, by slowing down the process of moving from mystery to certainty, by opening ourselves to the crosscurrents of potential meanings that are present at every moment in just about every sentence, it is possible for us to become more accurate and nuanced readers of just about everything that happens in our lives.

Preference given to first-year students and sophomores. Limited to 15 students. Fall semester. Visiting Professor Berek and Professor Sanborn.

106. Engaging Literature: Craft, Conversation, Community. Literature engages us. It moves us, it delights us, it makes us ask hard questions. How do we engage literature? How do we respond to it in conversation, in writing, in performance, and in our communities? How do we write about literature in a way that effectively engages others?

This class seeks to engage *you* in a process of seeing literature and your own writing process anew. We will engage with authors, in person, in public, and on the page. We will attend literary events and enter into conversations among writers: authors who are influenced and inspired by each other, literary critics who give us illuminating interpretations, and literary historians who open our eyes to contexts heretofore unseen. Students will practice writing about literature in a range of modes from the personal essay to the book review to the academic paper. Frequent writing workshops will be geared toward the process of revising in a collaborative environment. A first course in reading fictional, dramatic, lyric, and non-fiction texts, this course also challenges Amherst College students to think of themselves as writers.

Preference given to first-year students. Limited to 15 students per section. Spring semester. Professors Brooks and Christoff.

111. Having Arguments. (Offered as ENGL 111 and SWAG 111.) Using a variety of texts—novels, essays, short stories—this course will work to develop the reading and writing of difficult prose, paying particular attention to the kinds of evidence and authority, logic and structure that produce strong arguments. The authors we study may include Peter Singer, Aravind Adiga, Willa Cather, Toni Morrison, George Orwell, Charles Johnson, James Baldwin, Alice Munro, William Carlos Williams. This is an intensive writing course. Frequent short papers will be assigned.

Preference given to first-year Amherst College students. Each section limited to 12 students. Fall semester: Professor Barale and Senior Lecturer Lieber. Spring semester: Senior Lecturer Lieber.

112. Realism. (Offered as ENGL 112 and SWAG 106.) This course will examine the phenomenon of “realism” in a variety of artistic media. We will study realism in the visual arts, film, television, and literature with a view towards determining the nature of our interest in the representation of “real life” and the ways in which works of art are or are not an accurate reflection of that life. Among the works we may consider are classic English novels (Defoe, Austen, Dickens), European and North and

South American short fiction (Gogol, Zola, Chekhov, Henry James, Kafka, Borges, Alice Munro), essays and memoirs (Orwell, Frederick Exley, Mary Karr) and films, both documentary and fiction (*Double Indemnity*, *The Battle of Algiers*, *Saving Private Ryan*). Two themes will attract special attention: the representation of women's lives and the representation of war. We will address such questions as the following: Is a photograph always more realistic than a painting? In what way can a story about a man who turns into a bug be considered realistic? How real is virtual reality? The course will conclude with an examination of the phenomenon of reality television.

This is an intensive writing course. Frequent short papers will be assigned. Each section limited to 12 students. Preference given to first-year students and to students who have taken a previous intensive writing course and who wish to continue to work to improve their analytic writing. Fall semester: Senior Lecturer Lieber. Spring semester: Professor Barale and Senior Lecturer Lieber.

115. Novels, Plays, Poems. A first course in reading fictional, dramatic, and lyric texts: stories, a major novel, one or more plays by Shakespeare, poems by Donne, Dickinson, Frost, and others.

Why does any writer—an Amherst College student, Philip Roth, Emily Dickinson, Shakespeare—say what he or she says one way rather than another? And what in the expression itself makes a story, a play, a poem effective, something a reader might care about, be moved or delighted by? We will try to answer these questions by reading primary examples of each genre, including much recent work, with close and sustained attention to details of expressive language. There will be frequent writing exercises.

Each section limited to 15 students. Omitted 2015-16. Visiting Professor Berek, and Professors Bosman, Christoff, and Cobham-Sander, and Grobe.

117. Arthurian Literature. (Offered as ENGL 117 and EUST 117.) [before 1800] Knights, monsters, quests, and true love: these are the things we associate with King Arthur and tales of his court. Why has Arthurian literature proved so enchanting to centuries of poets, novelists, and recently, filmmakers? In this introductory English course, we will read and watch Arthurian legends from Chaucer to Monty Python, examining the ways in which they have been represented in different eras. Beginning with the historical foundations of the King Arthur legend, we will examine how it blossomed and took form in later eras. Our focus will be on close literary and visual analysis of British, American, and French (in translation) versions of these legends. We will also discuss what cultural forces lie behind the popularity of Arthurian legend in certain eras: later medieval England and France; the Victorian era; and twentieth-century England and America. There will be frequent writing assignments and presentations, as well as a final creative project.

Open to first-year students and sophomores. Limited to 15 students. Fall semester. Professor Nelson.

120. Reading, Writing, and Teaching. Students, as part of the work of the course, each week will tutor or lead discussions among a small group of students at Holyoke High School. The readings for the course will be essays, poems, autobiographies, and stories in which education and teaching figure centrally. Among these will be materials that focus directly on Holyoke and on one or another of the ethnic groups which have shaped its history. Students will write weekly and variously: critical essays, journal entries, ethnographies, etc. Readings for the course will include works by Sylvia Ashton-Warner, James Baldwin, Judith Ortiz Cofer, John Dewey, Jonathan Kozol, Herbert Kohl, Sarah Lightfoot, John Stuart Mill, Abraham Rodriguez, Esmeralda Santiago, and Patricia Williams. Two class meetings per week plus an additional workshop hour and a weekly morning teaching assistantship to be scheduled in Holyoke.

Limited to 20 students. Fall semester: Visiting Lecturer Carrere. Spring semester: Lecturer B. Sánchez-Eppler.

125. Representing Illness. With a focus on the skills of close reading and analytical writing, we will look at the ways in which writers imagine illness, how they try to make meaning out of illness, and how they use illness to explore other aspects of experience. This is not a course on the history of illness or the social construction of disease. We will discuss not only what writers say about illness but also how they say it: with what language and in what form they speak the experience of bodily and mental suffering. Readings may include drama by Sophocles, Molière and Margaret Edson; poetry by Donne and Mark Doty; fiction by José Saramago and Mark Haddon; and essays by Susan Sontag, Raphael Campo and Temple Grandin.

Preference given to first-year students. Limited to 15 students. Spring semester. Professor Bosman.

159. Reading Regions, Reading the South. In the United States, as in many countries, we divide ourselves into regions. Differences in language and/or dialect, in history, in customs and politics, are often seen as legitimating regional divisions. The South has always held an especially powerful place in the American imagination, even before the Civil War. Through close encounters with texts and music, we will explore the differences *within* the South, the ways in which particular literary texts have come to be seen not just as representing the South but, in part, constituting its difference, and the complex roles played by race, ethnicity, and class. Among the writers and musicians we will study: Louis Armstrong, Ernest Gaines, Eudora Welty, Flannery O'Connor, Breece D.J. Pancake, William Faulkner, Hank Williams, and the Carter Family.

Limited to 35 students. Omitted 2015-16. Professor Emeritus O'Connell.

180. Film and Writing. (Offered as ENGL 180 and FAMS 110.) A first course in reading films and writing about them. A varied selection of films for study and criticism, partly to illustrate the main elements of film language and partly to pose challenging texts for reading and writing. Frequent short papers. Two class meetings and one screening per week.

Limited to 25 students. Fall semester: Professor Hastie. Spring semester: Visiting Professor Guilford.

213. The Age of Emerson and of Struggle. In the years 1830 to 1860 Emerson dominates. He is known throughout the entire United States, widely read, yet more widely heard, an inspiration to many writers, a curse to a few. Melville and Thoreau are little known for the most part. Until Harriet Beecher Stowe's *Uncle Tom's Cabin*, none of the many women writers achieved comparable stature, though many were popular.

Political and social struggle marked these times: Indian Rights, abolitionism, women's rights, utopian communities, the continuing efforts of black people to become free in the North as well as in the South, and the sectional antagonisms that led to the Civil War. These pervade every form of literature and support the emergence of Indian writers, a substantial number of black writers (most notably Frederick Douglass) and slave narratives, a whole new genre, and more writing by women. For the first time in American history something like the full range of voices in the society could be heard and read.

The readings in the course focus on Emerson, Thoreau, Whitman, Douglass, Apress, and Stowe.

Limited to 40 students. Omitted 2015-16. Professor Emeritus O'Connell.

216. Women Writers of Africa and the African Diaspora. (Offered as BLST 203 [D], ENGL 216 and SWAG 203.) The term "Women Writers" suggests, and perhaps

assumes, a particular category. How useful is this term in describing the writers we tend to include under the frame? And further, how useful are the designations African and African Diaspora? We will begin by critically examining these central questions, and revisit them frequently as we read specific texts and the body of works included in this course. Our readings comprise a range of literary and scholarly works by canonical and more recent female writers from Africa, the Caribbean, and continental America. Framed primarily by Postcolonial Criticism, our explorations will center on how writers treat historical and contemporary issues specifically connected to women's experiences, as well as other issues, such as globalization, modernity, and sexuality. We will consider the continuities and points of departure between writers, periods, and regions, and explore the significance of the writers' stylistic choices. Here our emphasis will be on how writers appropriate vernacular and conventional modes of writing.

Limited to 15 students. Omitted 2015-16.

217. Making Literary Histories I. [before 1800] What is "English Literature," and how does one construct its history? What counts as "England" (especially in relation to Wales, Scotland, and Ireland, and to ancient Greece and Rome)? What is the relationship between histories of literature and political, social, religious and intellectual histories? What is the role of gender in the making of literature, and the making of its histories? These are the kinds of questions we will ask as we read texts from the seventh through the seventeenth centuries, including works such as *Beowulf* and *Sir Gawain and the Green Knight* (in translation) and writers such as Chaucer, Margery Kempe, Sir Philip Sidney, Spenser, Marlowe, Shakespeare, Donne, Jonson, Aemilia Lanyer, Mary Wroth, George Herbert, Marvell, and Milton.

Omitted 2015-16. Visiting Professor Berek.

218. Making Literary Histories II. [before 1800] What is "English Literature," and how does one construct its history? How do we decide what counts as "English," and what counts as "literature"? What is the relationship between histories of literature and political, social, religious, and intellectual histories? What is the role of gender, race and class in the making of literature, and the making of its histories?

These are some of the questions we will ask as we read masterpieces of English literature from the mid-seventeenth through the mid-nineteenth century, alongside works that have not always been thought of as part of the canon, by women, slaves, exiles, political radicals, anonymous, and unpublished writers. Writers we will study include (but are not limited to) John Milton, Aphra Behn, John Dryden, Anne Finch, Alexander Pope, Jonathan Swift, Olaudah Equiano, Samuel Johnson, Phillis Wheatley, William Wordsworth, Jane Austen, and Mary Shelley.

This course is the chronological sequel to "Making Literary Histories I," though it is not necessary (or even necessarily desirable) to take the classes in chronological order.

Limited to 25 students. Fall semester. Professor Worsley.

221. Writing Poetry I. A first workshop in the writing of poetry. Class members will read and discuss each others' work and will study the elements of prosody: the line, stanza forms, meter, free verse, and more. Open to anyone interested in writing poetry and learning about the rudiments of craft. Writing exercises weekly.

Limited enrollment. Please consult the Creative Writing Center website for information on admission to this course.

Fall semester: Professor Sofield. Spring semester: Writer-in-Residence Hall.

225. Non-Fiction Writing. We will study writers' renderings of their own experiences (memoirs) and their analyses of society and its institutions (cultural criticism). Workshop format, with discussion of texts and of students' experiments in

the genre. Students must submit examples of their writing to the English office. Three class hours per week.

Limited to 12 students. Please consult the Creative Writing Center website for information on admission to this course. Omitted 2015-16. Professor Emeritus Townsend.

226. Fiction Writing I. A first course in writing fiction. Emphasis will be on experimentation as well as on developing skill and craft. Workshop (discussion) format.

Limited enrollment. Please consult the Creative Writing Center website for information on admission to this course. Fall semester: Professor Frank and Visiting Writer Gaige. Spring semester: Visiting Lecturer Thompson.

231. Three, Two, One: Reading Small Drama. How small can drama get while remaining “dramatic”? During the first half of the twentieth century, it was not unusual for a stage in America (or anywhere in the English-speaking world) to be filled with dozens of actors. Over the last sixty years, though, the crowds onstage have thinned. Today, three-, two-, and even one-person plays are as common as twenty-person plays once were.

In this course, we will study plays by American, British, Irish, and South African writers—from Eugene O’Neill and Samuel Beckett to Athol Fugard and Sarah Kane—who have found new inspiration within these tight constraints. We will practice a kind of “middle-distance reading.” That is, in addition to paying close attention to the local detail of a play, we will also stand further away from it in order to inquire into its broader structure and premises. How does this stage-world work? What are its rules, its tendencies, its textures? Most importantly, since this is a course on small-casted plays, how are characters created, tested, and distributed within the play? How might theatrical character differ from novelistic character or poetic voice?

Limited to 25 students. Omitted 2015-16. Professor Grobe.

232. Reading Drama. This course explores the unique challenges of experiencing performance through the page. While this course is not intended as a survey of dramatic literature or theater history, students will be introduced to a variety of drama from across the English-language tradition. The organizing theme of the course may change slightly from year to year, but the goal will always be to explore a wide array of theoretical and methodological approaches to drama. Of particular interest will be the relationship of play-reading to other reading practices. What does a play demand of the reader that a novel, a poem, or an essay does not? How must the central elements of storytelling or world-making (character, plot, setting, dialogue, point of view, etc.) change when they are required to appear onstage?

Limited to 30 students. Fall semester. Professor Bosman.

240. Reading Poetry. A first course in the critical reading of selected English-language poets, which gives students exposure to significant poets, poetic styles, and literary and cultural contexts for poetry from across the tradition. Attention will be given to prosody and poetic forms, and to different ways of reading poems.

Limited to 35 students. Fall semester: Professor Sofield. Spring semester: Professors Nelson and Worsley.

242. Long Poems. How do long poems come together—and hold together? Can they maintain a lyric intensity, or do they inevitably give way to the looser energies of narrative or extended meditation? We will read works in many forms—including heroic couplets, ballad stanzas, and free verse—by poets from the eighteenth century to the present, including Alexander Pope, Walt Whitman, Amy Clampitt, James Merrill, and Paul Muldoon.

Fall semester. Writer-in-Residence Hall.

250. Reading the Novel. An introduction to the study of the novel, through the exploration of a variety of critical terms (plot, character, point of view, tone, realism, identification, genre fiction, the book) and methodologies (structuralist, Marxist, feminist, psychoanalytic). We will draw on a selection of novels in English to illustrate and complicate those terms; possible authors include Jane Austen, Mary Shelley, Wilkie Collins, Henry James, Kazuo Ishiguro, Thomas Pynchon, Toni Morrison, John Edgar Wideman, Emma Donoghue, David Foster Wallace, Monique Truong, Jennifer Egan.

Preference given to sophomores. Limited to 35 students. Spring semester. Professors Christoff and Sanborn.

252. The Moral Essay. [before 1800] The moral essay is a genre situated somewhere between literature and philosophy, between stories and sermons. “The essay interests itself in the narration of ideas,” one critic writes, “in their unfolding.” The moral essay is not about morals *per se* but about manners, about the way people live—and die. We will read essays by Montaigne, Bacon, Emerson, and Simone Weil.

Spring semester. Professor Emeritus Townsend.

255. Unreliabilities. This course is concerned with the problem of honesty in subjective expression. We will study both fictional and non-fictional first-person narratives. Some narrators deliberately deceive, and some deceive without intending to. How does an elusive understanding of the self make even an “honest” narrator’s project of telling harder, if not impossible? Readings will include works by Kazuo Ishiguro, Vladimir Nabokov, Joseph Mitchell, Janet Malcolm, Lauren Slater, and Geoff Dyer. Students will be required to produce both critical and creative writing. Creative writing experience preferred. Writing attentive.

Limited to 15 students. Omitted 2015-16. Visiting Writer Gaige.

256. The First Person. The First Person is a creative writing course focusing on the personal essay and memoir. The class will be centered around the writing workshop, in which students closely read and critique one another’s creative works. Extensive weekly reading and weekly written exercises will be required. Our published readings will include works such as Alison Bechdel’s *Fun Home: A Family Tragicomic*, J.R. Ackerley’s *My Father and Myself*, and Karl Ove Knausgaard’s *My Struggle*.

Previous writing experience and previous literature courses are recommended. Limited enrollment. Please consult the Creative Writing Center website for information on admission to this course. Spring semester. Visiting Writer Gaige.

257. Postcolonial Archipelagos. This course works with archipelagos in two ways: as a specific postcolonial geography and as a metaphor for postcolonial relations. Reading texts from the Caribbean, Oceania, Hawaii, New Zealand, and maritime Southeast Asia, the course explores on the one hand how colonialism fragments island societies into languages, races, classes, and national allegiances, and on the other hand, how postcolonial authors explore and recuperate archipelagic identities through literary narratives. While we will read across several genres, we will pay special attention to the short story as a genre of the literary archipelago. We may read works from V. S. Naipaul, Andrew Salkey, Derek Walcott, Monique Roffey, Epeli Hau’ofa, Gary Pak, Kathleen Tyau, Patricia Grace, Keri Hulme, Tash Aw, and K. S. Maniam.

Limited to 35 students. Fall semester. Visiting Professor Huang

271. Reading Popular Culture: Girl Power. (Offered as ENGL 271, BLST 332 [US], FAMS 374, and SWAG 271.) Girl Power is the pop-culture term for what some commentators have also dubbed “postfeminism.” The 1990s saw a dramatic transformation in cultural representations of women’s relationships to their own sense

of power. But did this still rising phenomenon of “women who kick ass” come at a cost? Might such representations signify genuine reassessments of some of the intersections between gender, power, and the individual? Or are they, at best, superficial appropriations of what had otherwise been historically construed as male power? With such questions in mind, this class will teach students to use theoretical and primary texts to research, assess, and critique contemporary popular culture. Each student will also be trained to produce a critical multimedia project. One class meeting per week, which includes a 135-minute seminar and a 60-minute workshop and lab.

Open to first-year students with consent of the instructor. Limited to 30 students. Omitted 2015-16. Professor Parham.

272. A Primer to Children’s Literature. Children’s books are a site of first encounter, a doorway to literacy and literature. This course will offer both a history of book production for child readers in England and the United States and an exploration of what these first books can teach us about the attractions, expectations, and responsibilities of reading.

Limited to 80 students. Spring semester. Professor K. Sánchez-Eppler.

273. When Corn Mother Meets King Corn: Cultural Studies of the Americas. (Offered as AMST 280 and ENGL 273.) In Penobscot author Joseph Nicolar’s 1893 narrative, the Corn Mother proclaims, “I am young in age and I am tender, yet my strength is great and I shall be felt all over the world, because I owe my existence to the beautiful plant of the earth.” In contrast, according to one Iowa farmer, from the 2007 documentary “King Corn,” “We aren’t growing quality. We’re growing crap.” This course aims to unpack depictions like these in order to probe the ways that corn has changed in its significance within the Americas. Taking an interdisciplinary approach, students will be introduced to critical theories and methodologies from American Studies as they study corn’s shifting role, across distinct times and places, as a nourishing provider, cultural transformer, commodity, icon, and symbol.

Beginning with the earliest travels of corn and her stories in the Americas, students will learn about the rich histories, traditions, narratives, and uses of “maize” from indigenous communities and nations, as well as its subsequent proliferation and adaptation throughout the world. In addition to literary and historical sources students will engage with a wide variety of texts (from material culture to popular entertainment, public policy and genetics) in order to deepen their understanding of cultural, political, environmental, and economic changes that have characterized life in the Americas.

Limited to 25 students. Omitted 2015-16. Professors Brooks and Vigil.

274. Native American Literature: Decolonizing Intellectual Traditions. (Offered as ENGL 274 and AMST 274.) In 2013, Amherst College acquired one of the most comprehensive collections of Native American writing in the world—nearly 1,500 books ranging from contemporary fiction and poetry to sermons, political tracts, and tribal histories from the eighteenth and nineteenth centuries. Through this course, we will actively engage the literature of this collection, researching Native American intellectual traditions, regional contexts, political debates, creative adaptation, and movements toward decolonization. Students will have the opportunity to make an original contribution to a digital archive and interact with visiting authors. We will begin with oral traditions and the 1772 sermon published by Mohegan author Samson Occom and end with a novel published in 2014.

Limited to 20 students. Fall semester. Professor Brooks.

275. Foundations of African American Literature. (Offered as ENGL 275 and BLST 232 [US].) The focus of this introduction to the study of African American

literature and culture will be the complex intertextuality at the heart of the African American expressive tradition. Tracing some of the tradition's major formal and thematic concerns means looking for the rhythms and riffs that link different kinds of texts: literature, film, music, and the spoken word. While engaging a range of textual experiences, from learning to read silences in narratives of American slavery through coming to understand Afrofuturism and other developments in black speculative fiction, this course will also expose students to a range of analytic and critical production modes that are important to literary and cultural study in general.

Omitted 2015-16. Professor Parham.

276. Black Feminist Literary Traditions. (Offered as SWAG 208, BLST 345 [US], ENGL 276, and FAMS 379.) Reading the work of black feminist literary theorists and black women writers, we will examine the construction of black female identity in American literature, with a specific focus on how black women writers negotiate race, gender, sexuality, and class in their work. In addition to reading novels, literary criticism, book reviews, and watching documentaries, we will examine the stakes of adaptation and mediation for black female-authored texts. Students will watch and analyze the film and television adaptations of *The Color Purple* (1985), *The Women of Brewster Place* (1989), and *Their Eyes Were Watching God* (2005) as well as examine how Toni Morrison's *The Bluest Eye* (1970) was mediated and interpreted by Oprah Winfrey's book club and daytime talk show. Authors will include Toni Morrison, Zora Neale Hurston, Alice Walker, Gwendolyn Brooks, and Gloria Naylor. Writing Attentive. Expectations include three writing projects, a group presentation, and various in-class assignments.

Limited to 20 students. Priority given to those students who attend the first day of the class. Open to first-year students with consent of the instructor. Spring semester. Professor Henderson.

277. Videogames and the Boundaries of Narrative. (Offered as ENGL 277 and FAMS 333.) In this course we will engage in a comprehensive approach to narrative video gaming—play, interpretation, and design—to explore how video gaming helps us to conceptualize the boundaries between our experiences of the world and our representations thereof. We will ask how play and interactivity change how we think about the work of narrative. What would it mean to think about video games alongside texts focused on similar subjects but in different media? How, for instance, does *Assassin's Creed: Freedom's Cry* change how we understand C.L.R. James, Susan Buck-Morss, Isabel Allende, or others' discussions of the Haitian Revolution? And how do video games help us to reconceptualize the limits of other media forms, particularly around questions of what it means to represent differences in race, gender, physical ability? Finally, how might we more self-consciously capitalize on gaming's potential to transform the work of other fields, for instance education and community development?

In this course, students will play and analyze video games while engaging texts from a variety of other critical and creative disciplines. Assignments for this course will be scaled by experience-level. No experience with video games or familiarity with computer coding is required for this course, as the success of this method will require that students come from a wide variety of skill levels.

Omitted 2015-16. Professor Parham.

278. Digital Africas. (Offered as ENGL 278 and BLST 212 [A].) This course will examine how African writers incorporate digital technologies into their work when they publish traditional print texts, experiment with digital formats, or use the internet to redefine their relationship to local and international audiences. We will reflect on how words and values shift in response to new forms of mediation; on the limits these forms place on the bodies they represent, and on the protections they

occasionally offer. Students will read fictional works in print, serialized narratives on blogs, as well as other literary products that circulate via social media. Students also will be introduced to a selection of digital humanities tools that will assist them in accessing, analyzing and responding to these works. Course materials include print, digital and hybrid publications by Oyono, Farah, Adichie, Cole, Maphoto, and Wainaina, among others.

Limited to 25 students. Fall semester. Professor R. Cobham-Sander.

279. Global Women's Literature. (Offered as SWAG 279, BLST 202, and ENGL 279.) What do we mean by "women's fiction"? How do we understand women's genres in different national contexts? This course examines topics in feminist thought such as marriage, sexuality, desire and the home in novels written by women writers from South Asia, Africa and the Caribbean. We will draw on postcolonial literary theory, essays on transnational feminism and historical studies to situate our analyses of these novels. Texts include South African writer Nadine Gordimer's *My Son's Story*, Indian novelist Kiran Desai's *The Inheritance of Loss*, and Caribbean author Shani Mootoo's *Cereus Blooms at Night*.

Fall semester. Professor Shandilya.

280. Coming to Terms: Cinema. (Offered as ENGL 280 and FAMS 210.) An introduction to cinema studies through consideration of a few critical and descriptive terms, together with a selection of various films (classic and contemporary, foreign and American) for illustration and discussion. The terms for discussion will include, among others: *mise-en-scène*, montage, realism, visual pleasure, and the avant-garde. Two class meetings and one screening per week.

Limited to 35 students. Fall semester. Visiting Professor Guilford.

281. Foundations and Integrations: Film and Media Studies. (Offered as ENGL 281, FAMS 220, and ARHA 272.) "Foundations and Integrations" will be an annual team-taught course between a Critical Studies scholar and moving-image artist. A requirement of the Film and Media Studies major, it will build on critical analysis of moving images and introductory production work to develop an integrated critical and creative practice. Focused in particular around themes and concepts, students will develop ideas in both written and visual form. The theme for spring 2016 will be "The Essay."

Requisites: A foundations course in Critical Studies of Film and Media (such as "Coming to Terms: Cinema") and an introductory film/video production workshop. Not open to first-year students. Limited to 15 students. Spring semester. Professors Hastie and Levine.

282. Knowing Television. (Offered as ENGL 282 and FAMS 215.) For better or worse, U.S. broadcast television is a cultural form that is not commonly associated with knowledge. This course will take what might seem a radical counter-position to such assumptions—looking at the ways television teaches us what it is and even trains us in potential critical practices for investigating it. By considering its formal structure, its textual definitions, and the means through which we see it, we will map out how it is that we come to know television.

Prior coursework in Film and Media Studies is recommended, but not required. Not open to first-year students. Limited to 30 students. Omitted 2015-16. Professor Hastie.

287. Introduction to Super 8 Film and Digital Video. (Offered as FAMS 228 and ENGL 287.) This course will introduce students to basic Super 8 film and digital video techniques. The course will include workshops in shooting for film and video, Super 8 film editing, Final Cut Pro video editing, lighting, stop motion animation, sound recording and mixing. Students will learn to think about and look critically

at the moving and still image. Students will complete three moving image projects, including one Super 8 film, one video project, and one mixed media project. Weekly screenings will introduce students to a wide range of approaches to editing, writing, and directing in experimental, documentary, narrative, and hybrid cinematic forms. Screenings include works by Martha Rosler, Bill Viola, the Yes Men, Jennifer Reeves, Mona Hatoum, Guillermo Gómez-Peña, Dziga Vertov, D.A. Pennebaker, Jean-Pierre Gorin, Cécile Fontaine, and Johanna Vaude.

Admission with consent of the instructor. Please complete the questionnaire at <https://www.amherst.edu/academiclife/departments/film/infostu/forms>. Limited to 13 students. Omitted 2015-16. Five College Professor Hillman.

295. Literature and Psychoanalysis. Why does it seem natural to read ourselves and other people in the same way that we read books? This course will introduce students to both psychoanalytic theory and literary interpretation, asking about their similarities as well as their dissonance. Why do novels of development and case-studies resemble one another? What can the Freudian understanding of the structure of the psyche teach us about the structure of narrative? And what do “illnesses” like hysteria and paranoia have in common with everyday acts of meaning-making and with the way we read literature? Each week pairing a psychoanalytic paper with a short story or novel, we will ask how psychoanalysis alters not only what we see in literary works, but also the way we understand our own acts of interpretation. Topics include the unconscious, dreams, childhood, the uncanny, desire, subjects and objects, and mourning.

Reading will include essays by Freud, Lacan, Winnicott, Melanie Klein, and others; and fiction by Jensen, Melville, Poe, Brontë, James, Flaubert, and Ishiguro.

Preference given to sophomores considering an English major. Limited to 35 students. Fall semester. Professor Christoff.

303. The Literature of Repression and of Resistance. Much of the course focuses on writings by and about those who have resisted some of the many forms of repression. Among them will be American slave narratives, memoirs of the Civil Rights movement, accounts by those imprisoned, and stories of working peoples’ struggles to limit their exploitation. There will be weekly writing.

This is an INSIDE/OUT course. There will be 15 Amherst and Five College students and 15 inside students from the Hampshire County Jail. The course meets at the Jail. To be admitted, outside students must be interviewed the week before fall preregistration (contact boconnell@amherst.edu to schedule).

Admission with consent of the instructor. Limited to 15 students. Omitted 2015-16. Professor Emeritus O’Connell.

304. Narratives of Suffering. “The word ‘suffer,’ ” Nietzsche writes, is something that we “set up . . . at the point at which our ignorance begins, at which we can see no further.” What makes suffering especially mysterious—and especially attractive as an element of story-telling—is that it both escapes secure designation and refuses to be ineffable; it is a Thing, neither fully beyond nor fully within our ken. It provokes a desire to give it shape and a desire to do no more than approach its shapelessness; it occasions humanitarian crises and stands beyond them as an unbudgeable element of existence; it rings like a pure gold coin and like an alarm bell that cannot be shut off. In this course, we will be studying a series of thematically connected but wildly different works that model especially suggestive ways of approaching this phenomenon. Readings will include the *Book of Job*, *King Lear*, Emily Dickinson’s poetry, Owen Chase’s shipwreck narrative, John Hersey’s *Hiroshima*, Samuel Beckett’s *Endgame*, Toni Morrison’s *Beloved*, Art Spiegelman’s *Maus*, and Cormac McCarthy’s *The Road*.

Omitted 2015-16. Professor Sanborn.

306. Modern British and American Poetry, 1900-1950. Readings and discussions centering on the work of Thomas Hardy, W.B. Yeats, T.S. Eliot, Robert Frost, and Wallace Stevens. Some attention also to A.E. Housman, Edward Thomas, Ezra Pound, and William Carlos Williams.

Spring semester. Professor Emeritus Pritchard.

308. Expatriate Poets. Readings of poets who have chosen to live in a culture other than their own, with an emphasis on T.S. Eliot in London, Elizabeth Bishop in Brazil, Thom Gunn in California, and Agha Shahid Ali in New England. Two class meetings per week.

Spring semester. Writer-in-Residence Hall.

314. Sexuality and History in the Contemporary Novel. A study of American and British gay and lesbian novelists, from 1990 to the present, who have written historical novels. We will examine such topics as the kinds of expressive and ideological possibilities the historical novel offers gay and lesbian novelists, the representation of sexuality in narratives that take place before Stonewall, and the way these authors position queer lives in history. Novelists include Sarah Waters, Emma Donoghue, Jeanette Winterson, Leslie Feinberg, Alan Hollinghurst, Colm Tóibín, and Michael Cunningham.

Omitted 2015-16. Professor Frank.

317. Caribbean Poetry: The Anglophone Tradition. (Offered as ENGL 317 and BLST 252 [CLA].) A survey of the work of Anglophone Caribbean poets, alongside readings about the political, cultural and aesthetic traditions that have influenced their work. Readings will include longer cycles of poems by Derek Walcott and Edward Kamau Brathwaite; dialect and neoclassical poetry from the colonial period, as well as more recent poetry by women writers and performance (“dub”) poets.

Omitted 2015-16. Professor Cobham-Sander.

318. Childhood in African and Caribbean Literature. (Offered as ENGL 318 and BLST 362 [A/CLA].) The course will concentrate on Caribbean authors. It explores the process of self-definition in literary works from Africa and the Caribbean that are built around child protagonists. We will examine the authors’ various methods of ordering experience through the choice of literary form and narrative technique, as well as the child/author’s perception of his or her society. French texts will be read in translation.

Open to first-year students with consent of the instructor. Fall semester. Professor Cobham-Sander.

324. Writing Poetry II. A second, advanced workshop for practicing poets. Students will undertake a longer project as well as doing exercises every week exploring technical problems.

Requisite: ENGL 221 or the equivalent. Limited enrollment. Please consult the Creative Writing Center website for information on admission to this course. Omitted 2015-16. Writer-in-Residence Hall.

325. Imitations. A poetry writing course, but with a strong emphasis on reading. Students will closely examine the work of various poets and periods, then attempt to write plausible imitations of their own, all by way of learning about poetry from the inside, as it were.

Limited to 15 students. Please consult the Creative Writing Center website for information on admission to this course. Omitted 2015-16. Writer-in-Residence Hall.

326. Fiction Writing II. An advanced level fiction class. Students will undertake a longer project as well as doing exercises every week exploring technical problems.

Requisite: Completion of a previous course in creative writing. Limited enroll-

ment. Please consult the Creative Writing Center website for information on admission to this course. Spring semester. Visiting Writer Gaige.

332. Chaucer: *The Canterbury Tales*. [before 1800] The course aims to give the student rapid mastery of Chaucer's English and an active appreciation of his poetry. No prior knowledge of Middle English is expected. A knowledge of Modern English grammar and its nomenclature, or a similar knowledge of another language, will be helpful. Short critical papers and frequent declamation in class. The emphasis will be on Chaucer's humor, irony, and his narrative and dramatic gifts. We will read most of the poetic *Tales* and excerpts from the two prose *Tales*. Three class hours per week.

Omitted 2015-16. Professor Nelson.

338. Shakespeare. [before 1800] Readings in the comedies, histories, and tragedies, with attention to their poetic language, dramatic structure, and power in performance. Texts and topics will vary by instructor.

Limited to 50 students. Fall semester: Professor Grobe. Spring semester: Professor Bosman.

339. Early Women Writers. (Offered as ENGL 339 and SWAG 339.) [before 1800] "A woman must have money and a room of her own if she is to write fiction," Virginia Woolf famously said in 1929. What did the landscape of women's writing look like before women were allowed such liberties, and what effects did their social conditions have on their writing? This course focuses on the work of early female writers, from the medieval to the Romantic period—many of whom are still overlooked today.

We will survey a range of writing by women from 1350 to 1850, putting English and American poets into conversation with political agitators, religious mystics and martyrs, the authors of woman-centered periodicals, and novelists. Our readings will include well-known works by Aphra Behn and Jane Austen along with lesser-known and even anonymous women-authored poetry, fiction, and non-fiction. Secondary readings by feminist critics and historians such as Virginia Woolf, Judith Butler, and Toril Moi will frame our discussions. We will ask, how did women writers participate in or drive the invention of new literary forms, such as the periodical and the novel? Does women's writing have specific formal or stylistic characteristics, and are these affected by women's social standing and access to education? What does an English literary history that fully includes women's writing look like, and how does it differ from standard literary histories?

Limited to 25 students. Spring semester. Professors Nelson and Worsley.

341. Great English Writers. [before 1800] A study of six classic writers from the seventeenth and eighteenth centuries: Ben Jonson, Milton, Dryden, Pope, Swift, and Samuel Johnson. Among the readings are: Jonson, poems and *Volpone*; Milton, *Comus*, "Lycidas" and *Paradise Lost*; Dryden, poems and critical prose; Pope, "The Rape of the Lock," *Essay on Man*, *The Dunciad*; Swift, *Tale of a Tub*, *Gulliver's Travels*, poems; Johnson, poems, *Rasselas*, *Prefaces* to Shakespeare and to the Dictionary, passages from Boswell's *Life of Johnson*.

Omitted 2015-16. Professor Emeritus Pritchard.

342. The Rise of the English Novel. [before 1800] Exploring the relations between literary form and socioeconomic change, this course examines the rise of the novel in England in the context of the rise of capitalism. Topics of discussion will include the novels' portrayals of subjectivity, the representation of female experience, the role of servants in the imaginary worlds of novels by ruling-class authors, and the early novel's affinity for and relation to criminality. Novels by Defoe, Richardson, Fielding, Sterne, Burney and Edgeworth.

Omitted 2015-16. Professor Frank.

343. British Romantic Poetry: Nature and the Imagination. Can reading poetry change our understanding of our environment? How might the way we perceive nature be conditioned by the ways in which writers have imagined it? In turn, how might the way we perceive our own imaginations be conditioned by ideas about the natural world? Although “nature” might seem like a universal and unchanging concept, British Romantic writers did much to invent our modern perception of it. This course questions what “nature” might mean, and how it developed alongside changing ideas about the imagination.

We will read the writings of William Wordsworth, Dorothy Wordsworth, Charlotte Smith, Lord Byron, Mary Shelley, Percy Shelley, Keats, and Felicia Hemans alongside seventeenth- and eighteenth-century theories of the imagination by David Hume, Edmund Burke, and Immanuel Kant. We will also make frequent visits to the Mead Art gallery in order to experiment with some of these imaginative theories. Finally, we will debate what impact this history has had on current environmental discourse, contemporary ethics, and the Green movement. Some critics have argued, for instance, that the Romantics’ reverence for nature is more destructive than it might at first seem. Might it be more environmentally responsible to get rid of the Romantic concept of “nature” altogether?

Fall semester. Professor Worsley.

348. Modern British Literature, 1900-1950. Readings in twentieth-century writers such as Henry James, Bernard Shaw, Joseph Conrad, D.H. Lawrence, Wyndham Lewis, Ford Madox Ford, Virginia Woolf, Evelyn Waugh, W.H. Auden, Robert Graves, George Orwell, Ivy Compton-Burnett.

Omitted 2015-16. Professor Emeritus Pritchard.

350. American Origins. (Offered as ENGL 350 and AMST 350.) [before 1800] American Origins is a course in Early American literature and history. It explores when and how this country began. We readily forget that it only became the “United States” in 1789. Before that and from early in the European conquests, it was “the (Spanish, or French, or English, or Dutch) colonies,” or “America” and thus but a part of European settlements in both the Southern and the Northern hemispheres. It was also a place known as “Turtle Island,” with indigenous trade networks that traversed the continent. It was also a foreign land to which countless African people were brought as slaves, men and women who adapted and made this land their own. These simultaneities and complexities frustrate any comprehensive narrative of the period.

This will, then, be an experiment in shaping a transnational Early American literature and history course. Our goal is to expand the geographic and temporal boundaries of the subject using archival, print, and digital sources. We hope to learn multiple ways of reading the “texts” of early America: print books, pamphlets, broadsides, petitions, manuscripts and graphic media—and innovative scholarship. These will give us some access to the many peoples reshaping what was, in fact, a very Old World.

The end goal is for students to design a syllabus that can be used in secondary schools, or for a future course at Amherst.

Open to sophomores, juniors, and seniors, and to first-year students with consent of the instructor. Limited to 36 students. Fall semester. Professor Brooks and Professor Emeritus O’Connell.

353. Readings in English and American Fiction, 1900-1950. Some classic novels from the first half of the twentieth century will be considered with an eye to juxtaposing English and American writers. Henry James, Joseph Conrad, Theodore Dreiser, D.H. Lawrence, Edith Wharton, Ernest Hemingway, Willa Cather, Evelyn Waugh.

Omitted 2015-16. Professor Emeritus Pritchard.

357. The Literature of Immigration. History textbooks in and about the United States routinely characterize the country as “the land of immigrants.” A proud claim, yet antagonism and persecution of newcomers—be they Quakers in New England, pietistic Germans in the eighteenth century, Chinese both early and late, and above all the many who come to labor, meeting the demands of the U.S. economy—mark every period in American history. Among the unwelcome have been the Irish, Slavs, Italians, Hungarians, Filipinos, and Spanish speakers from the Americas. Out of their economic and psychic struggles has come a great deal of important literature: memoirs and novels, poetry and plays. These can lead us to a fuller understanding of American history. It especially can, yet more critically, give some of the rich texture of individual lives. Among the writers we will read are Olaudah Equiano, William Moraley, Charles Eastman, Carlos Bulosan, Fae Myenne Ng, and Aleksandar Hemon.

Open to sophomores, juniors, and seniors, and to first-year students with consent of the instructor. Limited to 40 students. Spring semester. Professor Emeritus O’Connell.

358. Readings in English and American Fiction, 1950-2010. Novels and short fiction, mainly comic, by such writers as Evelyn Waugh, Saul Bellow, Flannery O’Connor, Elizabeth Taylor, Kingsley Amis, John Updike, Philip Roth, Nicholson Baker, Ian McEwan, Jonathan Franzen, Barbara Pym. The effort will be to refine and complicate one’s performance as a critic of these writers and their books.

Fall semester. Professor Pritchard.

363. The Postwar African American Novel. (Offered as ENGL 363 and BLST 334 [US].) In this course, we will trace the history of the African American novel from 1945 to the present. After a brief introduction to the slave narrative, “uplift” fiction, and the literature of the Harlem Renaissance, we will settle into an immersive experience of eight major works: Ralph Ellison’s *Invisible Man*, Gwendolyn Brooks’s *Maud Martha*, James Baldwin’s *Giovanni’s Room*, Toni Morrison’s *Sula*, Octavia Butler’s *Kindred*, Toni Cade Bambara’s *The Salt Eaters*, Colson Whitehead’s *The Intuitionist*, and Edward P. Jones’s *The Known World*. Our highly particularized responses to these works will extend, via discussions, supplementary readings, and written assignments, into explorations of the pasts from which they emerge and the futures toward which they point.

Limited to 35 students. Omitted 2015-16. Professor Sanborn.

369. American Extravaganzas. “I fear chiefly lest my expression may not be *extravagant* enough, may not wander far enough beyond the narrow limit of my daily experience, so as to be adequate to the truth of which I have been convinced,” Thoreau writes in *Walden*. “*Extra vagance!* it depends on how you are yarded.” The aim of this course is to seek in a series of fictional extravaganzas by American authors a better understanding of how we are generally yarded, as readers of stories and novels, and what opens up for us when that yard expands. What does a wildness of invention, an insistent pressure on the confines of literary forms, make it possible for us to feel and know? What aspects of American cultural history are exposed to our view when writers freewheelingly generate, in Melville’s words, “more reality than real life itself can show”? Readings include Poe’s *The Narrative of Arthur Gordon Pym*, Twain’s *The Adventures of Huckleberry Finn*, Nabokov’s *Pale Fire*, the stories of Donald Barthelme and Lydia Davis, Marilynne Robinson’s *Housekeeping*, David Foster Wallace’s *Infinite Jest*, Edward P. Jones’s *The Known World*, and Mat Johnson’s *Pym*.

Limited to 25 students. Fall semester. Professor Sanborn.

373. A Decade Under the Influence: U.S. Film of the 1970s. (Offered as ENGL 373 and FAMS 353.) U.S. film in the 1970s was evident of tremendous aesthetic and eco-

conomic innovation. Rife with but not limited to conspiracy, disaster, love and war, 1970s popular films range from the counter-cultural to the commercial, the independent to the industrial. Thus, while American cinema of the first half of the decade is known as the work of groundbreaking independent “auteurs,” the second half of the decade witnessed an industrial transformation through the emergence of the giant blockbuster hit. With a focus on cultural and historical factors shaping filmmaking and film-going practices and with close attention to film form, this course will explore thematic threads, directors, stars, and genres that emerged and developed during the decade. While the course will largely focus on mainstream film, we will set this work in some relation to other movements of the era: blaxploitation, comic parodies, documentary, and New American Cinema. Two class meetings and one screening per week.

Prior coursework in Film and Media Studies is recommended but not required. Not open to first-year students. Limited to 25 students. Omitted 2015-16. Professor Hastie.

374. Spike Lee’s Joints. (Offered as ENGL 374, BLST 330 [US], and FAMS 358.) In offering extended formal considerations of Spike Lee’s cinematic oeuvre—in particular his uses of light, sound, and color—this course is interested in how shifting through various modes of critical inquiry can enable or broaden different kinds of cultural, political, or historical engagement with a film. This semester we will also pay special attention to the question of what it means to encapsulate a particular cultural moment, particularly vis-à-vis the often differing demands of fictional and non-fictional representation.

Spring semester. Professors Parham and Drabinski.

376. Experimental Narrative Cinema in a Global Context. (Offered as FAMS 350 and ENGL 376). This course will introduce students to a diverse range of experimental approaches to narrative filmmaking. Students will gain skills in filmmaking and criticism through project assignments, readings and analysis of language, performance and visual structure within selected films. Workshops in cinematography, sound recording and editing will be offered. The course will concentrate on filmmakers who are working in a context of multiple languages, hybrid forms and transnational histories. Screenings will include works by Jia Zhangke, Mati Diop, Abderrahmane Sissako, Pedro Costa, Claire Denis, and Nagisa Oshima. Students will complete three film and video projects. Lab fee required. Course meetings include one three hour consecutive meeting per week and one screening time per week.

Recommended prior coursework: ENGL 287/FAMS 228, Introduction to Super 8 Film and Digital Video, or other introductory course in film and video, photography, or painting. Admission with consent of instructor. Please complete the questionnaire at <https://www.amherst.edu/academiclife/departments/film/infostu/forms> and submit to Prof. Hillman. Limited to 13 students. Fall semester. Five College Professor Hillman.

377. The Documentary Impulse. (Offered as ENGL 377 and FAMS 383.) This course focuses on the documentary impulse—that is, the desire for an encounter with the “real”—as a way of understanding the different philosophies and ideologies that have shaped the history and practice of documentary. We will approach canonical studies of the modes of documentary (e.g., expository, observational, poetic, reflexive), placing pressure on concepts whose resonance or antagonism has shaped the notion of documentary, such as spectacle, authenticity, reality, mimesis, art, fiction, and performance. In addition to encountering canonical documentary films and major debates, we will analyze documentary as a complex discourse that has been shaped by multiple media forms (such as photography, television, and new media) and exhibition contexts (the art gallery, the cinema, the smartphone). Assignments

will include group presentations, analytical exercises, and a final research paper. Two class meetings and one screening per week.

Recommended requisite: A prior introductory film course. Not open to first-year students. Limited to 35 students. Fall semester. Professor Rangan.

381. Cinema and Everyday Life. (Offered as ENGL 381 and FAMS 351.) Film theorist Siegfried Kracauer declared that some of the first films showed “life at its least controllable and most unconscious moments, a jumble of transient, forever dissolving patterns accessible only to the camera.” This course will explore the ways contemporary narrative films aesthetically represent everyday life—capturing both its transience and our everyday ruminations. We will further consider the ways we incorporate film into our everyday lives through various modes of viewings (the arthouse, the multiplex, the DVD, the mp3), our means of perception, and in the kinds of souvenirs we keep. We will look at films by Chantal Akerman, Robert Altman, Marleen Gorris, Hirokazu Koreeda, Marziah Makhmalbaf, Terrence Malick, Lynne Ramsay, Tsai Ming-liang, Agnès Varda, Wong Kar-wai, and Andy Warhol. Readings will include work by Roland Barthes, Walter Benjamin, Marlene Dietrich, Sigmund Freud, and various works in film and media studies. Two class meetings and one screening per week.

Not open to first-year students. Limited to 30 students. Fall semester. Professor Hastie.

382. American Avant-Garde Cinema. (Offered as ENGL 382, ARHA 382, and FAMS 381.) This course examines the history of American avant-garde film, paying special attention to the alternative cultural institutions that have facilitated experimental cinema’s emergence and longevity in the U.S. since the 1940s. Through critical readings and weekly film screenings, we will analyze some of the major tendencies that have defined the postwar American avant-garde, including the poetic and amateur filmmakers of the ‘40s and ‘50s, the underground film and political documentary movements of the ‘60s, the structural film and women’s cinema formations of the ‘70s, the turn toward small-gauge and found footage practices in the ‘80s, and more contemporary engagements with hand-made film and expanded cinema. Special emphasis will be given to the broader institutional practices that have surrounded the production and maintenance of avant-garde film culture. Examining critical histories of radical filmmaking collectives, cooperative distribution centers, art film societies, critical journals, and experimental film archives, we will consider how the avant-garde’s interest in creating an alternative cinema necessitated a dramatic reorganization of existing modes of filmic production, distribution, exhibition, reception, and preservation. Screenings of films by Maya Deren, Stan Brakhage, Jonas Mekas, Andy Warhol, Barbara Rubin, *Newsreel*, Michael Snow, Barbara Hammer, Saul Levine, Peggy Ahwesh, Jennifer Reeves, and others will be included. Two class meetings and one screening per week.

Requisite: One 100-level or 200-level FAMS or ENGL course, or consent of the instructor. Limited to 30 students. Fall semester. Visiting Professor Guilford.

388. Screenwriting. (Offered as ENGL 388 and FAMS 240.) A first workshop in narrative screenwriting. Through frequent exercises, readings and screenings we will explore the fundamentals of scene and story shape as they’re practiced in mainstream American commercial filmmaking while taking a broader look at what a screenplay might be outside of that world. We’ll look at two modes of writing that are often at odds with each other: the well-established craft of three-act screenwriting within the Hollywood tradition, on the one hand, and the more elastic possibilities of the audio-visual medium as exemplified by the so-called “art film,” on the other. One three-hour class meeting per week.

Open to sophomores, juniors, and seniors. Preference will be given to English

and FAMS majors. Admission with consent of the instructor. Limited to 12 students. Please complete the questionnaire at <https://www.amherst.edu/academiclife/departments/film/infostu/forms>. Fall semester. Visiting Lecturer Johnson.

395. Literature and the Nonhuman World. Like every other aspect of human culture, literature interacts with biology—with, in Elizabeth Grosz's words, "a system of (physical, chemical, organic) differences that engenders historical, social, cultural, and sexual differences." The aim of this course is to make that fact as intellectually fruitful as possible. What happens to our understanding of literature if we think of it as an expression of life? What happens, that is, if we think of literature as one of the countless things that emerges from a non-personal, non-teleological process of evolution? And what happens if we think of individual works of literature as potential ways of getting closer, conceptually and sensually, to life, to the difference-making process within which we all find ourselves? Critical readings will include selections from Grosz's *Becoming Undone* and Timothy Morton's *The Ecological Thought*; literary readings will include Shakespeare's *A Midsummer Night's Dream*, Thoreau's *Walden*, James Welch's *Winter in the Blood*, Marilynne Robinson's *Housekeeping*, and Edward P. Jones's *The Known World*. A background in the natural sciences is welcome but not necessary.

Spring semester. Professor Sanborn.

397. Editors and Authors. In 1980, on the eve of publication of his second short story collection, Raymond Carver wrote to his editor Gordon Lish and begged him to stop the presses. Carver felt Lish had edited the stories so dramatically the author could no longer claim them as his own. Yet this collection is an American masterpiece. What can we learn about the art and practice of editing from this relationship? How does one read and think like an editor? In addition to reading editor-author correspondence and the "before" and "after" versions of landmark literary works, including *The Great Gatsby*, students will read and analyze trail-blazing literary magazines, defunct and contemporary, that have shaped literary landscapes and authors' careers. Submissions to *The Common*, the Amherst College-based print and online literary magazine, will provide some of the course materials and opportunities for hands-on editing work.

Requisite: One English course at the 200 level or higher required. Limited to 15 students. Omitted 2015-16. Visiting Lecturer Acker.

412. Medieval Manuscripts. (Offered as ENGL 412 and EUST 412.) [before 1800] This course introduces students to the hands-on study of medieval manuscripts. Students will examine materials in the Frost Library archives, as well as print and digital facsimiles of medieval manuscripts, to learn about how medieval literature was copied and read in its own time. Students will learn the skills of paleography (reading old handwriting) and codicology (analyzing the materials and assembly of old books) in order to conduct original research on these materials. They will also learn about medieval and early modern book culture. The course includes a field trip to the Rare Books library at Harvard University.

Open to juniors and seniors. Limited to 12 students. Fall semester. Professor Nelson.

427. Crafting the Novel. This is an advanced writing course for students seeking to move their fiction writing into longer forms. Students will be expected to complete at least 60 pages of new writing, comprised of three different "approaches" to novel writing. Readings will be extensive, including published novels, the work of peers, and essays on theory and craft. One class meeting per week.

Requisite: ENGL 226. Recommended requisite: ENGL 326. Open to juniors and

seniors. Limited enrollment. Please consult the Creative Writing Center website for information on admission to this course. Omitted 2015-16. Visiting Writer Gaige.

431. Transnational Shakespeares. [before 1800] By studying selected Shakespeare plays and their afterlives in literature and performance, we will explore the fate of culture over centuries of global mobility. What qualities of Shakespeare's works render them peculiarly adaptable to a world of intercultural conflict, borrowing and fusion? And what light does the translation and adaptation of Shakespeare shed on the dialectic of cultural persistence and change? Our examples may include European literature and theater; American silent film and musicals; post-colonial appropriations in India, Africa and Latin America; and versions in the drama, opera and cinema of China and Japan. The course includes an independent research project on a chosen case study.

Requisite: ENGL 338 (Shakespeare). Open to juniors and seniors. Limited to 15 students. Fall semester. Professor Bosman.

433. Renaissance Drama and Media History. [before 1800] Shaped at the convergence of new technologies of print and performance, the plays of Shakespeare and his contemporaries marked a key moment in the history of media. Ever since then, the plays have been on the edge of media change, including the rise of cinema, television, multimedia theatre, digital texts and archives, and interactive pedagogies. This course surveys a range of drama and spectacle that originated in early modern England and survives today in media the Renaissance could not have imagined. We will attend closely to the changing relation between literary forms and material formats, asking how art and technology have developed and disrupted each other at the points of production and reception alike.

Open to juniors and seniors. Limited to 15 students. Omitted 2015-16. Professor Bosman.

435. The Play of Ideas. We don't just think, speak, or write our ideas; we perform them, too. Think TED Talks. Think political movements. Think 400-level seminars in English.

In this course, you will read plays driven by their arguments and arguments that look an awful lot like plays. As the semester wears on, you will begin to research your own angle on the theme of ideas performed. Your final project will be a mock prospectus, in which you will imagine this "angle" of yours turning into a thesis project—creative, critical, or a mixture of the two.

Previous experience with drama or performance is helpful, but hardly required. The reading load is heavy and expectations for classroom engagement are high. Would you turn up to a performance not knowing your lines? I didn't think so. See you there.

Open to juniors and seniors. Limited to 15 students. Spring semester. Professor Grobe.

438. Solitude and the Self in British Romanticism. Are we most ourselves when we are alone? Is creativity made more possible by solitude? Why do artists and writers tend to be seen as more solitary than other kinds of people?

In this course, we will study shifting ideas about the relationship between the self, solitude, and creativity in the works of William Wordsworth, Jean-Jacques Rousseau, Charlotte Smith, Samuel Taylor Coleridge, Felicia Hemans, John Keats, Percy Bysshe Shelley, Mary Shelley, Lord Byron, and Mary Wollstonecraft. Our main focus will be on Romantic poetry, but we will also pay close attention to texts about solitude that the Romantics themselves read, such as Shakespeare's *Hamlet* and *The Tempest*, Milton's *Paradise Lost*, Defoe's *Robinson Crusoe*, and eighteenth-century "graveyard poetry," in order to question more rigorously how ideas about

solitude changed across time. How do factors such as gender, race, national origin, and class have a bearing upon the way that solitude is represented? The course includes an independent research project, in which students are asked to find a memoir, philosophical work, novel, periodical, or piece of travel writing from 1700-1830, in which solitude is a central concept, in order to ask how the development of different genres and modes of autobiographical writing affected ideas about solitude.

Open to juniors and seniors. Limited to 15 students. Omitted 2015-16. Professor Worsley.

439. Poetry 1914-2014: The American Century. A seminar—intensive reading, in-class presentations, a long paper at the end—in which the work of six major poets will be studied: Robert Frost, Wallace Stevens, T.S. Eliot, Elizabeth Bishop, Richard Wilbur, and Anthony Hecht. Attention will be given to the poets' own critical writing, in letters, interviews, reviews, and essays, as well as to the critical literature devoted to them.

Open to sophomores, juniors, and seniors, with preference given to junior English majors who have not taken a 400-level English course. Although this is an English Department seminar, students not majoring in English will be welcomed. Limited to 15 students. Omitted 2015-16. Professor Sofield and Simpson Lecturer Wilbur.

441. Medieval and Renaissance Lyric. (Offered as ENGL 441 and EUST 374.) [before 1800] In this course, we read a selection of English and other European lyrics (in translation) from the twelfth through the seventeenth centuries. An exciting, fertile era in poetic innovation, these centuries see the dawn of the first romantic love poetry in these languages, the invention of new forms like the sonnet, and the invention of the lyric "anthology." Reading the lyrics of the French troubadour poets, Chaucer, Petrarch, Wyatt, Donne, Shakespeare, and the many brilliant anonymous poets of medieval England, we will examine both the text and contexts of these short poems. Close readings will be put in dialogue with cultural contexts (such as the volatile court of Henry VIII, in which Thomas Wyatt wrote), and the material contexts of the lyrics (the medieval and early modern manuscripts and books in which they first appeared). We will further think about how the term "lyric" emerges as a privileged poetic category, by reading contemporary "defenses" of poetry and thinking about why the word "lyric" only appears in the sixteenth century. Does the "lyric" poem change once it is defined? How do later works speak to the earlier tradition?

Open to juniors and seniors. Limited to 15 students. Omitted 2015-16. Professor Nelson.

445. Spenser and Milton: Poetry Inventing a Nation. [before 1800] Adapting legends of King Arthur, and with inventiveness that in our own time might have turned to science fiction, Edmund Spenser creates the first English epic poem. *The Fairy Queen* (1590) engages romantic love, gender roles, religious controversy, and Elizabethan politics. Modeling himself on classical predecessors, Spenser through his career shapes the idea of a national poet. John Milton, possessed by Jerusalem, Greece, and Rome and committed to the English revolution, follows Spenser in creating himself as bard of a redeemed nation in the greatest of English long poems, *Paradise Lost* (1667). Canonized yet occasionally reviled, both poets are the subject of critical controversies raising questions about the nature of poetry and its relationship to its own time and ours.

Open to juniors and seniors. Limited to 15 students. Omitted 2015-16. Visiting Professor Berek.

447. Wordsworth and Keats. Readings of the poetry and prose (in Keats' case, letters) of these two major Romantic figures. Attention will be paid to the biographical, political, and social implications of their writings.

Open to juniors and seniors. Limited to 15 students. Omitted 2015-16. Professor Emeritus Townsend.

448. Poetry 1945-2014. A seminar—intensive reading, in-class presentations, a long paper at the end—in which the work of six or seven British and American post-World War II poets will be studied. The poets will be drawn from this group: W.H. Auden, Elizabeth Bishop, Robert Lowell, Amy Clampitt, Richard Wilbur, Philip Larkin, Anthony Hecht, David Ferry, Donald Justice, John Ashbery, Geoffrey Hill, Louise Glück, and Don Paterson. Attention will be given to the poets' own critical writing as well as to the critical literature devoted to them.

Open to sophomores, juniors, and seniors, with preference to junior English majors who have not taken a 400-level English course. Although an English Department seminar, students not majoring in English are welcome. Limited to 15 students. Omitted 2015-16. Professor Sofield.

454. Toomer, Faulkner, and Morrison. (Offered as ENGL 454 and BLST 442.) William Faulkner and Toni Morrison are generally understood as two of the most important writers of the twentieth century. In a country that works hard to live without a racial past, both authors have brought deep articulation to what it means to experience that which is often otherwise ignored and regardless unspoken. This semester we will explore several key novels from each author's oeuvre, looking for where their texts converge and diverge. We will also spend time with Jean Toomer—a modernist writer critical to understanding what might be at stake in Faulkner and Morrison's writerly manipulations of time, space, place, and memory—and with several philosophical texts that will help us to conceptualize what it means to "know" something like race or to "understand" history.

Open to juniors and seniors. Limited to 15 students. Omitted 2015-16. Professor Parham.

456. Ghosts in Shells? Virtuality and Embodiment from Passing to the Post-human. (Offered as ENGL 456, BLST 441 [US], and FAMS 451.) This class begins with narratives about individuals who pass—that is, who come to be recognized as someone different from whom they were sexually or racially "born as." Such stories suggest that one's identity depends minimally on the body into which one is born, and is more attached to the supplementation and presentation of that body in support of whichever cultural story the body is desired to tell. Drawing on familiar liberal humanist claims, which centralize human identity in the mind, these narratives also respond to the growing sophistication of human experience with virtual worlds—from acts of reading to immersions in computer simulation. But what kinds of tensions emerge when bodies nonetheless signify beyond an individual's self-imagination? As technology expands the possibilities of the virtual, for instance surrogacy, cloning, and cybernetics, what pressures are brought to bear on the physical human body and its processes to signify authentic humanness? Rather than ask whether identity is natural or cultural, our discussions will project these questions into a not-so-distant future: What would it mean to take "human" as only one identity, as a category amongst many others, each also acknowledged as equally subject to the same social and biological matrices of desire, creation, and recognition? We will approach these questions through works of literature, philosophy, media history, and contemporary science writing.

Open to juniors and seniors. Limited to 15 students. Fall semester. Professor Parham.

457. Exploring Ralph Ellison's *Invisible Man*. (Offered as BLST 432 [US] and ENGL 457.) Ralph Waldo Ellison wrote *Invisible Man* to confirm the existence of the universal in the particulars of the black American experience. The same can be said of the larger aim of this course. It will provide students with the opportunity to explore the broadest themes of Black Studies through the careful reading of a particular text. Due to its broad range of influence and reference, *Invisible Man* is one of the most appropriate books in the black tradition for this kind of attention. The course will proceed through a series of comparisons with works that influenced the literary style and the philosophical content of the novel. The first part of the course will focus on comparisons to world literature. Readings will include James Joyce, *Portrait of the Artist as a Young Man*; Sigmund Freud, *Totem and Taboo*; and H.G. Wells, *The Invisible Man*. The second part of the course will focus on comparisons to American literature. The readings in this part of the course will include Herman Melville, *The Confidence Man*; William Faulkner, "The Bear"; and some of Emerson's essays. The last part of the course will focus on comparisons with books in the black tradition. Some of the readings in this part of the course will include W.E.B. Du Bois, *Souls of Black Folk* and Booker T. Washington, *Up From Slavery*. Requires 20-25 page research paper.

Limited to 15 students. Open to juniors and seniors. Preference given to Black Studies majors. Fall semester. Professor Ferguson.

458. Indigenous American Epics. (Offered as ENGL 458 and AMST 358.) [before 1800] This course will delve deeply into the literature and history of "Turtle Island," or North America. The Quiché Maya *Popol Vuh* (Council Book), the Iroquois Great Law, and the Wabanaki creation cycle are rooted in longstanding, complex oral narratives of emergence and transformation, which were recorded by Native authors and scribes. We will close read these epics (in English) as works of "ancient American" literature, as narratives of tribal history, and as living constitutions of tribal governance. We will study the tribally and regionally-specific contexts of these epic narratives as well as the "intellectual trade routes" that link them together. The course will conclude with an epic narrative of more recent colonial history, composed by the nineteenth-century Pequot author William Apess, born in the Connecticut River valley. Following an interdisciplinary American studies approach, our reading will be enriched by guest speakers and artistic media.

Open to juniors and seniors. Limited to 15 students. Spring semester. Professor Brooks.

462. Film and Video Curation. (Offered as ENGL 462, FAMS 462, and ARHA 462.) In recent years, curating has taken on an increasingly central role in the production of contemporary media cultures. As the practice of selecting, organizing, and presenting cultural artifacts for public exhibition, curating often determines the sorts of media forms audiences have access to and the frameworks through which those media forms are interpreted. Curating requires a facility with a wide variety of skills, from historical research to critical analysis, communication, administration, and creative thinking. Yet it also entails an attentiveness to the complex socio-political issues that subtend all approaches to cultural representation.

This course introduces students to the history, theory, and practice of film and video curation, paying special attention to the curation of experimental media. Students will learn about curating in both theoretical and practical ways, analyzing a variety of conceptual issues and debates that have emerged from historical and contemporary approaches to experimental film and video exhibition, while also embarking on creative assignments designed to allow them to begin developing their own curatorial perspectives. Through weekly screenings, readings, and discussion seminars, as well as visits to off-campus arts venues and cultural institutions, we

will examine the different registers of film and video exhibitions that are regularly shaped by curators (program, sequence, exhibition space, text, and formats, etc.), as well as the broader social and political stakes of media curation. Two class meetings and one screening per week.

Requisite: At least one foundational course in FAMS or ARHA. Open to juniors and seniors. Limited to 12 students. Spring semester. Visiting Professor Guilford.

471. Corporeal States: Body, Nation, Text in Modern African Literature. (Offered as ENGL 471, BLST 412 [A], and SWAG 471.) How do literary texts transmute human bodies into subjects—gendered subjects, colonial subjects, disabled subjects, terrorists, cultural icons, cyborgs? And what happens when we use ideas about the body to represent the body politic? In this course we will examine how modern African writers utilize a variety of genres, including ethnographic writing, Kung Fu movies, pornography, traditional epic, and graffiti, to challenge our notions of what counts as a body, as a nation, or as a text. Alongside novels by established writers, we will consider recent books and digital creations by Chimamanda Adichie, Chris Abani, Teju Cole, Zakes Mda, Werewere Liking, and Taiye Selasi.

Open to juniors and seniors. Limited to 15 students. Omitted 2015-16. Professor Cobham-Sander.

474. Panama Silver, Asian Gold: Reimagining Diasporas, Archives, and the Humanities. (Offered as ENGL 474 and BLST 452 [CLA].) This digital humanities seminar examines how the concurrent migrations of Chinese and Indian indentured laborers to the Caribbean and Afro-Caribbean workers to and from the Panama Canal, at the turn of the twentieth century, contributed to the emergence of Modern Caribbean Literature. Students will explore the digital, print, and audio-visual archives related to these migrations, now stored in the Digital Library of the Caribbean (dLOC), to enrich their reading of Caribbean literature. Librarians at Amherst, as well as scholars, librarians, and students at three other American and Caribbean universities, will partner with us in the course. We will hold some class discussions online and collaborate via social media on some of the course assignments. Authors whose works we will read include Victor Chang, Staceyann Chin, Maryse Condé, H.G. de Lisser, Ramabai Espinet, Ismith Khan, Claude McKay, V.S. Naipaul and Eric Walrond.

A previous course in English, History, or Black Studies is recommended. Open to juniors and seniors. Limited to 12 students. Spring semester. Professor Cobham-Sander.

475. Serial Fictions: The Victorian Novel and Contemporary Television. (Offered as ENGL 475 and FAMS 475.) This course examines the similarities in form and content between the Victorian novel and the modern television series. While contemporary TV and fiction from over a century ago might seem like a surprising pairing, the two forms have a great deal in common. Indeed, serial television finds its foundation in nineteenth-century publication practices: the Victorian novels we now read as massive single-volume books were originally published in small weekly or monthly parts. Focusing on case studies in which we place a Victorian novel and a television series side by side, this course interrogates questions of genre, form, medium, and the dubious division of popular entertainment and high art. Through experiments with our own reading, writing, and viewing habits, we will ask how the serial forms of the Victorian novel and TV illuminate each other, what habits of consumption they promote, and what they have to teach us about seriality itself.

Open to juniors and seniors. Limited to 16 students. Omitted 2015-16. Professors Christoff and Hastie.

477. The Confession: Theory and Practice. (Offered as ENGL 477 and FAMS 455.) Confession is arguably central to expressions of postmodern selfhood in TV talk

shows, YouTube videos, tweets, and Facebook updates. It also informs the evidentiary logic of our civil apparatuses (legal, medical, humanitarian) and infuses the fabric of our diplomatic, familial, and intimate relations. Indeed, we might say that the confession is the preeminent practice through which we understand the “truth” of our selves. This course investigates the many meanings and itineraries of the confession. We will focus on the various institutional sites that have shaped confessional regimes of truth (such as the church, the school, the clinic, the prison, the courtroom), as well as the role of media forms (from autobiographical video to cinematic melodrama and reality television) in consolidating and challenging these regimes. Readings and assignments emphasize a twinned engagement with media and cultural theory. Topics include: narratives on coming-out, truth and reconciliation, hysteria, torture, the female orgasm, insanity defenses, and racial passing. One two hour-and-forty-minute class meeting and one screening per week.

Requisite: At least one foundational course in FAMS or equivalent introductory film course, plus any one course in cultural studies/literary theory/gender studies/race and ethnicity studies. Open to juniors and seniors. Limited to 18 students. Fall semester. Professor Rangan.

489. Paris and the Banlieues: The City and Cinematography in French and Francophone Cinema. (Offered as FAMS 489 and ENGL 489.) This course in film production and film history will address changing cinematic representations of the architecture and urban space of Paris and the surrounding suburbs. The course will include workshops in cinematography, lighting, editing, and sound recording. We will consider shifting representations of the city and the body of the performer in the films of Feuillade, Vigo, Rivette, Prévert, Cantet, Denis, Kechiche, and Volta. We will analyze performances of identities, emphasizing the body as the primary site of a daily negotiation of language and culture. Students will be encouraged to question how performative languages of movement, architecture, and speech function as aesthetic systems that reflect the ways in which the body is coded. The course will include a study of articles from *Présence Africaine*, *Trafic*, *Cahiers du Cinéma*, and *Bref*, as well as works by Petrine Archer-Straw, Carrie Tarr, Raphaël Bassan, and Nicole Brenez. Students will complete two film or video projects. One three-hour class meeting and one film screening per week.

Recommended prior coursework: ENGL 287/FAMS 228, Introduction to Super 8 Film and Digital Video, or other introductory course in film and video, photography, or painting. Preference given to FAMS majors. Admission with consent of the instructor. Limited to 12 students. **Please complete the questionnaire at https://www.amherst.edu/academiclife/departments/english/major/course_applications.** Omitted 2015-16. Five College Professor Hillman.

490. Special Topics. Independent Reading Courses.

Fall and spring semester. The Department.

491. The Creole Imagination. (Offered as ENGL 491 and BLST 461 [CLA].) What would it mean to write in the language in which we dream? A language that we can hear, but cannot (yet) see? Is it possible to conceive a language outside the socio-symbolic order? And can one language subvert the codes and values of another? Questions like these have animated the creolité/nation language debate among Caribbean intellectuals since the mid-1970s, producing some of the most significant francophone and anglophone writing of the twentieth century. This course reads across philosophy, cultural theory, politics, and literature in order to consider the claims such works make for the Creole imagination. We will engage the theoretical and creative work of Édouard Glissant, Maryse Condé, Wilson Harris, Derek Walcott, Kamau Brathwaite, Patrick Chamoiseau, Jamaica Kincaid, and Edwidge Danticat. We also will consider how these writers transform some of the funda-

mental ideas of psychoanalysis, poststructuralism, and critical historiography. At stake in our readings will be the various aesthetic and political aspects of post-colonial struggle—how to think outside the colonial architecture of language; how to contest and subvert what remains from history’s violence; and how to evaluate the claims to authenticity of creolized New World cultural forms.

Open to juniors and seniors. Limited to 20 students. Omitted 2015-16. Professors Cobham-Sander and Drabinski.

496. Literary and Critical Theory. This course introduces students to the basic concepts and methods of literary and critical theory, a body of work that explores and critiques modern assumptions about truth, culture, power, language, representation, subject-formation, and identity. Surveying a wide range of authors and approaches (postcolonial, gender studies and queer theory, critical race theory, psychoanalytic, etc.), we will also draw on the expertise of our own faculty, bringing in weekly guest speakers to help explain particular methodologies and to tell us about how they engage with theory in their own scholarship. In this upper-level seminar, students will grapple with complex theoretical texts, consider the place of theory in literary studies and in film, media, and cultural studies as well, and begin to imagine ways of putting theoretical ideas to work for themselves.

Open to juniors and seniors. Limited to 18 students. Fall semester. Professor Christoff.

498. Senior Tutorial. Open to senior English majors who wish to pursue a self-defined project in reading and writing. Students intending to elect this course must submit to the Department a five-page description and rationale for the proposed independent study. Those who propose projects in fiction, verse, playwriting, or autobiography must submit a substantial sample of work in the appropriate mode; students wishing to undertake critical projects must include a tentative bibliography with their proposal.

Preregistration is not allowed. Admission with consent of the instructor. Fall semester.

498D. Senior Tutorial. A double course. This form of the regular course in independent work for seniors will be approved only in exceptional circumstances.

Fall semester.

499. Senior Tutorial. Students intending to continue independent work begun in ENGL 498 are required to submit a five-page prospectus describing in detail the shape of the intended project along with a substantial writing sample from the work completed in English 498. Students beginning a new project who wish to apply for English 499 must submit a five-page description and rationale for the proposed independent study. Those who propose projects in fiction, verse, playwriting, or autobiography must submit a substantial sample of work in the appropriate mode; students wishing to undertake critical projects must include a tentative bibliography with their proposal.

Preregistration is not allowed. Admission with consent of the instructor. Spring semester.

RELATED COURSE

Female Gothic. See BRUS 310.

ENVIRONMENTAL STUDIES

Professors Clotfelter†, López, Martini, Moore, and Temeles (Chair); Associate Professors Melillo, Miller; Assistant Professor Sims; Pick Visiting Assistant Professor Stewart; Lecturer R. Levin.

For many thousands of years, our ancestors were more shaped by than they were shapers of the environment. This began to change, first with hunting and then, roughly ten thousand years ago, with the beginnings of agriculture. Since then, humans have had a steadily increasing impact on the natural world. Environmental Studies explores the complex interactions between humans and their environment. This exploration requires grounding in the natural sciences, the humanities, and the social sciences. Hence, majors in Environmental Studies must take six core courses that collectively reflect the subject's interdisciplinary nature. The required introductory course (ENST 120) and senior seminar (ENST 498) are taught by faculty from the natural sciences, the social sciences, and humanities. The remaining core courses include Ecology (ENST 210), Environmental History (either ENST 220 or HIST 105), Economics (ENST 230), and Statistics (ENST 240). Majors are strongly encouraged to complete the core requirements prior to their senior year. The senior seminar, offered in the fall semester, fulfills the comprehensive requirement.

Beyond the required core courses, majors must take at least four courses from the list of electives. Elective courses must include at least one course from each of the two categories, which span different fields of environmental inquiry. The honors program in Environmental Studies is a two semester sequence. Majors electing to do honors are required to submit a thesis proposal to the Advisory Committee prior to enrolling in ENST 498. Following successful completion of ENST 498, students complete their thesis by enrolling in ENST 499. Students who wish to satisfy a core or elective requirement with a Five College course or a course taken abroad must petition the Advisory Committee in writing and submit a syllabus or description of the course for approval. Students for whom Environmental Studies is a second major can count no more than two courses toward both majors.

120. The Resilient (?) Earth: An Introduction to Environmental Studies. Life has existed on Earth for nearly four billion years, shaped by massive extinction events. In the short span of the last 10,000 years, humans have become important agents in shaping global environmental change. The question this course considers is straightforward: Have humans been modifying the environment in ways that will, in the not distant future, cause another worldwide extinction event? There are no simple, much less uncontested, answers to this question. We will have to consider the ways we have altered habitats and ecosystem processes. We will also consider the economic consequences of disturbed ecosystems and assess contemporary policy responses and solutions. One lecture and one discussion section per week.

Limited to 50 students. Spring semester. Pick Visiting Professor Stewart and Lecturer Levin.

210. Ecology. (Offered as BIOL 230 and ENST 210.) A study of the relationships of plants and animals (including humans) to each other and to their environment. We'll start by considering the decisions an individual makes in its daily life concerning its use of resources, such as what to eat and where to live, and whether to defend such resources. We'll then move on to populations of individuals, and investigate species population growth, limits to population growth, and why some species are so successful as to become pests whereas others are on the road to ex-

†On leave spring semester 2015-16.

tion. The next level will address communities, and how interactions among populations, such as competition, predation, parasitism, and mutualism, affect the organization and diversity of species within communities. The final stage of the course will focus on ecosystems, and the effects of humans and other organisms on population, community, and global stability. Three hours of lecture per week.

Requisite: BIOL 181 or ENST 120 or equivalent. Not open to first-year students. Limited to 65 students. Fall semester. Professor Temeles.

220. Environmental Issues of the Nineteenth Century. (Offered as HIST 104 [C] and ENST 220.) This course considers the ways that people in various parts of the world thought about and acted upon nature during the nineteenth century. We look historically at issues that continue to have relevance today, including: invasive species, deforestation, soil-nitrogen availability, water use, desertification, and air pollution. Themes include: the relationship of nineteenth-century colonialism and environmental degradation, gender and environmental change, the racial dimensions of ecological issues, and the spatial aspects of human interactions with nature. We will take at least one field trip. In addition, we will watch three films that approach nineteenth-century environmental issues from different vantage points. Two class meetings per week.

Omitted 2015-16. Professor Melillo.

228. Environmental Philosophy. (Offered as PHIL 225 and ENST 228.) Our impact on the environment has been significant, and in recent decades the pace of change has clearly accelerated. Many species face extinction, forests are disappearing, and toxic wastes and emissions accumulate. The prospect of a general environmental calamity seems all too real.

This sense of crisis has spurred intense and wide-ranging debate over what our proper relationship to nature should be. This is the focus of the course. Among the questions we shall explore will be: What obligations, if any, do we have to non-human animals, to living organisms like trees, to ecosystems as a whole, and to future generations of humans? Do animals have rights we ought to respect? Is nature intrinsically valuable or merely a bundle of utilities for our benefit? Is there even a stable notion of "what is natural" that can be deployed in a workable environmental ethic? Do our answers to these questions result in some way from a culturally contingent "image" we have of nature and our place within it? How might we best go about changing the ways we inhabit the planet?

Limited to 25 students. Priority will be given first to declared Philosophy and Environmental Studies majors. Next priority will be given to students with previous experience in one of these areas. Spring semester. Professor Moore.

230. An Introduction to Economics with Environmental Applications. (Offered as ECON 111E and ENST 230.) A study of the central problem of scarcity and of the ways in which micro and macro economic systems allocate scarce resources among competing ends and apportion goods produced among people. Covers the same material as ECON 111 but with special attention to the relationship between economic activity and environmental problems and to the application of micro and macroeconomic theory tools to analyze environmental issues. A student may not receive credit for both ECON 111 and ECON 111E.

Two 80-minute and one 50-minute lecture/discussion per week. Each section is limited to 25 Amherst College students. Fall semester. Professor Sims.

240. Introduction to Statistics. (Offered as STAT 111E and ENST 240.) This course is an introduction to applied statistical methods useful for the analysis of data from all fields. Brief coverage of data summary and graphical techniques will be followed by elementary probability, sampling distributions, the central limit theorem and statis-

tical inference. Inference procedures include confidence intervals and hypothesis testing for both means and proportions, the chi-square test, simple linear regression, and a brief introduction to analysis of variance (ANOVA). This course covers the same statistical concepts as Math 130, but has an environmental focus through examples. ENST majors are strongly encouraged to take this version of the course, but it is open to all students. Four class hours per week (two will be held in the computer lab). Labs are not interchangeable between sections due to course content.

Limited to 24 students. Spring semester. Professor Horton.

250. Environmental Politics and Policies. Contesting values of and struggles over the control of “nature” are at the heart of environmental politics, and differently positioned political, economic, and social interest groups contend for and exert power through the U.S. environmental policy-making process. In this course we will examine the politics of U.S. environmental policies, focusing on how local, regional, and national governmental institutions, non-governmental organizations and interest groups, and some publics (but not all) define environmental problems and actionable solutions. We will examine the relationship between science, policy and politics, and critically evaluate when and how “objective” scientific truths are mobilized for particular agendas—while not for others—and what “citizen science” means with respect to the U.S. environmental policy process. The class will be divided into two parts: Part I will begin with key environmental writings, and move into an overview of the institutions, actors, and concepts that shape our policy process. Part II will use a case study approach to ground our understanding of how multi-scalar interactions, plurality and uneven power relations influence how and why some issues and interests are validated in the policy process, while others are not. Case studies may include: fracking, Keystone XL pipeline, Endangered Species listings and New England cod fishery regulations.

Recommended requisite: ENST 120. Limited to 35 students. Fall semester. Pick Visiting Professor Stewart.

260. Global Environmental Politics. Our global environment as a subject of concern has emerged in recent decades with the rise of scientific and media attention to the ways ecological issues like climate change and biodiversity loss matter in the daily lives of global citizens. But are all “global environmental citizens” equally responsible for and influenced by what are currently considered *global* environmental challenges? Why is it that some forms of nature are considered global while others are resolutely *local*? Are international agreements and development and conservation organizations effective at addressing the problems they intend to solve, or do they create new problems that should be accounted for in our understanding of global environmental politics? In this course, we will explore these questions and others by examining various ecological crises—climate change, deforestation, fisheries management, air and water pollution, hazardous waste disposal, among others—from critical perspectives that raise questions about key political issues, including markets, states, science, power, knowledge and social movements. This course is organized into thematic case studies, through which we will examine the production and negotiation of environmental problems by diverse social actors and institutions, including: producers and consumers, members of different socio-economic groups, actors of institutions and social movements, and citizens of diverse polities.

Limited to 35 students. Omitted 2015-16. Pick Visiting Professor Stewart.

310. Conservation Social Science. The nascent field known as “conservation social science” is emerging among the major conservation organizations, like the World Wildlife Fund and The Nature Conservancy, as they realize the need to move beyond their traditional biological foundations towards the social sciences. Conservation landscapes and species of interest are embedded in complex, and often

long-standing, human-environmental relationships that require the retooling of conservation science to better understand and address integrated challenges. This shift towards a “people are the solution” conservation framework requires knowledge about the ecological and social concerns and implications of conservation, which is a well-suited pursuit for interdisciplinary Environmental Studies scholars. This course prepares students to engage with this emerging field by understanding what conservation social science means in the history and trajectory of conservation, and what its foci and approaches should be in the coming years. We begin the class with a historical review of the “greening” of the World Bank and the scaling up of community-based natural resource management (CBNRM) during the 1980s, which brought “the environment” and the “community” together in development and conservation agendas. Moving forward, we review critical social science literatures that examine the social impact of conservation to refine meaningful ways forward for community-centered conservation endeavors. Key themes will include: participation, traditional ecological knowledge, ecological baselines, sustainable yields and sustainability.

Requisite: ENST 120. Limited to 35 students. Omitted 2015-16. Pick Visiting Professor Stewart.

320. Knowing Nature: Examining the Politics of Environmental Knowledge. What we know and how we know about “the environment” is influenced by cultural, political, historical and social contexts. Why are some knowledges about the environment perceived to be more accurate, objective and true than others? How might our collective understandings of environmental change shift if multiple forms of knowledge—“western” scientific, indigenous, etc.—were mobilized in the production, dissemination and application of environmental knowledge? These questions are both academic and policy-oriented and sit at the interface of political ecology and science studies scholarship on nature/society and conservation and development practice: environmental management contestations and outcomes are shaped by what counts as valid knowledge. In this seminar we will examine how attention to the politics of knowledge potentially shifts the current formations of environmental studies and policy—in theory and practice—towards more integrated and democratized engagements with social and environmental change. This course is anchored in the field of political ecology, which is a sub-field of geography that is concerned with the complex power dynamics of knowing and making claims on “the environment.” Our readings and discussions will examine critical perspectives on nature/society boundaries; the role of “western” scientific knowledge in the politics of conservation and development; and meaningful ways to integrate “western” scientific and indigenous environmental knowledges in environmental studies.

Requisite: ENST 120; recommended requisite: ENST 250. Limited to 35 students. Spring semester. Pick Visiting Professor Stewart.

330. Environmental Justice. Environmental despoliation and degradation are unequally distributed across the disparate geographies of global north and south; urban and rural; the wealthy and poor; and in terms of production and consumption. Why do pollution and environmental degradation unevenly burden particular people and places? How do race, class, gender, expertise, and representation factor into the linkages between environmental quality and social equity? Should everyone have equal access to the same environmental quality, and whose responsibility is it to ensure this in the United States and globally? This seminar will explore these and related questions by critically examining the theories and issues of environmental justice and political ecology. Beginning with a review of the history of the U.S. environmental justice movement, we will examine the social and environmental justice dimensions of U.S. and international case studies of industrial

agriculture, product manufacturing, nature conservation, urbanization, and natural disasters. The course will require students to write position papers, facilitate discussions, and produce a final case study analysis of an environmental justice issue of choice.

Requisite: ENST 120. Limited to 18 students. Fall semester. Pick Visiting Professor Stewart.

401. Wine, History and the Environment. (Offered as HIST 402 [°] and ENST 401.) Wine is as old as Western civilization. Its consumption is deeply wedded to leading religious and secular traditions around the world. Its production has transformed landscapes, ecosystems, and economies. In this course we examine how wine has shaped the history of Europe, North Africa, and the Americas. Through readings, scientific study, historical research, and class discussion, students will learn about such issues as: the environmental impact of wine; the politics of taste and class; the organization of labor; the impact of imperialism and global trade; the late nineteenth-century phylloxera outbreak that almost destroyed the European wine industry; and the emergence of claims about *terroir* (the notion that each wine, like each culture, is uniquely tied to a place) and how such claims are tied to regional and national identity. Through class discussion, focused research and writing workshops, and close mentoring, each student will learn about wine while designing and executing an independent research project. We will also get our hands dirty with soil sampling, learn the basics of sediment analysis in the laboratory, and have a go at fermentation. Two meetings per week.

This is a research seminar open to juniors and seniors. Priority given to history and environmental studies majors. History majors may take this course either as a research seminar or in place of HIST 301 "Writing the Past."

Limited to 20 students. Spring semester. Professors López and Martini.

425. Conservation Social Science in Practice: Methods and Realities. Building on the theoretical grounding of the Conservation Social Science course, this class will equip students with social science methods training and practice-based experience in the field of conservation social science. This practice-driven course will facilitate student interactions and engagement with a conservation organization, preferably within the Pioneer Valley area, to hone their grounded understanding of the barriers, challenges and rewards of conservation practice. A key goal for this course is to put into practice everything that was learned during the theory-focused fall course. Our readings and weekly discussions will focus on social science methods training—particularly ethnographic, participatory research methods and related ethical considerations—and select conservation social science articles. Students will be responsible for a semester-long project designed to critically define, research, and analyze an important facet of the organization's efforts to engage with the growing conservation social science agenda.

Requisites: ENST 120 and 310. Limited to 12 students. Omitted 2015-16. Pick Visiting Professor Stewart.

490. Special Topics. Independent reading course.

Fall and spring semesters. The Department.

495. Senior Seminar. The Senior Seminar is intended to bring together majors with different course backgrounds and to facilitate original independent student research on an environmental topic. In the early weeks of the seminar, discussion will be focused on several compelling texts (e.g., Rachel Carson's *Silent Spring* or Alan Weisman's *The World Without Us*) which will be considered from a variety of disciplinary perspectives by members of the Environmental Studies faculty. These discussions are intended to help students initiate an independent research project

which may be expanded into an honors project in the second semester. For students not electing an honors project, the seminar will offer an opportunity to integrate what they have learned in their environmental studies courses. The substance of the seminar will vary from year to year, reflecting the interests of the faculty who will be convening and participating in the seminar.

Open to seniors. Fall semester. Professors Clotfelter and Sims.

498. Senior Honors. Fall semester. The Department.

499. Senior Departmental Honors. Spring semester. The Department.

RELATED COURSES

CATEGORY I: SCIENCE ELECTIVES

Food, Fiber, and Pharmaceuticals. See BIOL 104.

Adaptation and the Organism. See BIOL 181.

Animal Behavior with Lab. See BIOL 281.

Evolutionary Biology. See BIOL 320.

Evolutionary Biology With Lab. See BIOL 321.

Seminar in Disease Biology. See BIOL 410.

Seminar in Conservation Biology. See BIOL 440.

Seminar in Tropical Biology. See BIOL 454.

Climate Change, Global Warming and Energy Resources. See GEOL 109.

Surface Earth Dynamics. See GEOL 121.

Hydrogeology. See GEOL 301.

Seminar in Biogeochemistry. See GEOL 450.

Mathematical Modeling. See MATH 140.

Energy. See PHYS 109.

CATEGORY II: SOCIAL SCIENCES AND HUMANITIES ELECTIVES

Anthropology of Natural Wealth. See ANTH 251.

Environmental and Natural Resource Economics. See ECON 210.

Global Environmental History of the Twentieth Century. See HIST 105.

Environmental History of Latin America. See HIST 265.

Wine, History and the Environment. See HIST 402.

Commodities, Nature and Society. See HIST 411.

Law's Nature: Humans, the Environment and the Predicament of Law. See LJST 235.

The Political Economy of Petro States: Venezuela Compared. See POSC 231.

Footprints on the Earth: The Environmental Consequences of Modernity. See SOCI 226.

The Social Construction of Nature. See SOCI 340.

Making Peace with the Planet: Environmental Movements and Ideas. See SOCI 341.

EUROPEAN STUDIES

Advisory Committee: Professors Barbezat, Brandest, Caplant, Ciepiela, Courtright (Chair), de la Carrera, Doran, Epstein*, Frank‡, Griffiths, Kallick, Machala*, Moricz, Rabinowitz, Raskint, Rockwell, Rogowski, Rosbottom, Schneider, R. Sinos, Staller*, and Stavans; Associate Professors Engelhardt*, Gilpin, Katsaros, Lopez and Wolfson*; Assistant Professors Bouchert, Brenneist, Christoff, Infante, and Nelson; Visiting Assistant Professor Cho; Five College Assistant Professor Gordon.

European Studies is a major program that provides opportunity for independent and interdisciplinary study of European culture. Through integrated work in the humanities and social sciences, the student major examines a significant portion of the European experience and seeks to define those elements that have given European culture its unity and distinctiveness.

Major Program. The core of the major consists of eight courses that will examine a significant portion of European civilization through a variety of disciplines. Two of these courses will be EUST 121 and 122 (or the equivalent; see below), and two will be independent work during the senior year. In the second semester of the senior year, the student major writing a thesis may designate the research course as a double course (EUST 499D), in which case the total number of courses required to complete the major becomes nine. Comparative literary studies, interdisciplinary work in history, sociology, philosophy, political science, economics, performance studies, visual arts, architecture or music involving one or more European countries are possible approaches for the student's required senior project.

Application to the major will be considered only after a student has taken at least one of EUST 121, 122, or an approved, similarly broad course in European history or culture. A second such required course will be taken during the sophomore year or as soon as the student elects a European Studies major. The student major will select four core courses in consultation with the Chair or major advisor. All majors shall complete a substantial course-based research project on some aspect of European culture by the end of their junior year. Prior arrangement for supervision must be made if a student intends to do this project while abroad.

Honors Program. All European Studies honors majors must complete a thesis. Should, during the senior year, the Program faculty decide that a declared major is not qualified to proceed to work on a thesis, the student may elect to do a substantial research project instead. Students may be recommended for Program honors only if they complete a thesis. Save in exceptional circumstances, a major will spend at least one semester of the junior year pursuing an approved course of study in Europe. All majors must give evidence of proficiency in one European language besides English, ideally one that is appropriate to their senior project. Upon return from study abroad, the student will ordinarily elect, in consultation with the Program Chair or major advisor, at least one course that helps integrate the European experience into the European Studies major.

117. Arthurian Literature. (Offered as ENGL 117 and EUST 117.) [before 1800] Knights, monsters, quests, and true love: these are the things we associate with King Arthur and tales of his court. Why has Arthurian literature proved so enchanting to centuries of poets, novelists, and recently, filmmakers? In this introductory English course, we will read and watch Arthurian legends from Chaucer to Monty Python,

*On leave 2015-16.

†On leave fall semester 2015-16.

‡On leave spring semester 2015-16.

examining the ways in which they have been represented in different eras. Beginning with the historical foundations of the King Arthur legend, we will examine how it blossomed and took form in later eras. Our focus will be on close literary and visual analysis of British, American, and French (in translation) versions of these legends. We will also discuss what cultural forces lie behind the popularity of Arthurian legend in certain eras: later medieval England and France; the Victorian era; and twentieth-century England and America. There will be frequent writing assignments and presentations, as well as a final creative project.

Open to first-year students and sophomores. Limited to 15 students. Fall semester. Professor Nelson.

121. Readings in the European Tradition I. Topics in the past have included readings and discussion of a series of related texts from Homer and Genesis to Dante: Homer's *Iliad*, selected Greek tragedies, Virgil's *Aeneid*, selections from the *Bible*, and from medieval texts. Three class hours per week. *Required of European Studies majors.*

Open to European Studies majors and to any student interested in the intellectual and literary development of the West, from antiquity through the Middle Ages. Fall semester. Professor Doran.

122. Readings in the European Tradition II. In this course, we will discuss writings and art that have contributed in important ways to the sense of what "European" means. The course covers the intellectual and artistic development of Europe from the Renaissance to the 21st century. The course will use a chronological and/or thematic template that focuses on dominant and persistent preoccupations of the European imagination. We will study poetry, drama, the novel, the essay, painting, photography, and film. In the past, we have studied works by Cervantes, Shakespeare, Montaigne, Molière, Mann, Swift, Voltaire, Wordsworth, Austen, Marx, Flaubert and Tolstoy. We have looked at art ranging from Velásquez to Picasso, filmmakers from Chaplin to Godard. This course welcomes all students who enjoy studying literature and essays in depth, as well as those interested in the visual arts. *Required of European Studies majors.*

Spring semester. Professor Rosbottom.

123. Europe in the Middle Ages. (Offered as HIST 123 [EU^P] and EUST 123.) This course provides an introduction to the remarkable history that still conditions our current lives. The course explores how the mingling of people at the far western end of the Eurasian continent led to the rise of a European civilization that would later seek to mold the world in its own image. It examines how a distinct "Europe" arose from the effort of "barbarians" to "restore" the Roman Empire and their failure to do so. It considers how fragmented communities under a universal religion sought to reconstruct their lives by rebuilding their material bases, reimagining their faith, and reconstituting their polities. It canvasses how this process was tied to the constant encounter and conflict with others and how this would serve as a template for later expansion. Through the voices and visions of the past and the writings of modern authorities, the course will provide an overview of how, in the course of the Middle Ages, a Europe arose, developed and changed, and set the basis for the making of our modern world. Two course meetings per week.

Omitted 2015-16. Visiting Professor Cho.

124. Europe in Transition, 1350-1750. (Offered as HIST 124 [EU^P] and EUST 124.) Europe in Transition provides an introduction to the momentous transformations that Europe underwent during the early modern period. From the post-Black Death turmoil in the fourteenth century to the impending crisis of the Old Order in the eighteenth century, Europe experienced multiple upheavals that continue to shape

our modern lives. Through the recorded experiences of contemporaries and the debates and syntheses of historians, this course examines how conscious revivals of imagined ancient traditions gave way to assertions of contemporary greatness; how an urge to purify and reform religious life brought about an irreversible schism, fraternal strife, and tolerance; how the resulting social disruptions required innovative forms of consent, control and governance; how expanding horizons and commercial practices intensified exchange and exploitation; how new discoveries required new modes of inquiry and knowledge-making; how these changes led to a striking self-confidence in their own ideas of man, society and history; whereby Europe would seek to mold the world in its own image. Two class meetings per week.

Fall semester. Visiting Professor Cho.

130. World War I. (Offered as HIST 130 [EU] and EUST 130.) The image of the First World War is so iconic that it can be evoked through a handful of tropes: trenches, machine guns, mud, “going over the top,” crossing “no man’s land.” Yet in many ways this is a partial vision, one that focuses myopically on the experiences of European soldiers who occupied a few hundred miles of trenches in northern France. Why is it that a conflict as unprecedented in its size and complexity as “the Great War” has been reduced in our minds to this very limited scale? In conjunction with the war’s 100th anniversary, this course both explores the role of World War I in our cultural imagination and aims to create a broader, messier, and more complicated portrait of the history. It will examine the conflict on multiple fronts, study the perspectives of both Western and non-Western soldiers and civilians, and analyze the war’s role in shaping the twentieth century. Three class meetings per week.

Limited to 60 students. Omitted 2015-16. Professor Boucher.

135. Art and Architecture of Europe from 1400 to 1800. (Offered as ARHA 135, ARCH 135, and EUST 135.) This course is an introduction to painting, sculpture, and architecture of the early modern period. The goal of the course is to identify artistic innovations that characterize European art from the Renaissance to the French Revolution, and to situate the works of art historically, by examining the intellectual, political, religious, and social currents that contributed to their creation. In addition to tracing stylistic change within the oeuvre of individual artists and understanding its meaning, we will investigate the varied character of art, its interpretation, and its context in different regions, including Italy, France, Spain, Germany and the Netherlands.

Limited to 30 students. Fall and spring semesters. Professor Courtright.

146. Art From the Realm of Dreams. (Offered as ARHA 146, EUST 146, and SWAG 113.) We begin with a long-standing Spanish obsession with dreams, analyzing images and texts by Calderón, Quevedo and Goya. We next will consider a range of dream workers from a range of cultures, centuries, and disciplines—among them Apollinaire, Freud, Breton, Dalí, Carrington, and Kahlo—as well as others working around the globe in our own time.

Limited to 20 students. Omitted 2015-16. Professor Staller.

201. Napoleon’s Legends. Napoleon Bonaparte’s legacy in French domestic and international politics and military strategy profoundly influenced nineteenth-century Europe. But so did the legends surrounding him, created before his great defeat and exile, and nurtured after his death in 1821. In painting, caricature, and sculpture, literature, music, and film, the legends—positive and negative—of Napoleon have served many ends. The cultural complexity of nineteenth- and twentieth-century Europe becomes clearer when one understands the motives behind and results of these representations of Napoleon.

In this course, we will study painting (e.g., David and Goya), narrative fiction (e.g., Balzac, Stendhal, and Tolstoy), poetry (e.g., Wordsworth and Hugo), music (e.g., Beethoven), urban history and architecture (e.g., of Paris), and the silent and sound films of our century (e.g., Gance). We will examine how different generations and a variety of cultures appropriated the real and imagined images of Napoleon for social, political, and artistic ends, and thereby influenced the creation of modern Europe. Three class hours per week.

Limited to 25 Students. Omitted 2015-16. Professor Rosbottom.

202. World War II in European Literature and Film. This course is designed to introduce students to the impact that World War II (1939-1945) had and continues to have on the society and culture of several European nations. As the last of the generation that lived during the war passes on, their grandchildren persist in raising questions about the reasons and effects of this political cataclysm. During the war, and afterwards with more or less intensity, writers and filmmakers made and have made attempts to analyze and represent the memories, the guilt, and the false histories that the war left behind in every involved nation.

The course will examine the ethics of historical memory, the sincerity of representation, the clever use of history for political purposes. It will also probe and analyze persistent myths of the war as well as discover stories and facts that have been ignored or forgotten. Finally, the course will look at alternative scenarios, that is, "what if" narratives.

Readings might include works by Erich Remarque, Albert Camus, Irène Némirovsky, W. G. Sebald, Primo Levi, and Tony Judt. Films might include selections from Rossellini's *Roma città aperta*, Holland's *Europa, Europa*, Reed's *The Third Man*, and Malle's *Au revoir les enfants*.

The class will study how nations too have attempted to make sense of this hecatomb, seeking explanation, expiation, and often excuses. We will also study how the Second World War's legacy still affects contemporary European culture and politics.

Students will be expected to participate in discussion, give oral reports, and write a research paper.

Limited to 25 students. Spring semester. Professor Rosbottom

203. Cityscapes: Imagining the European City. (Offered as EUST 203 and ARCH 203.) Cities, the largest human artifact, have been at the center of Europeans' relationships with nature, gods, and their own kind since their first appearance. With the advent of capitalist energy, the European city went through radical change. The resultant invention, re-invention and growth of major metropolises will be the subject of this course.

We will discuss histories and theories of the city and of the urban imagination in Europe since the eighteenth century. We will consider Paris, London, Berlin, Rome, and St. Petersburg, among others, and the counter-example of New York City. We will study examples of city planning and mapping, urban architecture, film and photography, painting, poetry, fiction, and urban theory. And, we may study Atget, Baudelaire, Benjamin, Calvino, Dickens, Joyce, Rilke, Truffaut, Zola, and others.

Questions addressed will include: To what extent do those who would "improve" a city take into account the intangible qualities of that city? How do the economics of capital compromise with the economics of living? How does the body-healthy and unhealthy-interact with the built environment? How and why does the imagination create an "invisible city" that rivals the "real" geo-political site? Two classes per week.

Limited to 25 students. Fall semester. Professor Rosbottom.

215. Modernism and Revolution. (Offered as RUSS 215 and EUST 215.) We will examine the revolutionary upheavals of early twentieth-century Russia through the lens of three modernist texts: Andrei Bely's experimental novel *Petersburg* (the failed revolution of 1905), Isaac Babel's story cycle *Red Cavalry* (the civil war that followed the Bolshevik takeover in 1917) and Mikhail Bulgakov's phantasmagorical masterpiece *The Master and Margarita* (the "cultural revolution" of 1929-32 and the rise of Stalinist society). Reshaped by the crises that they confronted in their works, these Russian writers reached beyond literature—to the images, sounds and ideas of their Russian and European contemporaries—to reimagine the place of artistic innovation and esthetic tradition in times of trouble, and so revolutionized the very idea of what literature can do in negotiating the relationship between text and experience. All readings and discussion in English. No familiarity with Russian history or culture is assumed.

Limited to 20 students. Omitted 2015-16. Professor Wolfson.

221. Music and Culture I. (Offered as MUSI 221 and EUST 221.) One of three courses in which music is studied in relation to issues of history, theory, culture, and performance, with the focus of the course changing from year to year. This course is an introduction to European music in the Medieval, Renaissance, and Baroque eras. We will begin by singing Gregorian chant and will go on to cover such topics as the music of the Troubadours, the polyphonic style associated with Notre Dame, the development of musical notation, Renaissance sacred polyphony, madrigals, court dances, and the birth of opera. Throughout the course we will seek to bring the music we study alive by singing and/or playing. We will also host several professional performers of "early music" who will help us understand how this music is likely to have sounded at the time of its creation.

Requisite: MUSI 112 or consent of the instructor. Omitted 2015-16. Professor Móricz.

222. Music and Culture II. (Offered as MUSI 222 and EUST 222.) One of three courses in which the development of Western music is studied in its cultural-historical context. As practical, in-class performance and attendance at public concerts in Amherst and elsewhere will be crucial to our work. Composers to be studied include Beethoven, Rossini, Schubert, Mendelssohn, Schumann, Chopin, Liszt, Berlioz, Wagner, Verdi, Musorgsky, and Brahms. Regular listening assignments will broaden the repertoire we encounter and include a wide sampling of Classical and Romantic music. Periodic writing assignments will provide opportunities to connect detailed musical analysis with historical-cultural interpretation. A variety of readings will include music-historical-aesthetic documents as well as selected critical and analytical studies. Class presentations will contribute to a seminar-style class environment. This course may be elected individually or in conjunction with other Music and Culture courses (MUSI 221 and 223). Two class meetings per week.

Requisite: MUSI 111, 112, or consent of the instructor. Spring semester. Professor Kallick.

223. Music and Culture III. (Offered as MUSI 223 and EUST 223.) Music 223 is the third semester of the Music Department's Music and Culture series. It surveys twentieth-century music starting from Gustav Mahler at the turn of the century Vienna and concluding with Kaija Saariaho's 2000 opera *L'amour de loin*. Political turmoil, artistic movements, cultural shifts all left their marks on the music of the twentieth century and we will follow history's course through the lens of composers such as Debussy, Strauss, Schoenberg, Stravinsky, Bartók, Ives, Gershwin, Shostakovich, to name only a few of the twentieth-century most significant composers. Assignments will include regular listening, periodic short papers, and a

culminating project. This course may be elected individually or in conjunction with other Music and Culture courses (MUSI 221 and 222). Two class meetings per week.

Requisite: MUSI 111 or 112, or consent of the instructor. Fall semester. Professor Moricz.

225. The Age of Chivalry, 1000-1500. (Offered as HIST 225 [EU^P] and EUST 225.) Medieval Europe is often remembered and imagined as a chivalric civilization—a time when men were courageous and courteous, ladies were fair and respected, and the clash of arms was also an embodiment of Christian piety. This course seeks to uncover the myths and realities of medieval chivalry and thereby provide a window into the material, social, and cultural life of the Middle Ages. The course will track the beginnings of chivalry as a form of warfare centered on the horseback soldier, to its transformation as a code of conduct and ethos of a ruling class, and its later formalization into rituals and ceremonies to be performed and enacted as a means of social distinction. By examining documentary, fictional and pictorial sources, the course will review how competing ideals of chivalry were depicted and prescribed; how Christian ideals, aristocratic values and commercial realities aligned together; and how a mode of fighting became a way of life that defined an era. Two class meetings per week.

Spring semester. Visiting Professor Cho.

226. Women and War in European History, 1558-1918. (Offered as HIST 226 [EU^P]. ARHA 226, and EUST 226.) Although overlooked in military histories until recently, women have long been actively involved in warfare: as combatants, as victims, as workers, and as symbols. This course examines both the changing role of women, and the shifting constructions of “womanhood,” in four major European conflicts: the wars of Elizabeth I in sixteenth-century England, the wars and peace of Marie de Médicis in seventeenth-century France, the French Revolution, and the First World War. Using methodologies drawn from Art History and History, the course seeks to understand the gendered nature of warfare. Why are images of women and the family central to the iconography of war, and how have representations of womanhood shifted according to the aims of particular conflicts? To what extent do women’s experiences of warfare differ from men’s, and can war be considered a source of women’s liberation or oppression? Students will analyze a range of historical images in conjunction with primary source texts from these conflicts and will also develop an original research project related to the course’s themes. Two class meetings per week.

Recommended requisite: A course in Art History or History. Limited to 25 students. Spring semester. Professors Boucher and Courtright.

227. Early Modern England, 1558-1702: Renaissance, Reformation, and Revolution. (Offered as HIST 227 [EU^P] and EUST 227.) This course offers a thematic and methodological survey of English history from the beginning of Elizabeth I’s reign in 1558 to the death of William III in 1702, with particular attention to the wider British, European, and Atlantic contexts. What drove England’s transformation from a European backwater to an emerging global and imperial power? How did it transition from a mode of governance centered on the personal authority of the monarch, to one that incorporated party politics and the ideal of “parliamentary sovereignty”? How can we account for the emergence of a complex commercial society, dependent on foreign trade, overseas expansion, and financial markets, from early modern economic values and practices that had obliged the Crown to “live of its own” and avoid excessive debt or taxation? What policies, events, and contingencies contributed to the increasing identification of England and “Englishness” with the Protestant religion? This course will incorporate digital humanities tools, archival research, classroom discussions, and immersive and collaborative activities to

train students to evaluate critically primary and secondary sources and to construct their own historical arguments. Three class meetings per week.

Omitted 2015-16.

228. Seventeenth-Century European Theater. (Offered as SPAN 228 and EUST 228.) Readings of plays by Spanish, English and French playwrights of what has been, in the modern world, the great century of the stage. Works of Lope de Vega, Calderón de la Barca, Shakespeare, Molière, Racine, Webster and Wycherly. Conducted in English. Students will read plays in the original languages whenever possible.

Limited to 40 students. Omitted 2015-16. Professor Maraniss.

230. The French Revolution. (Offered as HIST 230 [EU^P] and EUST 230.) Often viewed as one of the defining events in modern history, the French Revolution has been debated and discussed, derided and celebrated by generations of politicians, cultural commentators, and historians. This course enters into this on-going conversation by examining the nature of the revolutionary process as it unfolded in late eighteenth-century France and its empire. Beginning in the “old regime” of kings and commoners, it untangles the social, political, and intellectual roots of the Revolution and investigates the extent to which these factors contributed to the radical overthrow of the French establishment in 1789. It then follows the extension of the Revolution throughout French society and across the seas to the Caribbean, analyzing how popular and colonial upheavals influenced the revolutionary new order of “liberty, equality, and brotherhood” that was taking shape in France. Finally, the course explores the aftermath of the Revolution by tracing the various ways that its history has been interpreted and reinterpreted from the nineteenth century to the present day. Two class meetings per week.

Omitted 2015-16. Professor Boucher.

231. Race and Empire: The British Experience from 1760. (Offered as HIST 231 [EU] and EUST 231.) From the mid-eighteenth century through the 1960s, Britain presided over the most powerful empire in the world. At its height, this small island nation ruled one-quarter of the earth’s surface and more than 450 million of its inhabitants. Not only did British imperialism play a decisive role in shaping world politics, economics, and cultures in its day, it also left a number of profound legacies that continue to affect our lives in the present. This course traces the rise, fall, and lasting influence of the British empire, and pays particular attention to questions of race and ethnicity. Through a series of colonial encounters—such as the first contacts made between explorers and Pacific Islanders in the 18th century, the interactions between missionaries and Africans in the 19th century, or the migration of South Asians to Britain in the 20th century—it examines what “race” meant in different historical contexts. The course thus explores the institutionalization of racism in government, law, and society, and analyzes moments in which racism has been combated and overturned. Readings and course materials will be drawn from secondary and primary sources, including newspapers, novels, photographs, artwork, oral histories, and films. Two class meetings per week.

Limited to 30 students. Spring semester. Professor Boucher.

233. Love. (Offered as SPAN 384 and EUST 233.) This panoramic, interdisciplinary course will explore the concept of love as it changes epoch to epoch and culture to culture. Poetry, novels, paintings, sculptures, movies, TV, and music will be featured. Starting with the *Song of Songs*, it will include discussions of Plato, Aristotle, Catullus, and other Greek classics, move on to Dante and Petrarch, contemplate Chinese, Arabic, African, and Mesoamerican literatures, devote a central unit to Shakespeare, continue with the Metaphysical poets, and move on to American lit-

erature. Special attention will be paid to the difference between love, eroticism, and pornography. Multilingual students will be encouraged to delve into various linguistic traditions, in tongues like French, Russian, German, Yiddish, and Spanish. Conducted in English.

Limited to 20 students. Omitted 2015-16. Professor Stavans.

234. Nazi Germany. (Offered as HIST 234 [EU] and EUST 234.) In the 1920s, Germany was celebrated throughout Europe and North America as a model of democratic political reform, artistic experimentation, economic prosperity, and cultural diversity. Yet by 1933, millions of Germans gave their political support and allegiance to a movement that called for the destruction of democracy, an attack on Jews, Communists, gay men, and lesbians, and deemed “asocial” anyone who was did not conform to narrowly prescribed social, political, and sexual standards. This course will explore the rocky transition from the Germany of the Imperial period to the authoritarian Third Reich through the way station of the democratic Weimar Republic. It will examine the promise and excitement, the sense of possibility and openness of the 1920s, and the utopian vision of a “racial state” that succeeded it in the 1930s. This course explores the emergence of Hitler and Nazism in Germany, the culture wars in the 1920s and 1930s, Nazi ideology and aesthetics, Nazi racial policies, daily life in the Third Reich, the march toward World War and the “war against the Jews”—the Holocaust. Class participants will discuss specific case-studies as well as broader themes surrounding the nature of political consent and coercion in German society. Texts will include films, diaries, historical fiction, memoirs, government and policy texts and scholarly accounts of the era. Two class meetings per week.

Limited to 40 students. Fall semester. Professor Trask.

235. Impostors. (Offered as EUST 235 and SPAN 380.) An interdisciplinary exploration of the causes behind the social, racial, artistic, and political act—and art—of posing, passing, or pretending to be someone else. Blacks passing for whites, Jews passing for gentiles, and women passing for men, and vice versa, are a central motif. Attention is given to biological and scientific patterns such as memory loss, mental illness, and plastic surgery, and to literary strategies like irony. As a supernatural occurrence, the discussion includes mystical experiences, ghost stories, and séance sessions. The course also covers instances pertaining to institutional religion, from prophesy from the Hebrew and Christian Bibles to the Koran and Mormonism. In technology and communications, analysis concentrates on the invention of the telegraph, the telephone, and the Internet. Entertainment, ventriloquism, puppet shows, voice-overs, children’s cartoon shows, subtitles, and dubbing in movies and TV are topics of analysis. Posers in Greek mythology, the *Arabian Nights*, Cervantes, Shakespeare, Lewis Carroll, Mark Twain, Sigmund Freud, Jorge Luis Borges, Philip Roth, Oliver Sacks, and Nella Larsen are examined. Conducted in English.

Limited to 20 students. Omitted 2015-16. Professor Stavans.

238. Soviet Union During the Cold War. (Offered as HIST 236 [EU] and EUST 238.) The Cold War indelibly shaped the second half of the twentieth century. Spies seemed ubiquitous; nuclear annihilation imminent. Films such as *Red October* and the *James Bond* series forged a Western image of the Soviet Union. But how were these decades experienced behind the Iron Curtain? This class explores Soviet history between the end of World War II and the collapse of the USSR. We will study the roots of the Cold War; the politics of de-Stalinization in the USSR; the unfolding of Soviet influence in Eastern Europe; and Soviet relations with the West, China, and the developing world. We will also explore the internal dynamics of Soviet society: the rise of the Soviet middle class, consumerism, tourism, the entertainment

industry, demographic trends, education, and public health. Two class meetings per week.

Fall semester. Five College Professor Glebov.

242. European Intellectual History in the Twentieth Century. (Offered as HIST 232 [EU] and EUST 242). This class explores the intellectual history of Europe's "Age of Extremes" by focusing on its feuding political ideas and their chief advocates: the public intellectuals. Liberalism, Conservatism, Communism, and Fascism—all were created by intellectuals, and all relied on intellectuals for their ideological struggle over Europe. The course will investigate the many—glorious and inglorious—careers of European intellectuals of very different agendas, politics, legacies and fates (Arendt, Gramsci, De Beauvoir, Sartre, Orwell, Schmitt to name a few). The course thus has two goals: first, it is an introduction to 20th-century political ideas in their European historical contexts; second, it is an examination of public intellectuals, their history, role, responsibility and even accountability. Course materials will include historical analysis and works of fiction; works of propaganda and works of art; manifestos and political trial confessions. Two class meetings per week.

Omitted 2015-16. Five College Professor Gordon.

243. Childhood and Child Welfare in Modern Europe. (Offered as HIST 233 [EU] and EUST 243.) The recent trend of big-name celebrities adopting children from the developing world has made international child welfare the subject of rich public debate. Is it right for citizens of wealthier countries to remove children from poorer nations to give them a better life, or does this act constitute a blatant case of cultural imperialism and "child stealing"? The issue hinges on the question of whether it is possible to define a single, universal standard of child welfare. If the answer is yes, then intervening into other families and societies is justified to give all children a "proper childhood." If the answer is no, then all manner of child-centered humanitarianism becomes subject to critique. This course explores the historical roots of these current social issues. It begins by analyzing the creation of a "modern" definition of childhood in the era of the Enlightenment, then follows the attempts of nineteenth and twentieth century reformers to extend this model of childhood throughout Europe and the European empires. Topics include debates over the limits of parental rights, the role of ethnicity and culture in childrearing, definitions of child abuse, international charities and NGOs, adoption, and child psychology. Two class meetings per week.

Omitted 2015-16. Professor Boucher.

245. Stalin and Stalinism. (Offered as HIST 235 [EU] and EUST 245). Joseph Stalin, the infamous Soviet dictator, created a particular type of society in the aftermath of the Russian Revolution. Stalinism became a phenomenon that influenced the development of the former Soviet Union, Eastern Europe, China, and North Korea. The course will begin with the exploration of Stalin's own life, and then focus on what historical forces enabled the emergence of Stalinism. The course will cover the period on the eve of and during the Russian Revolution, Stalinist transformation of the USSR in the 1930s, WWII, and the onset of the Cold War. Among issues to be explored are the extent of popular support for Stalinist-type regimes, the mechanisms of large-scale political terror, the longevity of Stalinist regimes, and historical memory about Stalinism. Two class meetings per week.

Omitted 2015-16. Five College Professor Glebov.

255. Art and Politics in Russia, 1860 to the Present. (Offered as RUSS 245, ARHA 245 and EUST 255.) The interchange between art and politics has long been a focal point of Russian cultural production. This course will survey the dynamic

relationship between aesthetic innovation and political transformation in Russia from 1860 to the present. In doing so, it will cultivate appreciation of a wide range of artistic achievements originating in Moscow and St. Petersburg. Class members will employ a comparative approach to explore how various Russian artists responded to changing local circumstances, while also positioning themselves in relation or opposition to significant socio-political events occurring in Western Europe and America. Special attention will be devoted to considering how Russian artists engaged themes that are central to the study of aesthetics and politics worldwide, including artistic autonomy; participation and collaboration; the relationship between art and life; abstraction and representation; mass media and popular culture; commodification and institutionalization; and avant-gardism. Individuals and groups to be discussed include the Wanderers, the Russian Futurists, the Russian Constructivists, Ilya Kabakov, Komar and Melamid, the Moscow Actionists, and Pussy Riot. Assigned readings will be complemented by visits to the Mead Art Museum. No acquaintance with Russian language or culture is assumed.

Fall semester. Visiting Professor Maydanchik.

256. Visual Art of the Cold War. (Offered as RUSS 246, ARHA 246, and EUST 256.) This course will offer a comparative overview of how visual art developed in the Soviet Union, the United States, and the “two Germanys” within the intellectual and political climate that defined the Cold War (1947-1991). By considering how the conditions of artistic production and reception differed—and also sometimes converged—under democratic capitalism in the West and state socialism in the East, we will gain new perspectives on the intersection of art and ideology in the postwar period. Special attention will be given to debates concerning the relationships between collectivity and individuality; avant-gardism and kitsch; abstraction and realism; technology and the body; art and mass media; propaganda and activism; and consumption and leisure. We will conclude by discussing how the acceleration of globalization following the end of the Cold War has impacted recent art practice. Movements and paradigms to be covered include Socialist Realism, Abstract Expressionism, Pop Art, Sots Art, Fluxus, Situationism, Conceptual Art, Performance Art, Body Art, and Institutional Critique.

Spring semester. Visiting Professor Maydanchik.

259. Shakespeare in Prison. (Offered as EUST 259 and SPAN 365.) Taught at the Hampshire County Jail, the course is devoted to close readings and staging of parts of Shakespeare’s plays while exploring in depth his historical context, dramatic and stylistic style, and world view. The topics of bondage, revenge, injustice, and forgiveness will serve as leitmotifs. On this iteration, four plays will be the focus: *As You Like It*, *Macbeth*, *Hamlet*, and *The Tempest*. Conducted in English.

Spring semester. Professor Stavans.

264. Don Quixote [RC]. (Offered as SPAN 364 and EUST 264.) A patient, careful reading of Cervantes’ masterpiece (published in 1605 and 1615), taking into consideration the biographical, historical, social, religious, and literary context from which it emerged during the Renaissance. The discussion will center on the novel’s structure, style, and durability as a classic and its impact on our understanding of ideas and emotions connected with the Enlightenment and its aftermath. Authors discussed in connection to the material include Erasmus of Rotterdam, Montaigne, Emerson, Tobias Smollett, Flaubert, Dostoyevsky, Unamuno, Nabokov, Borges, García Márquez, and Rushdie. Conducted in Spanish.

Requisite: SPAN 199, 211 or 212 or consent of the instructor. Limited to 25 students. Omitted 2015-16. Professor Stavans.

265. Forbidden. (Offered as EUST 265 and SPAN 382.) An exploration of forbidden behavior in diverse cultures from ancient times to the present. The course delves into the moral dilemma of the accepted and the rejected by analyzing concentric circles of power. Interdisciplinary in nature, the material will come from theology to government, from jurisprudence to medicine, from pedagogy to finances, from pornography to literature, from activism to computer hacking. It includes the Inquisitorial trails in fourteenth-century Spain, the orchestration of anti-Semitic propaganda under Nazism, the gulag in the Soviet Union, the public crimes during the Chinese Cultural Revolution, McCarthyism and the N.S.A. Contemporary books and movies discussed include Lawrence's *Women in Love*, Bradbury's *Fahrenheit 451*, and the *Harry Potter* saga, as well as *Last Tango in Paris* and *Deep Throat*. Conducted in English.

Omitted 2015-16. Professor Stavans.

270. Hispanic Humor [RC]. (Offered as SPAN 375 and EUST 270.) An exploration on humor from a theoretical and multidisciplinary perspective, taking into consideration psychological, biological, political, social, racial, religious, national, and economic factors. The central questions leading the analysis are: What is humor? How does one understand its various types? What is culturally restrictive about humor? What makes Hispanic humor unique? Distinctions between satire, parody, and hyperbole will be explored in the context of Spain, Latin America, and the United States, from the Middle Ages to contemporary popular culture. Samples analyzed come from myth (from Don Juan to Pedro de Urdemalas), literature (from Quevedo to Cabrera Infante), comics (from Mafalda to La Cucaracha), TV (from Chespirito to El Hormiguero), movies (from Cantinflas to Tin Tan), standup comedy (from George Lopez to Carlos Mencia), and language (from double entendres to Freudian slips.) This course will be conducted in Spanish.

Requisite: SPAN 199, 211 or 212 or with consent of the instructor. Limited to 25 students. Omitted 2015-16. Professor Stavans.

284. Women and Art in Early Modern Europe. (Offered as ARHA 284, EUST 284, and SWAG 206.) This course will examine the ways in which prevailing ideas about women and gender-shaped visual imagery, and how these images influenced ideas concerning women from the Renaissance to the Enlightenment. It will adopt a comparative perspective, both by identifying regional differences among European nations and tracing changes over time. In addition to considering patronage of art by women and works by women artists, we will look at the depiction of women heroes such as Judith; the portrayal of women rulers, including Elizabeth I and Marie de' Medici; and the imagery of rape. Topics emerging from these categories of art include biological theories about women; humanist defenses of women; the relationship between the exercise of political power and sexuality; differing attitudes toward women in Catholic and Protestant art; and feminine ideals of beauty.

Limited to 15 students. Omitted 2015-16. Professor Courtright.

294. Black Europe. (Offered as BLST 294 [D] and EUST 294.) This research-based seminar considers the enduring presence of people of African descent in Europe from the nineteenth century to the contemporary moment, a fact that both confounds and extends canonical theories of African diaspora and black internationalism. Focusing particularly on the histories of black people in Britain, Germany, and France, this course will take an interdisciplinary approach in its study of the African diaspora in Europe. We will examine literature, history, film, art and ephemera, as well as newly available pre-1927 audio recordings from Bear Family Records (<http://www.black-europe.com/>) in effort to better comprehend the materiality of the black European experience. These inquiries will enable us to comment upon the influence black people continue to have upon Europe today. Reading the central

texts in the emerging field of Black European Studies—including African American expatriate memoirs, Afro-German feminist poetry, and black British cultural theory—student work will culminate in an annotated bibliography and a multimedia research project.

Limited to 20 students. Fall semester. Professor Polk.

303. Poetic Translation. This is a workshop in translating poetry into English, preferably from a Germanic, Slavic, or Romance language (including Latin, of course), whose aim is to produce good poems in English. Students will present first and subsequent drafts to the entire class for regular analysis, which will be fed by reference to readings in translation theory and contemporary translations from European languages. Advanced knowledge of the source language is required and experience with creative writing is welcome.

Limited to 12 students. Spring semester. Professor Ciepiela.

311. Birth of the Avant-Garde: Modern Poetry and Culture in France and Russia, 1870-1930. (Offered as EUST 311, FREN 364, and RUSS 311.) Between the mid-nineteenth century and the mid-twentieth century, poetry was revolutionized both in France and in Russia; nowhere else did the avant-garde proliferate more extravagantly. This class will focus on the key period in the emergence of literary modernity that began with Symbolism and culminated with Surrealism and Constructivism.

With the advent of modernism, the poem became a “global phenomenon” that circulated among different languages and different cultures, part of a process of cross-fertilization. An increasingly hybrid genre, avant-garde poetry went beyond its own boundaries by drawing into itself prose writing, philosophy, music, and the visual and performing arts. The relation between the artistic and the literary avant-garde will be an essential concern.

We will be reading Baudelaire, Rimbaud and the French Symbolists; the Russian Symbolists (Blok, Bely); Nietzsche; Apollinaire, Dada, and the Surrealists (Breton, Eluard, Desnos); and the Russian avant-garde poets (Mayakovsky, Khlebnikov, Tsvetaeva).

Our study of the arts will include Symbolism (Moreau, Redon); Fauvism (Matisse, Derain, Vlaminck); Cubism, Dada, and early Surrealism (Duchamp, Ernst, Dalí, Artaud); the “World of Art” movement (Bakst, the Ballets Russes); Primitivism (Goncharova, Larionov); Suprematism (Malevich); and Constructivism (Tatlin, Rodchenko, El Lissitzky). The course will be taught in English. Students who read fluently in French and/or Russian will be encouraged to read the material in the original language.

Omitted 2015-16. Professors Ciepiela and L. Katsaros.

317. Women in Early Modern Spain. This course will examine the diverse and often contradictory representations of women in sixteenth- and seventeenth-century Spain as seen through the eyes of both male and female writers. This approach will allow us to inquire into how women represented themselves versus how they were understood by men. In our analysis of this topic, we will also take into consideration some scientific, legal, and moral discourses that attempted to define the nature and value of women in early modern Spain. Works by authors such as Cervantes, María de Zayas, Calderón de la Barca, and Catalina de Erauso, among others, will offer us fascinating examples and different approaches to the subject. Conducted in Spanish.

Requisite: SPAN 199, 211 or 212, or consent of the instructor. Limited to 15 students. Omitted 2015-16. Professor Infante.

321. European Economic Take-Off in Global Perspective, 750-1750. (Offered as HIST 321 [EUP] and EUST 321) The economic history of pre-modern Europe is usu-

ally understood as the singular and exceptional rise of the first modern economy. Yet recent research in economic history and shifts in the world economy have provided new perspectives to reconsider the rise of the European economy. From this long-term and global viewpoint, the story of Europe's economic take-off becomes the remarkable story of a backwater that became mainstream. How was Europe able to reposition itself from a periphery of the Eurasian economy to a central node of the global economy? What drove Europeans further and further into the East and how did their incursion disrupt previous trade networks and practices? How did the exports and imports of Europe change as their relation to the world economy changed? By considering these questions, the course will cast the familiar histories of the rise of the Carolingians, the course of the Crusades, and the Age of Discovery in new light. We will situate the economic take-off of Europe in the context of the transformation of the world economy. Course materials will include past travel logs, eyewitness reports, and customs receipts, as well as the analysis and synthesis of modern historians. Two class meetings per week.

Fall semester. Visiting Professor Cho.

329. A Price for Everything: Making of a Market Society. (Offered as HIST 321 [EU^P] and EUST 329.) This seminar reviews the various socio-cultural configurations of economic relations from the high medieval to the early modern era. Drawing on works from a range of disciplines, we focus on the intersection of market and culture, on how people have struggled to arrange and institutionalize market exchange, and how they have sought to make sense of those changing relations. The course is built around a basic question that is also a current debate: What can we and what can we not buy and sell? And why? To answer these questions, we first consider the foundational works that still govern our basic notions about the market society we live in. We then review several fields of our social lives that have been transformed through market exchange: What makes one good a gift and another a commodity? How can we set a price on the work we do? How did money make the world go around? Why am I often the sum of what I own? And what do these questions tell us about our relationship with each other and our things? We will consider both critical essays and historical case-studies. The goal of the course is to gain a historical and critical perspective on the making of a market society, provide approaches for applied research, and allow us to be conscious participants in the contemporary transformation of our own society. One class meeting per week.

Limited to 20 students. Spring semester. Visiting Professor Cho.

331. Travel. (Offered as EUST 331 and SPAN 377.) Is there a difference between a traveler and a tourist? Does travel always involve movement in time? What is the relationship between travel and technology? In what sense is the self always changing? How to describe a fake experience? And are immigrants travelers? This course explores questions of travel across history, from the Bible to the age of social media. It will contemplate literature, cinema, music, and photography. Theories articulated by Joseph Campbell on myth and Albert Einstein and Stephen Hawking on time will be discussed. Authors include Dante, Samuel Johnson, Alexis de Tocqueville, Charles Darwin, Herman Melville, Mark Twain, H.G. Wells, Isak Dinesen, Franz Kafka, Elizabeth Bishop, Ryszard Kapuściński, and Gabriel García Márquez. Conducted in English.

Fall semester. Professor Stavans.

332. Gender, Class, and Crime: the Victorian Underworld. (Offered as HIST 432 [EU] and EUST 332.) Victorian Britain was a nation of contrasts. It was at once the world's foremost economic and imperial power, the richest nation in Europe, and the country where the consequences of industrialization—slums, poverty, disease, alcoholism, sexual violence—took some of their bleakest forms. In an era of revolu-

tion, Britain enjoyed one of the most stable political systems in Europe; yet it was also a society plagued by crime and by fears of popular unrest, the place where Marx predicted the worker's revolt would begin. This seminar explores the complex world of the Victorians through a focus on what contemporaries termed the "social problem": the underclass of criminals, paupers, and prostitutes who seemed immune to reform. Themes will include political liberalism and the Poor Law, imperialism at home and abroad, industrialization and urbanization, sanitation, hygiene, and disease control initiatives, shifting cultural understandings of gender and class, and Jack the Ripper. Students will be expected to write a research paper on a topic of their choice. One class meeting per week.

Not open to first-year students. Limited to 15 students. Spring semester. Professor Boucher.

334. Jorge Luis Borges. (Offered as EUST 334 and SPAN 360.) An in-depth, multifaceted analysis of the philosophical, theological, esthetic, and political trends of the Argentine *hombre de letras* Jorge Luis Borges (1899-1986) and how he reassessed the European and American intellectual traditions. The course starts with his early poetry in *Fervor de Buenos Aires* and concludes with his world fame as one of the most influential twentieth-century writers. Special attention is paid to his mid-career works, especially *Otras Inquisiciones* and *Ficciones*. Borges' aesthetic and intellectual development is examined against the current of Argentina's political events and in the context of Latin American history. His views on God, death, memory, nationalism, and translation are explored as are his connection to the Bible, the *Arabian Nights*, the Icelandic sagas, Dante, Shakespeare, Mark Twain, Nazism, and Gaucho literature. Conducted in English.

Spring semester. Professor Stavans.

335. European Migrations. (Offered as HIST 335 [EU] and EUST 335). By tracing the journeys of people into, across, and out of Europe during the nineteenth and twentieth centuries, this course explores the role of migration in forging modern national, regional, and global identities. On one level, it analyzes the factors that have impelled groups of people to cross borders. On another, it examines how these migrations have changed the social landscape of Europe, serving both to forge and to challenge the divides of culture, religion, and nationhood. Topics will include: mass emigration and the rise of European imperialism; debates over "belonging" in the era of nation-building; the development of passports, visa restrictions, and quotas; the emergence of the categories of "refugee" and "asylum seeker"; forced migration and human trafficking; colonial and postcolonial immigration into Europe; and contestations over multiculturalism. Readings will relate to a variety of geographical locations, but with special emphasis on migration into and out of Britain, France, Germany, and their empires. Two class meetings per week.

Limited to 35 students. Omitted 2015-16. Professor Boucher.

339. Defining the Modern: Russia Between Tsars and Communists. (Offered as HIST 439 [EU] and EUST 339) The course will explore a most intense and fascinating period in Russian history: the years 1890-1910. This period witnessed rapid urbanization and industrialization; the rise of professional and mass politics; first instances of modern terrorism and an intensification of nationalist struggles; imperialist ventures in Central Asia, Manchuria, and Korea; several revolutions and wars; and, above all, an unprecedented efflorescence of modernist culture in the late Russian Empire which was readily exported to and consumed in Europe. We will analyze these developments through a range of sources, including resources found at the Mead Art Museum. In addition to acquainting students with major developments in turn-of-the-century Russian Empire, the class will address contemporary scholarly debates that focus on concepts such as "modernity," "self," "discipline,"

“knowledge,” “civil society,” and “nationalism.” Students will be required to complete an independent research paper. One class meetings per week.

Spring semester. Five College Professor Glebov.

340. Violence, Art, and Memory of the Spanish Civil War. (Offered as SPAN 340 and EUST 340.) The Spanish Civil War lasted only three years, from 1936 to 1939, yet the conflict cast a long shadow over Spain’s twentieth-century history, culture and identity. Indeed, the war’s effects were felt worldwide, and it became the inspiration for works of art and literature as varied as Pablo Picasso’s *Guernica*, Pablo Neruda’s *España en el corazón*, Guillermo del Toro’s *El laberinto del fauno* and Ernest Hemingway’s *For Whom the Bell Tolls*. This course will provide an introduction to the discord and violence of the war as well as to the anguish and catharsis of the stories, poems and films it inspired. Through primary sources and historical accounts, we will understand the causes of this fraternal war. By studying texts and films that track the reverberations of the Spanish Civil War in the United States, Latin America and Continental Europe, we will seek to understand how and why this historical moment has captivated artists and writers. In addition, we will grapple with the diverse ways that lingering memories of the war have affected modern-day Spanish politics and culture. Although readings will be in English and Spanish, this course will be conducted in Spanish.

Requisite: SPAN 199, 211, 212 or consent of the instructor. Omitted 2015-16. Professor Brenneis.

342. Kafka, Brecht, and Thomas Mann. (Offered as GERM 352 and EUST 342.) Representative works by each of the three contemporary authors will be read both for their intrinsic artistic merit and as expressions of the cultural, social, and political concerns of their time. Among these are such topics as the dehumanization of the individual by the state, people caught between conflicting ideologies, and literature as admonition, political statement, or escape. Readings of short stories and a novel by Kafka, including “The Judgment,” “The Metamorphosis,” and *The Castle*; poems, short prose, and plays by Brecht, e.g., *The Three-Penny Opera*, *Mother Courage*, and *The Good Woman of Setzuan*; fiction and essays by Mann, including “Death in Venice” and *Buddenbrooks*. Conducted in English, with German majors required to do a substantial portion of the reading in German.

Omitted 2015-16. Professor Brandes.

354. War and Memory. (Offered as FREN 354 and EUST 354.) Through readings of short fiction, historical essays, drama and films, we study how the French have tried to come to terms with their role in World War II, both as individuals and as a nation. We will explore the various myths concerning French heroism and guilt, as well as the challenges to those myths, with particular attention paid to the way wartime memories have become a lightning rod for debate and discord in contemporary French culture and politics. No prior knowledge of the historical period of the war is necessary, but students of French history are welcome. Conducted in French.

Requisite: One of the following—FREN 207, 208, 311, or equivalent. Omitted 2015-16. Professor Hewitt.

355. Renaissance Illusions: Art, Matter, Spirit. (Offered as ARHA 354, ARCH 355, and EUST 355.) Artists such as Donatello, Fra Angelico, Botticelli, Leonardo, Raphael, Bramante, Michelangelo, Cellini and Titian, but also unknown artisans, constructed illusions imitating nature or offering profound spiritual connectedness, be it through the spatial grandeur of perspectival narratives on painted walls, in sculpture and the built environment, or through the expert crafting of precious materials for domestic and ritual objects. Art, artifacts, and architecture created for merchants, monks, princes and pontiffs in the urban centers of Florence, Rome,

Venice, and Paris from the fourteenth through the sixteenth centuries range from the gravely restrained and intentionally simple and devout to the monumental, fantastically complex or blindingly splendid. Emphasis will be upon the way the form, materiality, and content of each type of art conveyed ideas concerning creativity, originality, and individuality, but also expressed ideals of devotion and civic virtue; how artists dealt with the revived legacy of antiquity to develop an original visual language; how art revealed attitudes toward the body and the spirit, expressed the relationship between nature, the imagination and art, and developed the rhetoric of genius; and how art and attitudes towards it changed over time.

Rather than taking the form of a survey, this course, based on lectures but regularly incorporating discussion, will examine selected works in depth and will analyze contemporary attitudes toward art of this period through study of the art and the primary sources concerning it.

Requisite: One course in ARHA, FAMS, or ARCH, or with permission of the instructor. Fall semester. Professor Courtright.

356. Baroque Art in Italy, France, Spain, and the Spanish Netherlands. (Offered as ARHA 356 and EUST 356.) After the canonization of the notion of artistic genius in the Italian Renaissance and the subsequent imaginative license of artists known as Mannerists, phenomena sponsored throughout Europe by the largesse of merchants, courtiers, aristocrats, princes, and Churchmen alike, a crisis occurred in European society—and art—in the second half of the sixteenth century. Overturned dogmas of faith, accompanied by scientific discoveries and brutal political changes, brought about the reconsideration of fundamental values that had undergirded many facets of life and society in Europe at the beginning of the seventeenth century, the starting point of this course. Unexpectedly, these upheavals led to a renewed proliferation of innovative art. In this century of remarkably varied artistic production, paradoxes abounded. Some artists sought the illusion of reality by imitating unimproved, even base nature through close observation of the human body, of landscape, and of ordinary, humble objects of daily use, as others continued to quest for perfection in a return to the lofty principles implicit in ancient artistic canons of ideality. More than ever before, artists explored the expression of passion through dramatic narratives and sharply revealing portraiture, but, famously, artists also imbued art meant to inspire religious devotion with unbounded eroticism or with the gory details of painful suffering and hideous death. They depicted dominating political leaders as flawed mortals—even satirized them through the new art of caricature—at the same time that they developed a potent and persuasive vocabulary for the expression of the rulers' absolutist political power. This class, based on lectures but regularly incorporating discussion, will examine in depth selected works of painting, sculpture, and architecture produced by artists in the countries which remained Catholic after the religious discords of this period—e.g., Caravaggio, Bernini, Poussin, Velázquez, and Rubens in Italy, France, Spain, and the Spanish Netherlands—as well as engaging the cultural, social, and intellectual framework for their accomplishments. Upper level.

Requisite: One other course in art history or consent of the instructor. Limited to 25 students. Omitted 2015-16. Professor Courtright.

360. Performance. (Offered as GERM 360, ARCH 360, EUST 360 and FAMS 316.) What is performance? What constitutes an event? How can we address a phenomenon that has disappeared the moment we apprehend it? How does memory operate in our critical perception of an event? How does a body make meaning? These are a few of the questions we will explore in this course, as we discuss critical, theoretical, and compositional approaches in a broad range of multidisciplinary performance phenomena emerging from European—primarily German—culture in the

twentieth century. We will focus on issues of performativity, composition, conceptualization, dramaturgy, identity construction, representation, space, gender, and dynamism. Readings of performance theory, performance studies, gender studies, and critical/cultural studies, as well as literary, philosophical, and architectural texts will accompany close examination of performance material. Students will develop performative projects in various media (video, performance, text, online) and deliver a number of critical oral and written presentations on various aspects of the course material and their own projects. Performance material will be experienced live when possible, and in text, video, audio, digital media and online form, drawn from selected works of Dada and Surrealism, Bauhaus, German Expressionism, the Theater of the Absurd, Tanztheater, and Contemporary Theater, Performance, Dance, Opera, New Media, and Performance Art. A number of films, including *Das Cabinet des Dr. Caligari*, Oskar Schlemmer's *Das Triadische Ballett*, Fernand Léger's *Ballet Mécanique*, and Kurt Jooss' *Der Grüne Tisch*, will be also screened. Conducted in English, with German majors required to do a substantial portion of the reading in German.

Omitted 2015-16. Professor Gilpin.

363. Traumatic Events. (Offered as ARCH 363, GERM 363, EUST 363, and FAMS 370.) How is memory constructed and represented? How is it possible to bear witness, and what exactly is involved? Who is authorized to testify, to whom, when? Whose story is it? Is it possible to tell "the story" of a traumatic event? What are the disorders of testimony, and how and where do they emerge? This course will observe the workings of trauma (the enactment and working-through of collective and individual symptoms of trauma), memory, and witnessing in various modes of everyday life. We will examine notions of catastrophe, disaster, accident, and violence, and explore the possibilities and impossibilities of bearing witness in many forms of cultural production: in fiction, poetry, architecture, critical theory, oral and written testimonies, visual art, monuments, memorials, philosophy, science, cartoons, film, video, theater, television reportage, newspaper documentation, performance, online, and in our public and domestic spaces. We will study various representations of trauma, paying particular attention to events in Germany and Europe from the twentieth century, as well as to 9/11 and other recent international events. Material to be examined will be drawn from the work of Pina Bausch, Joseph Beuys, Christian Boltanski, Cathy Caruth, Paul Celan, Marguerite Duras, Peter Eisenman, Shoshana Felman, Florian Freund, Jochen Gerz, Geoffrey Hartman, Rebecca Horn, Marion Kant, Anselm Kiefer, Ruth Klüger, Dominick LaCapra, Claude Lanzmann, Dori Laub, Daniel Libeskind, W.G. Sebald, Art Spiegelman, Paul Virilio, Peter Weiss, Wim Wenders, Elie Wiesel, Christa Wolf, and others. Conducted in English with German majors required to do a substantial portion of the reading in German.

Omitted 2015-16. Professor Gilpin.

364. Architectures of Disappearance. (Offered as GERM 364, ARCH 364, and EUST 364.) This course will address a number of developments and transformations in contemporary urban architecture and performance from an international perspective. We will explore issues including, but not limited to, trauma, memory, absence, perception, corporeality, representation, and the senses in our examination of recent work in Germany and elsewhere, and read a number of texts from the fields of philosophy, critical theory, performance studies, and visual and architectural studies, in an attempt to understand how architecture is beginning to develop compositional systems in which to envision dynamic and responsive spaces in specific cultural contexts. We will focus our research on the work of a number of German and international architects, performance, and new media artists, includ-

ing Jochen Gerz, Renata Stih and Frieder Schnock, Horst Hoheisel, Micha Ullman, Shimon Attie, Daniel Libeskind, Peter Eisenman, Rem Koolhaas, Greg Lynn, Mark Goulthorpe, R & Sie(n), Axel Kilian, Paul Privitera, Hani Rashid and Lise-Ann Couture, Herzog and de Meuron, Archigram, William Forsythe, Jan Fabre, Rachel Whiteread, Rebecca Horn, Sasha Waltz, Richard Siegal, Michael Schumacher, Robert Wilson, the Blix Brothers of Berlin, Pina Bausch, Granular Synthesis, Sponge, Rafael Lozano-Hemmer, Toni Dove, and many others. Conducted in English, with German majors required to do a substantial portion of the reading in German.

Spring semester. Professor Gilpin.

365. Making Memorials. (Offered as GERM 365 ARCH 365, and EUST 365.) This is a course about what happens to difficult memories: memories that are intensely personal, but made public, memories that belong to communities, but which become ideologically possessed by history, politics, or the media. How are memories processed into memorials? What constitutes a memorial? What gets included or excluded? How is memory performed in cultural objects, spaces, and institutions? What is the relationship between the politics of representation and memory? Who owns memory? Who is authorized to convey it? How does memory function? This course will explore the spaces in which memories are “preserved” and experienced. Our attention will focus on the transformation of private and public memories in works of architecture, performance, literature, and the visual arts primarily in Germany, Europe, and the United States. Preference given to German majors and European Studies majors, as well as to students interested in architecture/design, performance, the visual arts, interactive installation and/or the environment. Conducted in English, with German majors required to do a substantial portion of the reading in German.

Limited to 20 students. Fall semester. Professor Gilpin.

368. SPACE. (Offered as GERM 368, ARCH 368, EUST 368, and FAMS 368.) This research seminar will explore conceptions of space as they have informed and influenced thought and creativity in the fields of cultural studies, literature, architecture, urban studies, performance, and the visual, electronic, and time-based arts. Students will select and pursue a major semester-long research project early in the semester in consultation with the professor, and present their research in its various stages of development throughout the semester, in a variety of media formats (writing, performance, video, electronic art/interactive media, installation, online and networked events, architectural/design drawings/renderings), along with oral presentations of readings and other materials. Readings and visual materials will be drawn from the fields of literature and philosophy; from architectural, art, and film theory and history; from performance studies and performance theory; and from theories of technology and the natural and built environment. Emphasis on developing research, writing, and presentation skills is a core of this seminar.

Preference given to German majors and European Studies majors, as well as to students interested in architecture/design, performance, film/video, interactive installation, and/or the environment. Conducted in English. German majors will select a research project focused on a German Studies context, and will do a substantial portion of the readings in German.

Limited to 15 students. Enrollment requires attendance at the first class meeting. Omitted 2015-16. Professor Gilpin.

Part of the Global Classroom Project. The Global Classroom Project uses videoconferencing technology to connect Amherst classes with courses/students outside the United States.

371. Music and Revolution: The Symphonies of Mahler and Shostakovich. (Offered as MUSI 422 and EUST 371.) Gustav Mahler (1860-1911) and Dmitri Shostakovich (1906-1975) are arguably the two greatest symphonic composers after

Beethoven. In this course we will compare and contrast their highly charged music and explore the eras in which they worked—for Mahler, imperial Vienna on the eve of World War I, and for Shostakovich, revolutionary Russia under the tyrannical reign of Joseph Stalin. The class will attend Mahler and Shostakovich performances in New York and Boston. *Fulfills either the departmental seminar requirement or the comprehensive exam requirement for the major.*

Requisite: MUSI 241 or consent of the instructor. Omitted 2015-16. Professor Kallick.

373. Topics in European History: The Politics of Memory in Twentieth-Century Europe. (Offered as HIST 438 [EU] and EUST 373.) This course will explore the role of historical memory in the politics of twentieth-century Europe. It will examine how evolving memories of major historical events have been articulated and exploited in the political cultures of England, France, Germany, Eastern Europe, and the Soviet Union/Russia. Topics will include the politics of memory surrounding World Wars I and II, Vichy France, the Holocaust, Soviet Stalinism, and Eastern European communism. Seminar participants will also discuss general issues concerning collective memory: why societies remember and forget historical events, how collective memories resurface, the relationship between memory and authenticity, and the pitfalls of politicizing historical memory. Finally, seminar participants will analyze different sites of memory including film, ritual, monuments, legal proceedings, and state-sponsored cults. One class meeting per week.

Not open to first-year students. Limited to 18 students. Omitted 2015-16. Professor Epstein.

374. Medieval and Renaissance Lyric. (Offered as ENGL 441 and EUST 374.) [before 1800] In this course, we read a selection of English and other European lyrics (in translation) from the twelfth through the seventeenth centuries. An exciting, fertile era in poetic innovation, these centuries see the dawn of the first romantic love poetry in these languages, the invention of new forms like the sonnet, and the invention of the lyric “anthology.” Reading the lyrics of the French troubadour poets, Chaucer, Petrarch, Wyatt, Donne, Shakespeare, and the many brilliant anonymous poets of medieval England, we will examine both the text and contexts of these short poems. Close readings will be put in dialogue with cultural contexts (such as the volatile court of Henry VIII, in which Thomas Wyatt wrote), and the material contexts of the lyrics (the medieval and early modern manuscripts and books in which they first appeared). We will further think about how the term “lyric” emerges as a privileged poetic category, by reading contemporary “defenses” of poetry and thinking about why the word “lyric” only appears in the sixteenth century. Does the “lyric” poem change once it is defined? How do later works speak to the earlier tradition?

Open to juniors and seniors. Limited to 15 students. Omitted 2015-16. Professor Nelson.

384. To Sculpt a Modern Woman's Life. (Offered as ARHA 374, EUST 384, and SWAG 374.) We will revel in dramatically different works by women artists, from Magdalena Abakanowicz, Lynda Benglis and Louise Bourgeois, to Eva Hesse, Jeanne-Claude, Jenny Holzer, Rona Pondick, Doris Salcedo, Kiki Smith and Rachel Whiteread on down, as we explore how they created themselves through their work. As a foil, we will analyze the invented personas of Sarah Bernhardt and Madonna, as well as images of women by Renoir, Cézanne, Picasso, Magritte, de Kooning, Woody Allen, and Saura. While we will focus on original objects and primary texts (such as artists' letters or interviews), we will also critique essays by current feminist scholars and by practitioners of “the new cultural history,” in order to investigate possible models for understanding the relationship between a woman

and her modern culture at large. Assignments will include a substantial research paper and at least one field trip.

Requisite: One course in modern art or consent of the instructor. Limited to 15 students. Omitted 2015-16. Professor Staller.

385. Witches, Vampires and Other Monsters. (Offered as ARHA 385, EUST 385, and SWAG 310.) This course will explore the construction of the monstrous, over cultures, centuries and disciplines. With the greatest possible historical and cultural specificity, we will investigate the varied forms of monstrous creatures, their putative powers, and the explanations given for their existence-as we attempt to articulate the kindred qualities they share. Among the artists to be considered are Valdés Leal, Velázquez, Goya, Munch, Ensor, Redon, Nolde, Picasso, Dalí, Kiki Smith, and Cindy Sherman. Two class meetings per week.

Limited to 20 students. Omitted 2015-16. Professor Staller.

390. Special Topics. Fall and spring semesters.

412. Medieval Manuscripts. (Offered as ENGL 412 and EUST 412.) [before 1800] This course introduces students to the hands-on study of medieval manuscripts. Students will examine materials in the Frost Library archives, as well as print and digital facsimiles of medieval manuscripts, to learn about how medieval literature was copied and read in its own time. Students will learn the skills of paleography (reading old handwriting) and codicology (analyzing the materials and assembly of old books) in order to conduct original research on these materials. They will also learn about medieval and early modern book culture. The course includes a field trip to the Rare Books library at Harvard University.

Open to juniors and seniors. Limited to 12 students. Fall semester. Professor Nelson.

490. Special Topics. Fall and spring semesters.

498. Senior Departmental Honors. A full course. Fall semester.

498D. Senior Departmental Honors. A double course. Fall semester.

499. Senior Departmental Honors. A full course. Spring semester.

499D. Senior Departmental Honors. A double course. Spring semester.

RELATED COURSES

Greek Mythology and Religion. See CLAS 121.

Greek Civilization. See CLAS 123.

Roman Civilization. See CLAS 124.

History of Rome: Origins and Republic. See CLAS 133.

Archaeology of Greece. See CLAS 134.

Sexuality and History in the Contemporary Novel. See ENGL 314.

Chaucer: *The Canterbury Tales*. See ENGL 332.

Shakespeare. See ENGL 338.

Modern British Literature, 1900-1950. See ENGL 348.

Literary Masks of the Late French Middle Ages. See FREN 320.

Studies in Medieval Romance Literature and Culture. See FREN 324.

Humanism and the Renaissance. See FREN 327.

The Doing and Undoing of Genres in the Seventeenth and Eighteenth Centuries.
See FREN 330.

Lovers and Libertines. See FREN 335.

Worldliness and Otherworldliness. See FREN 339.

Women of Ill Repute: Prostitutes in Nineteenth-Century French Literature. See
FREN 342.

***Enfants Terribles*: Childhood in Nineteenth-Century French Literature and Cul-
ture.** See FREN 346.

France's Identity Wars. See FREN 351.

European Film. See FREN 361.

German Cultural History to 1800. See GERM 315.

German Cultural History from 1800 to the Present. See GERM 316.

Berlin, Metropolis. See GERM 331.

Comedy and Humor. See GERM 333.

Weimar Cinema: The "Golden Age" of German Film. See GERM 347.

Rilke. See GERM 350.

Greek Prose: Plato's *Apology*. See GREE 212.

An Introduction to Greek Tragedy. See GREE 215.

Reading the New Testament. See GREE 217.

An Introduction to Greek Epic. See GREE 318.

World War II in Global Perspective. See HIST 101.

Spain and the Pacific World, 1571-1898. See HIST 208.

Disease and Doctors: An Introduction to the History of Western Medicine. See
HIST 212.

Turning Points in the History of Science. See HIST 213.

Latin Literature: Catullus and the Lyric Spirit. See LATI 215.

Latin Literature in the Augustan Age. See LATI 316.

Law Between Plato and the Poets. See LJST 136.

Psychoanalysis and Law. See LJST 212.

Interpretation in Law and Literature. See LJST 341.

Law And War. See LJST 348.

Representing and Judging the Holocaust. See LJST 356.

Twentieth-Century Analysis. See MUSI 444.

Philosophical Questions. See PHIL 111.

Ancient Greek Philosophy. See PHIL 217.

Early Modern Philosophy. See PHIL 218.

Aesthetics. See PHIL 227.

Ethics. See PHIL 310.

Origins of Analytic Philosophy: Frege, Russell, and the Early Wittgenstein. See PHIL 360.

Kant. See PHIL 364.

The Later Wittgenstein. See PHIL 463.

World Politics. See POSC 213.

The Political Theory of Globalization. See POSC 413.

Taking Marx Seriously. See POSC 415.

Personality and International Politics: Gorbachev, the End of the Cold War and the Collapse of the Soviet Union. See POSC 475.

Contemporary Political Theory. See POSC 480.

Memory. See PSYC 234.

Personality and Political Leadership. See PSYC 338.

Autobiographical Memory. See PSYC 368.

Introduction to Religion. See RELI 111.

The End of the World: Utopias and Dystopias. See RELI 122.

Prophecy, Wisdom, and Apocalyptic. See RELI 265.

History of Christianity—The Early Years. See RELI 275.

Christianity, Philosophy, and History in the Nineteenth Century. See RELI 278.

Liberation and Twentieth-Century Christian Thought. See RELI 279.

Folklore and the Bible. See RELI 362.

Close Readings: The Classics of Judaism and Christianity. See RELI 370.

Survey of Russian Literature From Dostoevsky to Nabokov. See RUSS 212.

Century of Catastrophe: Soviet and Contemporary Russia in Literature and Film. See RUSS 213.

Strange Russian Writers: Gogol, Dostoevsky, Bulgakov, Nabokov, et al. See RUSS 217.

Seminar on One Writer: Vladimir Nabokov. See RUSS 225.

Fyodor Dostoevsky. See RUSS 227.

Tolstoy. See RUSS 228.

Russian Lives. See RUSS 232.

The Soviet Experience. See RUSS 234.

Foundations of Sociological Theory. See SOCI 315.

Strange Girls: Spanish Women's Voices. See SPAN 232.

Materials of Theater. See THDA 112.

FILM AND MEDIA STUDIES

Affiliated Faculty: Professor Hastie (Chair); Assistant Professors Levine and Rangan†; Visiting Assistant Professors Brennan and Guilford.

Contributing Faculty: Professors Aldama, Caplant, Drabinski, Gewertz, Keller, Kimball‡, Lembo, Parham, Rogowski, Rosbottom, Sarat, and Woodson; Associate Professors Brenneist, Englehardt*, Gilpin, Van Compernelle†, and Wolfson*; Assistant Professors J. Robinson and Shandilya; Five College Associate Professor Hillman; Visiting Resident Artist Schmidt; Visiting Lecturer Johnson.

The Film and Media Studies Program situates the study and practice of the moving image in its aesthetic, technical, and socio-cultural dimensions within a wider history of media. The program integrates formal, historical and theoretical analysis with various forms of creative and production experience in its required core courses. In courses in Critical Studies and Production, we explore the practice of constructing moving images through considerations of narrative, non-narrative and experimental structures, camera motion, editing techniques, music and sound design, *mise-en-scène*, and digital technologies. The dual emphasis on study and practice allows the historical, theoretical, compositional, and aesthetic issues to illuminate each other and thus to allow students to engage with both the depth and breadth of media production and analysis. The program interfaces with a variety of disciplines across the Liberal Arts spectrum, such as philosophy, social and literary theory, area studies, language study, visual culture, theater and dance, anthropology, computer science, and gender studies.

Major Program. The Film and Media Studies (FAMS) major requires four core courses, a minimum of five additional courses (electives) from a variety of related disciplines that reflect each student's individual academic and creative interests, and a two-semester thesis project. The FAMS major is framed by three foundations courses: Foundations in Critical Media Studies (e.g. "Coming to Terms: Cinema" and "Knowing Television"), Foundations in Production (an introductory production workshop), and a Foundations in Integrated Media Practices. Foundations courses in Critical Media Studies and Production will serve as the prerequisites for the Foundations in Integrated Media Practices, which will be a team-taught course, and which FAMS majors should ideally complete by the end of their junior year. Majors will also be required to take at least one FAMS seminar in their junior or senior year. In addition, students will take at least five other courses as electives, including at least one course at one of the other Five Colleges. The FAMS program grants wide scope to students for creating an individualized program of study. When declaring the major, each student is required to make a contract for his or her program with the Faculty Committee on Film and Media Studies (which will function as a review board), as represented and coordinated by the Chair. Each student's progress towards the completion of the contract will then be assessed, over the following semesters, by two faculty advisors from different departments appointed by the Committee. For the Capstone Requirement, students will either produce a two-semester thesis or will both submit a portfolio in the Fall semester of their senior year and will take at least one additional 400-level FAMS course.

110. Film and Writing. (Offered as ENGL 180 and FAMS 110.) A first course in reading films and writing about them. A varied selection of films for study and

*On leave 2015-16.

†On leave fall semester 2015-16.

‡On leave spring semester 2015-16.

criticism, partly to illustrate the main elements of film language and partly to pose challenging texts for reading and writing. Frequent short papers. Two class meetings and one screening per week.

Limited to 25 students. Fall semester: Professor Hastie. Spring semester: Visiting Professor Guilford.

210. Coming to Terms: Cinema. (Offered as ENGL 280 and FAMS 210.) An introduction to cinema studies through consideration of a few critical and descriptive terms, together with a selection of various films (classic and contemporary, foreign and American) for illustration and discussion. The terms for discussion will include, among others: *mise-en-scène*, montage, realism, visual pleasure, and the avant-garde. Two class meetings and one screening per week.

Limited to 35 students. Fall semester. Visiting Professor Guilford.

213. Knowing Cinema. Soviet filmmaker Dziga Vertov claimed that the movie camera is different from, even superior to, human vision and thus allows us to see in new ways. Many others have echoed this idea about cinema's powerful impact on our ways of seeing and knowing the world. As an introduction to the study of cinema, this course cultivates in students what Vertov called "the Kino-eye." Our emphasis will be on narrative film, but with some attention paid to experimental, documentary, and animated works as well. This course treats cinema as an international art form: we will examine a wide range of films from many countries over the past century and more. Through exposure to the great variety of filmmaking and writing about film around the world, from the silent era to the digital revolution, students will receive a comprehensive introduction to the key formal features of film and to the major debates that inform film studies.

Limited to 35 students. Omitted 2015-16. Professor Van Compernelle.

215. Knowing Television. (Offered as ENGL 282 and FAMS 215.) For better or worse, U.S. broadcast television is a cultural form that is not commonly associated with knowledge. This course will take what might seem a radical counter-position to such assumptions—looking at the ways television teaches us what it is and even trains us in potential critical practices for investigating it. By considering its formal structure, its textual definitions, and the means through which we see it, we will map out how it is that we come to know television.

Prior coursework in Film and Media Studies is recommended, but not required. Not open to first-year students. Limited to 30 students. Omitted 2015-16. Professor Hastie.

220. Foundations and Integrations: Film and Media Studies. (Offered as ENGL 281, FAMS 220, and ARHA 272.) "Foundations and Integrations" will be an annual team-taught course between a Critical Studies scholar and moving-image artist. A requirement of the Film and Media Studies major, it will build on critical analysis of moving images and introductory production work to develop an integrated critical and creative practice. Focused in particular around themes and concepts, students will develop ideas in both written and visual form. The theme for spring 2016 will be "The Essay."

Requisites: A foundations course in Critical Studies of Film and Media (such as "Coming to Terms: Cinema") and an introductory film/video production workshop. Not open to first-year students. Limited to 15 students. Spring semester. Professors Hastie and Levine.

221. Foundations in Video Production. (Offered as ARHA 221 and FAMS 221) This introductory course is designed for students with no prior experience in video production. The aim is both technical and creative. We will begin with the literal foundation of the moving image—the frame—before moving through shot and scene

construction, lighting, sound-image concepts and final edit. In addition to instruction in production equipment and facilities, the course will also explore cinematic form and structure through weekly readings, screenings and discussion. Each student will work on a series of exercises, a collaborative project and a final video assignment. There will be one 3-hour class and one film screening each week.

Limited to 12 students. Fall semester. Professor Levine.

227. The Film Portrait. (Offered as ARHA 227 and FAMS 227.) This introductory production workshop focuses on the history and practice of film and video portraiture. The class will begin by considering the portrait's origins in figurative art and still photography before identifying the ways in which the film portrait uses strategies unique to the moving image to convey character and meaning. We will then trace the development of the genre while also considering its intersections with narrative, documentary and experimental film.

The aim of the course is both analytic and creative. We will be looking at a variety of approaches and issues related to portraiture in an attempt to develop both common and contested definitions that can be applied to our own filmmaking practice. Each student will complete in-class exercises and individual video projects that seek to reveal the nature of people, places and objects through sound and image. The class will also cover the fundamentals of cinematography, lighting, audio recording and editing and discuss how these technological considerations influence the portrayal of a subject.

Limited to 12 students. Omitted 2015-16. Professor Levine.

228. Introduction to Super 8 Film and Digital Video. (Offered as FAMS 228 and ENGL 287.) This course will introduce students to basic Super 8 film and digital video techniques. The course will include workshops in shooting for film and video, Super 8 film editing, Final Cut Pro video editing, lighting, stop motion animation, sound recording and mixing. Students will learn to think about and look critically at the moving and still image. Students will complete three moving image projects, including one Super 8 film, one video project, and one mixed media project. Weekly screenings will introduce students to a wide range of approaches to editing, writing, and directing in experimental, documentary, narrative, and hybrid cinematic forms. Screenings include works by Martha Rosler, Bill Viola, the Yes Men, Jennifer Reeves, Mona Hatoum, Guillermo Gómez-Peña, Dziga Vertov, D.A. Pennebaker, Jean-Pierre Gorin, Cécile Fontaine, and Johanna Vaude.

Admission with consent of the instructor. Please complete the questionnaire at <https://www.amherst.edu/academiclife/departments/film/infostu/forms>. Limited to 13 students. Omitted 2015-16. Five College Professor Hillman.

240. Screenwriting. (Offered as ENGL 388 and FAMS 240.) A first workshop in narrative screenwriting. Through frequent exercises, readings and screenings we will explore the fundamentals of scene and story shape as they're practiced in mainstream American commercial filmmaking while taking a broader look at what a screenplay might be outside of that world. We'll look at two modes of writing that are often at odds with each other: the well-established craft of three-act screenwriting within the Hollywood tradition, on the one hand, and the more elastic possibilities of the audio-visual medium as exemplified by the so-called "art film," on the other. One three-hour class meeting per week.

Open to sophomores, juniors, and seniors. Preference will be given to English and FAMS majors. Admission with consent of the instructor. Limited to 12 students. Please complete the questionnaire at <https://www.amherst.edu/academiclife/departments/film/infostu/forms>. Fall semester. Visiting Lecturer Johnson.

312. Pioneer Valley Soundscapes. (Offered as MUSI 238 and FAMS 312.) This course is about exploring, participating in, and documenting the musical communities and acoustic terrain of the Pioneer Valley. The first part of the course will focus on local histories and music scenes, ethnographic methods and technologies, and different techniques of representation. The second part of the course will involve intensive, sustained engagement with musicians and sounds in the Pioneer Valley. Course participants will give weekly updates about their fieldwork projects and are expected to become well-versed in the musics they are studying. There will be a significant amount of work and travel outside of class meetings. The course will culminate in contributions to a web-based documentary archive of Pioneer Valley soundscapes. We will also benefit from visits and interaction with local musicians. Two class meetings per week.

Requisite: MUSI 111, 112, or consent of the instructor. Limited to 12 students. Omitted 2015-16.

313. The Soviet Experience. (Offered as RUSS 234 and FAMS 313.) With the dissolution of the Soviet Union, the great utopian experiment of the 20th century—a radical attempt to reorganize society in accordance with rational principles—came to an end. This course explores the dramatic history of that experiment from the perspective of those whose lives were deeply affected by the social upheavals it brought about. We begin by examining the early visions of the new social order and attempts to restructure the living practices of the Soviet citizens by reshaping the concepts of time, space, family, and, ultimately, redefining the meaning of being human. We then look at how “the new human being” of the 1920s is transformed into the “new Soviet person” of the Stalinist society, focusing on the central cultural and ideological myths of Stalinism and their place in everyday life, especially as they relate to the experience of state terror and war. Finally, we investigate the notion of “life after Stalin,” and consider the role of already familiar utopian motifs in the development of post-Stalinist and post-Soviet ways of imagining self, culture, and society. The course uses a variety of materials—from primary documents, public or official (architectural and theatrical designs, political propaganda, transcripts of trials, government meetings, and interrogations) and intimate (diaries and letters), to works of art (novels, films, stage productions, paintings), documentary accounts (on film and in print), and contemporary scholarship (from the fields of literary and cultural studies, history and anthropology). No previous knowledge of Soviet or Russian history or culture is required; course conducted in English, and all readings are in translation. Students who read Russian will be given special assignments.

Limited to 20 students. Omitted 2015-16.

316. Performance. (Offered as GERM 360, ARCH 360, EUST 360 and FAMS 316.) What is performance? What constitutes an event? How can we address a phenomenon that has disappeared the moment we apprehend it? How does memory operate in our critical perception of an event? How does a body make meaning? These are a few of the questions we will explore in this course, as we discuss critical, theoretical, and compositional approaches in a broad range of multidisciplinary performance phenomena emerging from European—primarily German—culture in the twentieth century. We will focus on issues of performativity, composition, conceptualization, dramaturgy, identity construction, representation, space, gender, and dynamism. Readings of performance theory, performance studies, gender studies, and critical/cultural studies, as well as literary, philosophical, and architectural texts will accompany close examination of performance material. Students will develop performative projects in various media (video, performance, text, online) and deliver a number of critical oral and written presentations on various aspects of the course material and their own projects. Performance material will be experienced

live when possible, and in text, video, audio, digital media and online form, drawn from selected works of Dada and Surrealism, Bauhaus, German Expressionism, the Theater of the Absurd, Tanztheater, and Contemporary Theater, Performance, Dance, Opera, New Media, and Performance Art. A number of films, including *Das Cabinet des Dr. Caligari*, Oskar Schlemmer's *Das Triadische Ballett*, Fernand Léger's *Ballet Mécanique*, and Kurt Jooss' *Der Grüne Tisch*, will be also screened. Conducted in English, with German majors required to do a substantial portion of the reading in German.

Omitted 2015-16. Professor Gilpin.

320. Japan on Screen. (Offered as ASLC 234 [J] and FAMS 320.) Is the concept of national cinema useful in the age of globalization? Given the international nature of cinema at its inception, was it ever a valid concept? In this course, we will consider how the nation is represented on screen as we survey the history of film culture in Japan, from the very first film footage shot in the country in 1897, through the golden age of studio cinema in the 1950s, to important independent filmmakers working today. While testing different theories of national, local, and world cinema, we will investigate the Japanese film as a narrative art, as a formal construct, and as a participant in larger aesthetic and social contexts. This course includes the major genres of Japanese film and influential schools and movements. Students will also learn and get extensive practice using the vocabulary of the discipline of film studies. This course assumes no prior knowledge of Japan or Japanese, and all films have English subtitles.

Spring semester. Professor Van Compernelle.

322. South Asian Feminist Cinema. (Offered as SWAG 469, ASLC 452 [SA], and FAMS 322.) How do we define the word "feminism"? Can the term be used to define cinematic texts outside the Euro-American world? In this course we will study a range of issues that have been integral to feminist theory—the body, domesticity, same sex desire, gendered constructions of the nation, feminist utopias and dystopias—through a range of South Asian cinematic texts. Through our viewings and readings we will consider whether the term "feminist" can be applied to these texts, and we will experiment with new theoretical lenses for exploring these films. Films will range from Satyajit Ray's classic masterpiece *Charulata* to Gurinder Chadha's trendy diasporic film, *Bend It Like Beckham*. Attendance for screenings on Monday is compulsory.

Limited to 20 students. Fall semester. Professor Shandilya.

323. Weimar Cinema: The "Golden Age" of German Film. (Offered as GERM 347 and FAMS 323.) This course examines the German contribution to the emergence of film as both a distinctly modern art form and as a product of mass culture. The international success of Robert Wiene's Expressionist phantasmagoria, *The Cabinet of Dr. Caligari* (1920), heralded the beginning of a period of unparalleled artistic exploration, prior to the advent of Hitler, during which the ground was laid for many of the filmic genres familiar today: horror film (F.W. Murnau's *Nosferatu*), detective thriller (Fritz Lang's *M*), satirical comedy (Ernst Lubitsch's *The Oyster Princess*), psychological drama (G.W. Pabst's *Pandora's Box*), science fiction (Lang's *Metropolis*), social melodrama (Pabst's *The Joyless Street*), historical costume film (Lubitsch's *Passion*), political propaganda (Slatan Dudow's *Kuhle Wampe*), anti-war epic (Pabst's *Westfront 1918*), a documentary montage (Walther Ruttmann's *Berlin—Symphony of a Big City*), and the distinctly German genre of the "mountain film" (Leni Riefenstahl's *The Blue Light*). Readings, including Siegfried Kracauer, Walter Benjamin, Lotte H. Eisner, Béla Balázs, and Rudolf Arnheim, will address questions of technology and modernity, gender relations after World War I, the intersection of politics and film, and the impact of German and Austrian exiles on Hollywood.

Conducted in English, with German majors required to do a substantial portion of the reading in German.

Omitted 2015-16. Professor Rogowski.

325. Nazi Cinema. (Offered as GERM 348 and FAMS 325.) This course examines the vital role cinema played in sustaining the totalitarian Nazi system. From the visually stunning “documentaries” of Leni Riefenstahl to the tearful melodramas starring Swedish diva Zarah Leander, from the vicious anti-Semitic diatribes of propaganda minister Joseph Goebbels to the ostensibly apolitical “revue films” featuring Hungarian dancer-chanteuse Marika Röck, the cinema of the Third Reich (1933-45) is fraught with contradiction and complexity. How did the German film industry cope with the exodus of Jewish (or politically suspect) talent after Hitler came to power? What tensions arose between a centralized bureaucracy pursuing an ideological agenda and an industry geared toward profit maximization? How do genre films of the period negotiate the conflict between official notions of a “racially homogeneous” body politic on the one hand and audiences’ pervasive fascination with the exotic on the other? What does the popularity of stars such as Hans Albers, Heinz Rühmann, Lilian Harvey, and Kristina Söderbaum tell us about the private dreams and aspirations of German audiences at the time? Were there pockets of resistance to censorship? Can there be artistic freedom under a totalitarian regime? To answer questions such as these, we will examine films from a wide range of directors, including Willi Forst, Veit Harlan, Helmut Käutner, Wolfgang Liebeneiner, Leni Riefenstahl, Reinhold Schünzel, Detlef Sierck/Douglas Sirk, and Hans Steinhoff. Conducted in English, with German majors required to do a substantial portion of the reading in German.

Spring semester. Professor Rogowski.

327. Toward the New Wave. (Offered as FREN 365 and FAMS 327.) The class will study films from the French New Wave (1959-63), as well as earlier French films that influenced many New Wave directors. These films will include: Jean-Luc Godard’s *À bout de souffle*, *Vivre sa vie*, and *Le Mépris*; Alain Resnais’ *Hiroshima Mon Amour* and *L’année dernière à Marienbad*; *Les 400 Coups* by François Truffaut and Agnès Varda’s *Cléo de 5 à 7*, as well as *Zéro de conduite* and *L’Atalante* by Jean Vigo; *Boudu sauvé des eaux*, *la Grande Illusion* and *La Règle du jeu* by Jean Renoir; Jean-Pierre Melville’s *Bob le flambeur*; and Robert Bresson’s *Un Condamné à mort s’est échappé*. This course will also provide basic training in the analysis of films. Conducted in French.

Requisite: One of the following—FREN 207, 208, 311, or equivalent. Omitted 2015-16. Professor Caplan.

333. Videogames and the Boundaries of Narrative. (Offered as ENGL 277 and FAMS 333.) In this course we will engage in a comprehensive approach to narrative video gaming—play, interpretation, and design—to explore how video gaming helps us to conceptualize the boundaries between our experiences of the world and our representations thereof. We will ask how play and interactivity change how we think about the work of narrative. What would it mean to think about video games alongside texts focused on similar subjects but in different media? How, for instance, does *Assassin’s Creed: Freedom’s Cry* change how we understand C.L.R. James, Susan Buck-Morss, Isabel Allende, or others’ discussions of the Haitian Revolution? And how do video games help us to reconceptualize the limits of other media forms, particularly around questions of what it means to represent differences in race, gender, physical ability? Finally, how might we more self-consciously capitalize on gaming’s potential to transform the work of other fields, for instance education and community development?

In this course, students will play and analyze video games while engaging texts from a variety of other critical and creative disciplines. Assignments for this course

will be scaled by experience-level. No experience with video games or familiarity with computer coding is required for this course, as the success of this method will require that students come from a wide variety of skill levels.

Omitted 2015-16. Professor Parham.

335. Experiments in 16mm Film. (Offered as ARHA 335 and FAMS 335.) This intermediate production course surveys the outer limits of cinematic expression and provides an overview of creative 16mm film production. We will begin by making cameraless projects through drawing, painting and scratching directly onto the film strip before further exploring the fundamentals of 16mm technology, including cameras, editing and hand-processing. While remaining aware of our creative choices, we will invite chance into our process and risk failure, as every experiment inevitably must.

Through screenings of original film prints, assigned readings and discussion, the course will consider a number of experimental filmmakers and then conclude with a review of exhibition and distribution strategies for moving image art. All students will complete a number of short assignments on film and one final project on either film or video, each of which is to be presented for class critique. One 3-hour class and one film screening per week.

Requisite: One 200-level production course or relevant experience (to be discussed with the instructor in advance of the first class). Limited to 12 students. Spring semester. Professor Levine.

341. Video Production: Bodies in Motion. (Offered as THDA 250 and FAMS 341.) This studio production class will focus on multiple ways of tracking, viewing, and capturing bodies in motion. The course will emphasize working with the camera as an extension of the body to explore radically different points of view and senses of focus. We will experiment with different techniques and different kinds of bodies (human, animal, and object) to bring a heightened awareness of kinesthetic involvement, animation and emotional immediacy to the bodies on screen and behind the camera. In addition, we will interject and follow bodies into different perceptions of time, progression, place and relationship. In the process, we will express various experiences and theories of embodiment and question what constitutes a body. Depending on student interests, final projects can range from choreographies for the camera to fictional narratives to documentary studies. The class will alternate between camera sessions, both in the studio and on location, and sessions in the editing suite working with Final Cut Pro.

Requisite: Previous experience in composition. Limited to 12 students. Omitted 2015-16. Professor Woodson.

343. Lost and Found: Appropriated, Recycled and Reclaimed Images. (Offered as ARHA 343 and FAMS 343) From the found-footage experiments of the avant-garde to the digital remixes of the networked age, artists have used pre-existing material to question the ideologies of dominant media, explore technological possibilities and play situationist pranks. With the advent of file-sharing platforms, streaming video and cheap DVDs, we live in an era dominated by what Hito Steyerl calls “the poor image”—low resolution, second- or third-generation images whose quality has been sacrificed for accessibility. The availability of this material has allowed artists to work economically and to borrow the aesthetics of cinema and television for their own purposes, but it also foregrounds many problematic questions of authorship and ownership.

This course is a hands-on investigation into the practice of recycling, recontextualizing and remixing moving images. We will screen found-footage work, collage films and remakes in addition to discussing readings by filmmakers, artists and theorists that will provide ideas and models for our own production. The class will

also review the fundamentals of editing as we create projects both entirely from found material and in combination with our own footage. Two 2-hour classes per week (one seminar/critique and one lecture/screening).

Limited to 12 students. Omitted 2015-16. Professor Levine.

345. Performance Studio. (Offered as THDA 353 and FAMS 345.) In this advanced course in the techniques of creating performance, each student will create and rehearse a performance piece that develops and incorporates original choreography, text, music, sounds and/or video. Improvisational and collaborative structures and approaches among and within different media will be investigated. The final performance pieces will be presented in the Holden Theater.

Two ninety-minute class sessions per week. There will be weekly mandatory showings. These showings are a working document of the important and necessary vicissitudes within a creative process.

Requisite: THDA 252 or the equivalent and consent of the instructor. Fall semester. Visiting Resident Artist Schmitz.

350. Experimental Narrative Cinema in a Global Context. (Offered as FAMS 350 and ENGL 376). This course will introduce students to a diverse range of experimental approaches to narrative filmmaking. Students will gain skills in filmmaking and criticism through project assignments, readings and analysis of language, performance and visual structure within selected films. Workshops in cinematography, sound recording and editing will be offered. The course will concentrate on filmmakers who are working in a context of multiple languages, hybrid forms and transnational histories. Screenings will include works by Jia Zhangke, Mati Diop, Abderrahmane Sissako, Pedro Costa, Claire Denis, and Nagisa Oshima. Students will complete three film and video projects. Lab fee required. Course meetings include one three hour consecutive meeting per week and one screening time per week.

Recommended prior coursework: ENGL 287/FAMS 228, Introduction to Super 8 Film and Digital Video, or other introductory course in film and video, photography, or painting. Admission with consent of instructor. Please complete the questionnaire at <https://www.amherst.edu/academiclife/departments/film/infostu/forms> and submit to Prof. Hillman. Limited to 13 students. Fall semester. Five College Professor Hillman.

351. Cinema and Everyday Life. (Offered as ENGL 381 and FAMS 351.) Film theorist Siegfried Kracauer declared that some of the first films showed "life at its least controllable and most unconscious moments, a jumble of transient, forever dissolving patterns accessible only to the camera." This course will explore the ways contemporary narrative films aesthetically represent everyday life—capturing both its transience and our everyday ruminations. We will further consider the ways we incorporate film into our everyday lives through various modes of viewings (the arthouse, the multiplex, the DVD, the mp3), our means of perception, and in the kinds of souvenirs we keep. We will look at films by Chantal Akerman, Robert Altman, Marleen Gorris, Hirokazu Koreeda, Marzieh Makhmalbaf, Terrence Malick, Lynne Ramsay, Tsai Ming-liang, Agnès Varda, Wong Kar-wai, and Andy Warhol. Readings will include work by Roland Barthes, Walter Benjamin, Marlene Dietrich, Sigmund Freud, and various works in film and media studies. Two class meetings and one screening per week.

Not open to first-year students. Limited to 30 students. Fall semester. Professor Hastie.

353. A Decade Under the Influence: U.S. Film of the 1970s. (Offered as ENGL 373 and FAMS 353.) U.S. film in the 1970s was evident of tremendous aesthetic and eco-

conomic innovation. Rife with but not limited to conspiracy, disaster, love and war, 1970s popular films range from the counter-cultural to the commercial, the independent to the industrial. Thus, while American cinema of the first half of the decade is known as the work of groundbreaking independent “auteurs,” the second half of the decade witnessed an industrial transformation through the emergence of the giant blockbuster hit. With a focus on cultural and historical factors shaping filmmaking and film-going practices and with close attention to film form, this course will explore thematic threads, directors, stars, and genres that emerged and developed during the decade. While the course will largely focus on mainstream film, we will set this work in some relation to other movements of the era: blaxploitation, comic parodies, documentary, and New American Cinema. Two class meetings and one screening per week.

Prior coursework in Film and Media Studies is recommended but not required. Not open to first-year students. Limited to 25 students. Omitted 2015-16. Professor Hastie.

358. Spike Lee’s Joints. (Offered as ENGL 374, BLST 330 [US], and FAMS 358.) In offering extended formal considerations of Spike Lee’s cinematic oeuvre—in particular his uses of light, sound, and color—this course is interested in how shifting through various modes of critical inquiry can enable or broaden different kinds of cultural, political, or historical engagement with a film. This semester we will also pay special attention to the question of what it means to encapsulate a particular cultural moment, particularly vis-à-vis the often differing demands of fictional and non-fictional representation.

Spring semester. Professors Parham and Drabinski.

359. The Cinema of Robert Rodriguez. (Offered as SPAN 391 and FAMS 359.) In this seminar we will explore how Robert Rodriguez’s films—from his earliest short “Bedhead” in 1990 to the *Machete* in 2010—creatively texture three decades of social and historical change that inform the U.S. Latino experience. We will explore issues of content (race, sexuality, ethnicity, gender, and class) as well as how Rodriguez uses formal devices (lighting, camera angle and lens, sound, editing, and mise-en-scène) to give various shapes to his many filmic stories. We will consider, for instance, how his comic-book approach to filmmaking allows him to create films that push at the boundaries of social and natural norms. We will also explore questions of production and consumption, including how his films trigger different thoughts of and feelings toward Latinos in new and innovative ways. Finally, by analyzing his film repertoire, we will identify a coherence and consistency in Rodriguez’s approach and worldview that opens audience eyes to new ways of seeing Latinos in the world. Students will acquire the tools developed in film theory and concepts from Latino Studies to analyze the films of Robert Rodriguez within the broader perspectives of the study of U.S. popular culture. We will learn a variety of approaches and methods for studying Rodriguez’s films—as well as develop our own approach and method in response to critically consuming his films. In our analysis of Rodriguez’s films we will learn of the social, historical, and cultural significance of Latinos in the U.S. Primary viewing materials will include “Bedhead” (1991); *El Mariachi* (1992); *Roadracers* (1994); *Desperado* (1995); “The Misbehavers” (in *Four Rooms*) (1995); *From Dusk Till Dawn* (1996); *The Faculty* (1998); *Spy Kids* (2001); *Once Upon a Time in Mexico* (2003); *Sin City* (2005); *Planet Terror* (2007); *Machete* (2010); *Spy Kids: All the Time in the World in 4D* (2011); *Machete Kills* (2013); *Sin City: A Dame to Kill For* (2014). For secondary readings students will study chapters from Aldama’s *The Cinema of Robert Rodriguez* along with the work of Chon Noriega, Charles Ramirez Berg, and Rosa Linda Fregoso.

Fall semester. Professor Aldama.

368. SPACE. (Offered as GERM 368, ARCH 368, EUST 368, and FAMS 368.) This research seminar will explore conceptions of space as they have informed and influenced thought and creativity in the fields of cultural studies, literature, architecture, urban studies, performance, and the visual, electronic, and time-based arts. Students will select and pursue a major semester-long research project early in the semester in consultation with the professor, and present their research in its various stages of development throughout the semester, in a variety of media formats (writing, performance, video, electronic art/interactive media, installation, online and networked events, architectural/design drawings/renderings), along with oral presentations of readings and other materials. Readings and visual materials will be drawn from the fields of literature and philosophy; from architectural, art, and film theory and history; from performance studies and performance theory; and from theories of technology and the natural and built environment. Emphasis on developing research, writing, and presentation skills is a core of this seminar.

Preference given to German majors and European Studies majors, as well as to students interested in architecture/design, performance, film/video, interactive installation, and/or the environment. Conducted in English. German majors will select a research project focused on a German Studies context, and will do a substantial portion of the readings in German.

Limited to 15 students. Enrollment requires attendance at the first class meeting. Omitted 2015-16. Professor Gilpin.

Part of the Global Classroom Project. The Global Classroom Project uses videoconferencing technology to connect Amherst classes with courses/students outside the United States.

370. Traumatic Events. (Offered as ARCH 363, GERM 363, EUST 363, and FAMS 370.) How is memory constructed and represented? How is it possible to bear witness, and what exactly is involved? Who is authorized to testify, to whom, when? Whose story is it? Is it possible to tell "the story" of a traumatic event? What are the disorders of testimony, and how and where do they emerge? This course will observe the workings of trauma (the enactment and working-through of collective and individual symptoms of trauma), memory, and witnessing in various modes of everyday life. We will examine notions of catastrophe, disaster, accident, and violence, and explore the possibilities and impossibilities of bearing witness in many forms of cultural production: in fiction, poetry, architecture, critical theory, oral and written testimonies, visual art, monuments, memorials, philosophy, science, cartoons, film, video, theater, television reportage, newspaper documentation, performance, online, and in our public and domestic spaces. We will study various representations of trauma, paying particular attention to events in Germany and Europe from the twentieth century, as well as to 9/11 and other recent international events. Material to be examined will be drawn from the work of Pina Bausch, Joseph Beuys, Christian Boltanski, Cathy Caruth, Paul Celan, Marguerite Duras, Peter Eisenman, Shoshana Felman, Florian Freund, Jochen Gerz, Geoffrey Hartman, Rebecca Horn, Marion Kant, Anselm Kiefer, Ruth Klüger, Dominick LaCapra, Claude Lanzmann, Dori Laub, Daniel Libeskind, W.G. Sebald, Art Spiegelman, Paul Virilio, Peter Weiss, Wim Wenders, Elie Wiesel, Christa Wolf, and others. Conducted in English with German majors required to do a substantial portion of the reading in German.

Omitted 2015-16. Professor Gilpin.

371. Film, Myth, and the Law. (Offered as LJST 225 and FAMS 371.) The proliferation of law in film and on television has expanded the sphere of legal life itself. Law lives in images that today saturate our culture and have a power all their own, and the moving image provides a domain in which legal power operates independently of law's formal institutions. This course will consider what happens when legal

events are re-narrated in film and examine film's treatment of legal officials, events, and institutions (e.g., police, lawyers, judges, trials, executions, prisons). Does film open up new possibilities of judgment, model new modes of interpretation, and provide new insights into law's violence? We will discuss ways in which myths about law are reproduced and contested in film. Moreover, attending to the visual dimensions of law's imagined lives, we ask whether law provides a template for film spectatorship, positioning viewers as detectives and as jurors, and whether film, in turn, sponsors a distinctive visual aesthetics of law. Among the films we may consider are *Inherit the Wind*, *Call Northside 777*, *Judgment at Nuremberg*, *Rear Window*, *Silence of the Lambs*, *A Question of Silence*, *The Sweet Hereafter*, *Dead Man Walking*, *Basic Instinct*, and *Unforgiven*. Throughout we will draw upon film theory and criticism as well as the scholarly literature on law, myth, and film.

Limited to 30 students. Omitted 2015-16.

374. Reading Popular Culture: Girl Power. (Offered as ENGL 271, BLST 332 [US], FAMS 374, and SWAG 271.) Girl Power is the pop-culture term for what some commentators have also dubbed "postfeminism." The 1990s saw a dramatic transformation in cultural representations of women's relationships to their own sense of power. But did this still rising phenomenon of "women who kick ass" come at a cost? Might such representations signify genuine reassessments of some of the intersections between gender, power, and the individual? Or are they, at best, superficial appropriations of what had otherwise been historically construed as male power? With such questions in mind, this class will teach students to use theoretical and primary texts to research, assess, and critique contemporary popular culture. Each student will also be trained to produce a critical multimedia project. One class meeting per week, which includes a 135-minute seminar and a 60-minute workshop and lab.

Open to first-year students with consent of the instructor. Limited to 30 students. Omitted 2015-16. Professor Parham.

376. Introduction to Music and Film. (Offered as MUSI 122 and FAMS 376) Introduction to Music and Film acquaints students with the primary concepts and methods used in contemporary scholarship on film music. Through a combination of readings, in-class discussion, and outside film screenings, students will gain skill in the analysis and interpretation of films with special focus on the contributions of sound to the cinematic experience. In addition, the selection of films for study will familiarize students with a broad range of film genres and styles. The course is designed to be welcoming to non-majors, and knowledge of musical notation and technical vocabulary in music or film is not required to enroll.

Limited to 40 students. Omitted 2015-16.

378. Visual Anthropology. (Offered as ANTH 241 and FAMS 378.) This course will explore and evaluate various visual genres, including photography, ethnographic film and museum presentation as modes of anthropological analysis—as media of communication facilitating cross-cultural understanding. Among the topics to be examined are the ethics of observation, the politics of artifact collection and display, the dilemma of representing non-Western "others" through Western media, and the challenge of interpreting indigenously produced visual depictions of "self" and "other."

Requisite: ANTH 110. Limited to 30 students. Spring semester. Professor Gewertz.

379. Black Feminist Literary Traditions. (Offered as SWAG 208, BLST 345 [US], ENGL 276, and FAMS 379.) Reading the work of black feminist literary theorists and black women writers, we will examine the construction of black female identity

in American literature, with a specific focus on how black women writers negotiate race, gender, sexuality, and class in their work. In addition to reading novels, literary criticism, book reviews, and watching documentaries, we will examine the stakes of adaptation and mediation for black female-authored texts. Students will watch and analyze the film and television adaptations of *The Color Purple* (1985), *The Women of Brewster Place* (1989), and *Their Eyes Were Watching God* (2005) as well as examine how Toni Morrison's *The Bluest Eye* (1970) was mediated and interpreted by Oprah Winfrey's book club and daytime talk show. Authors will include Toni Morrison, Zora Neale Hurston, Alice Walker, Gwendolyn Brooks, and Gloria Naylor. Writing Attentive. Expectations include three writing projects, a group presentation, and various in-class assignments.

Limited to 20 students. Priority given to those students who attend the first day of the class. Open to first-year students with consent of the instructor. Spring semester. Professor Henderson.

381. American Avant-Garde Cinema. (Offered as ENGL 382, ARHA 382, and FAMS 381.) This course examines the history of American avant-garde film, paying special attention to the alternative cultural institutions that have facilitated experimental cinema's emergence and longevity in the U.S. since the 1940s. Through critical readings and weekly film screenings, we will analyze some of the major tendencies that have defined the postwar American avant-garde, including the poetic and amateur filmmakers of the '40s and '50s, the underground film and political documentary movements of the '60s, the structural film and women's cinema formations of the '70s, the turn toward small-gauge and found footage practices in the '80s, and more contemporary engagements with hand-made film and expanded cinema. Special emphasis will be given to the broader institutional practices that have surrounded the production and maintenance of avant-garde film culture. Examining critical histories of radical filmmaking collectives, cooperative distribution centers, art film societies, critical journals, and experimental film archives, we will consider how the avant-garde's interest in creating an alternative cinema necessitated a dramatic reorganization of existing modes of filmic production, distribution, exhibition, reception, and preservation. Screenings of films by Maya Deren, Stan Brakhage, Jonas Mekas, Andy Warhol, Barbara Rubin, *Newsreel*, Michael Snow, Barbara Hammer, Saul Levine, Peggy Ahwesh, Jennifer Reeves, and others will be included. Two class meetings and one screening per week.

Requisite: One 100-level or 200-level FAMS or ENGL course, or consent of the instructor. Limited to 30 students. Fall semester. Visiting Professor Guilford.

383. The Documentary Impulse. (Offered as ENGL 377 and FAMS 383.) This course focuses on the documentary impulse—that is, the desire for an encounter with the “real”—as a way of understanding the different philosophies and ideologies that have shaped the history and practice of documentary. We will approach canonical studies of the modes of documentary (e.g., expository, observational, poetic, reflexive), placing pressure on concepts whose resonance or antagonism has shaped the notion of documentary, such as spectacle, authenticity, reality, mimesis, art, fiction, and performance. In addition to encountering canonical documentary films and major debates, we will analyze documentary as a complex discourse that has been shaped by multiple media forms (such as photography, television, and new media) and exhibition contexts (the art gallery, the cinema, the smartphone). Assignments will include group presentations, analytical exercises, and a final research paper. Two class meetings and one screening per week.

Recommended requisite: A prior introductory film course. Not open to first-year students. Limited to 35 students. Fall semester. Professor Rangan.

441. Documentary Production. (Offered as ARHA 441 and FAMS 441.) Intended for advanced film/video production students, this course will explore creative documentary practice through readings, weekly screenings and production assignments. Each student will complete a series of projects working both as a single maker and in collaboration with other members of the class. Topics may include: shooting the interview; scripting, performance and reenactment; history and narrativity; place and space; ethnography and the “embedded” filmmaker. We will also host visiting filmmakers and, where possible, visit a cultural institution which supports and screens cutting-edge documentary work.

The course will be taught annually but will focus on a set of revolving themes and issues that inform contemporary documentary filmmaking and the critical discourse that surrounds it. The theme for fall 2015 will be “Ecstatic Truth: Fact versus Fiction.” One 3-hour class and one evening screening each week.

Requisite: A prior 200-level production course or relevant experience (to be discussed with the instructor in advance of the first class). Limited to 12 students. Fall semester. Professor Levine.

444. Films That Try: Essay Film Production. (Offered as ARHA 444 and FAMS 444) Essay filmmaking is a dynamic form with many commonly cited attributes—the presence of an authorial voice, an emphasis on broad themes, an eclectic approach to genre, and the tendency to digress or draw unexpected connections. Yet, true to its nature, the precise definition of the essay film is in constant flux. It can be both personal and political, individual and collective, noble and mischievous. Essay filmmakers themselves are equally diverse, ranging from established film auteurs to Third Cinema activists and contemporary video artists.

If we entertain the notion that the processes of cinema closely resemble the mechanics of human thought, then the essay film may be the medium’s purest expression. To watch or make such a film, we must give ourselves over to a compulsive, restless energy that delights in chasing a subject down any number of rabbit holes and blind alleys, often stopping to admire the scenery on the way. As with thought, there is no end product, no clear boundaries, no goal but the activity itself.

The term “essay” finds its origins in the French *essayer*, meaning “to attempt” or to try.” In this advanced production workshop, we will read, screen and discuss examples of the essayistic mode in literature and cinema while making several such attempts of our own. Students will complete a series of writing assignments and video projects informed by class materials and group discussion.

Requisite: One 200-level production course or relevant experience (to be discussed with the instructor in advance of the first class). Limited to 12 students. Omitted 2015-16. Professor Levine.

451. Ghosts in Shells? Virtuality and Embodiment from Passing to the Post-human. (Offered as ENGL 456, BLST 441 [US], and FAMS 451.) This class begins with narratives about individuals who pass—that is, who come to be recognized as someone different from whom they were sexually or racially “born as.” Such stories suggest that one’s identity depends minimally on the body into which one is born, and is more attached to the supplementation and presentation of that body in support of whichever cultural story the body is desired to tell. Drawing on familiar liberal humanist claims, which centralize human identity in the mind, these narratives also respond to the growing sophistication of human experience with virtual worlds—from acts of reading to immersions in computer simulation. But what kinds of tensions emerge when bodies nonetheless signify beyond an individual’s self-imagination? As technology expands the possibilities of the virtual, for instance surrogacy, cloning, and cybernetics, what pressures are brought to bear on the physical human body and its processes to signify authentic humanness? Rather

than ask whether identity is natural or cultural, our discussions will project these questions into a not-so-distant future: What would it mean to take “human” as only one identity, as a category amongst many others, each also acknowledged as equally subject to the same social and biological matrices of desire, creation, and recognition? We will approach these questions through works of literature, philosophy, media history, and contemporary science writing.

Open to juniors and seniors. Limited to 15 students. Fall semester. Professor Parham.

455. The Confession: Theory and Practice. (Offered as ENGL 477 and FAMS 455.) Confession is arguably central to expressions of postmodern selfhood in TV talk shows, YouTube videos, tweets, and Facebook updates. It also informs the evidentiary logic of our civil apparatuses (legal, medical, humanitarian) and infuses the fabric of our diplomatic, familial, and intimate relations. Indeed, we might say that the confession is the preeminent practice through which we understand the “truth” of our selves. This course investigates the many meanings and itineraries of the confession. We will focus on the various institutional sites that have shaped confessional regimes of truth (such as the church, the school, the clinic, the prison, the courtroom), as well as the role of media forms (from autobiographical video to cinematic melodrama and reality television) in consolidating and challenging these regimes. Readings and assignments emphasize a twinned engagement with media and cultural theory. Topics include: narratives on coming-out, truth and reconciliation, hysteria, torture, the female orgasm, insanity defenses, and racial passing. One two hour-and-forty-minute class meeting and one screening per week.

Requisite: At least one foundational course in FAMS or equivalent introductory film course, plus any one course in cultural studies/literary theory/gender studies /race and ethnicity studies. Open to juniors and seniors. Limited to 18 students. Fall semester. Professor Rangan.

462. Film and Video Curation. (Offered as ENGL 462, FAMS 462, and ARHA 462.) In recent years, curating has taken on an increasingly central role in the production of contemporary media cultures. As the practice of selecting, organizing, and presenting cultural artifacts for public exhibition, curating often determines the sorts of media forms audiences have access to and the frameworks through which those media forms are interpreted. Curating requires a facility with a wide variety of skills, from historical research to critical analysis, communication, administration, and creative thinking. Yet it also entails an attentiveness to the complex socio-political issues that subtend all approaches to cultural representation.

This course introduces students to the history, theory, and practice of film and video curation, paying special attention to the curation of experimental media. Students will learn about curating in both theoretical and practical ways, analyzing a variety of conceptual issues and debates that have emerged from historical and contemporary approaches to experimental film and video exhibition, while also embarking on creative assignments designed to allow them to begin developing their own curatorial perspectives. Through weekly screenings, readings, and discussion seminars, as well as visits to off-campus arts venues and cultural institutions, we will examine the different registers of film and video exhibitions that are regularly shaped by curators (program, sequence, exhibition space, text, and formats, etc.), as well as the broader social and political stakes of media curation. Two class meetings and one screening per week.

Requisite: At least one foundational course in FAMS or ARHA. Open to juniors and seniors. Limited to 12 students. Spring semester. Visiting Professor Guilford.

475. Serial Fictions: The Victorian Novel and Contemporary Television. (Offered as ENGL 475 and FAMS 475.) This course examines the similarities in form and con-

tent between the Victorian novel and the modern television series. While contemporary TV and fiction from over a century ago might seem like a surprising pairing, the two forms have a great deal in common. Indeed, serial television finds its foundation in nineteenth-century publication practices: the Victorian novels we now read as massive single-volume books were originally published in small weekly or monthly parts. Focusing on case studies in which we place a Victorian novel and a television series side by side, this course interrogates questions of genre, form, medium, and the dubious division of popular entertainment and high art. Through experiments with our own reading, writing, and viewing habits, we will ask how the serial forms of the Victorian novel and TV illuminate each other, what habits of consumption they promote, and what they have to teach us about seriality itself.

Open to juniors and seniors. Limited to 16 students. Omitted 2015-16. Professors Christoff and Hastie.

489. Paris and the Banlieues: The City and Cinematography in French and Francophone Cinema. (Offered as FAMS 489 and ENGL 489.) This course in film production and film history will address changing cinematic representations of the architecture and urban space of Paris and the surrounding suburbs. The course will include workshops in cinematography, lighting, editing, and sound recording. We will consider shifting representations of the city and the body of the performer in the films of Feuillade, Vigo, Rivette, Prévert, Cantet, Denis, Kechiche, and Volta. We will analyze performances of identities, emphasizing the body as the primary site of a daily negotiation of language and culture. Students will be encouraged to question how performative languages of movement, architecture, and speech function as aesthetic systems that reflect the ways in which the body is coded. The course will include a study of articles from *Présence Africaine*, *Trafic*, *Cahiers du Cinéma*, and *Bref*, as well as works by Petrine Archer-Straw, Carrie Tarr, Raphaël Bassan, and Nicole Brenez. Students will complete two film or video projects. One three-hour class meeting and one film screening per week.

Recommended prior coursework: ENGL 287/FAMS 228, Introduction to Super 8 Film and Digital Video, or other introductory course in film and video, photography, or painting. Preference given to FAMS majors. Admission with consent of the instructor. Limited to 12 students. **Please complete the questionnaire at https://www.amherst.edu/academiclife/departments/english/major/course_applications.** Omitted 2015-16. Five College Professor Hillman.

490. Special Topics. Independent Reading Courses.

Fall and spring semester. The Department.

498. Senior Honors. Admission with consent of the instructor. Fall semester.

499. Senior Honors. Admission with consent of the instructor. Spring semester.

FRENCH

Professors Caplant, de la Carrera, Hewitt*, Rockwell (Chair), and Rosbottom; Associate Professor Katsaros; Assistant Professor Sigal; Senior Lecturer Uhden; Visiting Lecturer Tapley.

The objective of the French major is to learn about French culture directly through its language and principally by way of its literature. Emphasis in courses is upon examination of significant authors or problems rather than on chronological sur-

*On leave 2015-16.

†On leave fall semester 2015-16.

vey. We read texts closely from a modern critical perspective, but without isolating them from their cultural context. To give students a better idea of the development of French culture throughout the centuries, we encourage majors to select courses from a wide range of historical periods, from the Middle Ages to the present.

Fluent and correct use of the language is essential to successful completion of the major. Most courses are taught in French. The Department also urges majors to spend a semester or a year studying in a French-speaking country. The major in French provides effective preparation for graduate work, but it is not conceived as strictly pre-professional training.

Major Program. The Department of French aims at flexibility and responds to the plans and interests of the major within a structure that affords diversity of experience in French literature and continuous training in the use of the language.

A major (both *rite* and with Departmental Honors) will normally consist of a minimum of eight courses. Students may choose to take (a) eight courses in French literature and civilization; or (b) six courses in French literature and civilization and two related courses with departmental approval. In either case, a minimum of four courses must be taken from the French offerings at Amherst College. One of these four must be taken during the senior year. All courses offered by the Department above FREN 103 may count for the major. Among these eight courses, one must be chosen from the Middle Ages or Renaissance, and one from the seventeenth or eighteenth centuries. (FREN 311 satisfies either of these distribution requirements.) Up to four courses taken in a study abroad program may count toward the eight required courses for the major. Comprehensive examinations must be completed no later than the seventh week of the spring semester of the senior year.

Departmental Honors Program. Candidates for Departmental Honors must write a thesis in addition to fulfilling the course requirements for the major described above. Students who wish to write a thesis should begin to develop a topic during their junior year and must submit a detailed thesis proposal to the Department *at the beginning of the second week of fall semester classes*. Subject to departmental approval of the thesis proposal, candidates for Departmental Honors will enroll in FREN 498 and 499 during their senior year. (FREN 498 and 499 will not be counted towards the eight-course requirement for the major.) Oral examinations on the thesis will be scheduled in late spring.

Foreign Study. A program of study approved by the Department for a junior year in France has the support of the Department as a significant means of enlarging the major's comprehension of French civilization and as the most effective method of developing mastery of the language.

Exchange Fellowships. Graduating seniors are eligible for two Exchange Fellowships for study in France: one fellowship as Teaching Assistant in American Civilization and Language at the University of Dijon; the other as Exchange Fellow, Ecole Normale Supérieure in Paris.

Course numbering system. FREN 101-208 are French Language and Composition courses. FREN 101-207 are numbered by degree of difficulty. FREN 207, 208 and 311 have identical prerequisites and may be taken in any order. All courses numbered 320 and above, with the exception of those courses conducted in English, list FREN 207, 208, and 311 as prerequisites. Courses numbered 320 and above are advanced courses but are not ranked by order of difficulty. They are organized, instead, by period in the following manner:

- 311-319: French Literature and Civilization
- 320-329: Medieval and Renaissance Literature and Culture
- 330-339: Seventeenth- and Eighteenth-Century Literature and Culture

- 340-349: Nineteenth-Century Literature and Culture
- 350-359: Twentieth- and Twenty-First Century Literature and Culture
- 360-369: Special Courses
- 470+: Advanced Courses
- 498-499: Senior Departmental Honors
- 490: Special Topics

101. Elementary French. This course features intensive work on French grammar, with emphasis on the acquisition of basic active skills (speaking, reading, writing and vocabulary building). We will be using the multimedia program *French in Action* which employs only authentic French, allowing students to use the language colloquially and creatively in a short amount of time. Three hours a week for explanation and demonstration, plus small sections with French assistants. This course prepares students for FREN 103. For students without previous training in French.

Fall and spring semesters: Senior Lecturer Uhden and Assistants.

103. Intermediate French. Intensive review and coverage of all basic French grammar points with emphasis on the understanding of structural and functional aspects of the language and acquisition of the basic active skills (speaking, reading, writing and systematic vocabulary building). We will be using *French in Action*, the multimedia program. Three hours a week for explanation and demonstration, plus small sections with French assistants. This course prepares students for FREN 205.

Requisite: FREN 101 or two years of secondary school French. Fall semester: Visiting Lecturer Tapley. Spring semester: TBA.

205. Language and Literature. An introduction to the critical reading of French literary and non-literary texts; a review of French grammar; training in composition, conversation and listening comprehension. Texts will be drawn from significant short stories, poetry and films. The survey of different literary genres serves also to contrast several views of French culture. Successful completion of FREN 205 prepares students for FREN 207, 208, 311 or 312. Conducted in French. Three hours a week.

Requisite: FREN 103 or three to four years of secondary school French. Fall semester: Professor de la Carrera and TBA. Spring semester: Professor de la Carrera.

207. Introduction to French Literature and Culture. Through class discussion, debates, and frequent short papers, students develop effective skills in self-expression, analysis, and interpretation. Literary texts, articles on current events, and films are studied within the context of the changing structures of French society and France's complex relationship to its recent past. Assignments include both creative and analytic approaches to writing. Some grammar review as necessary, as well as work on understanding spoken French using video materials. Highly recommended for students planning to study abroad.

Requisite: FREN 205, or completion of AP French, or four years of secondary school French in a strong program. Fall semester: Professor Rockwell. Spring semester: Professors Katsaros and Rockwell.

208. French Conversation. To gain as much confidence as possible in idiomatic French, we discuss French social institutions and culture, trying to appreciate differences between French and American viewpoints. Our conversational exchanges will touch upon such topics as French education, art and architecture, the status of women, the spectrum of political parties, minority groups, religion, and the position of France and French-speaking countries in the world. Supplementary work with audio and video materials.

Requisite: FREN 205, or completion of AP French, or four years of secondary school French in a strong program. Limited to 16 students. Fall and spring semester. Professor Sigal.

314. From Astérix to Houellebecq: Translating Contemporary French. This course aims at improving the students' knowledge of the contemporary French language and of contemporary French society through translation. We will draw from a wide variety of sources, such as fiction, poetry, film, songs, press articles, graphic novels and advertising, to gain a better understanding of idiomatic French and of the translation process. Conducted in French.

Requisite: FREN 207 or 208 or the equivalent. Limited to 17 students. Fall semester. Professor Katsaros.

320. Literary Masks of the Late French Middle Ages. The rise in the rate of literacy which characterized the early French Middle Ages coincided with radical reappraisals of the nature and function of reading and poetic production. This course will investigate the ramifications of these reappraisals for the literature of the late French Middle Ages. Readings may include such major works as *Guillaume de Dole* by Jean Renart, the anonymous *Roman de Renart*, the *Roman de la Rose* by Guillaume de Lorris, selections from the continuation of the *Roman de la Rose* by Jean de Meun, anonymous *Fabliaux*, and poetic works by Christine de Pisan, Guillaume de Machaut, Jean Froissart, and Charles d'Orléans. Particular attention will be paid to the philosophical presuppositions surrounding the production of erotic allegorical discourse. We shall also address such topics as the relationships between lyric and narrative and among disguise, death and aging in the context of medieval discourses on love. All texts will be read in modern French. Conducted in French.

Requisite: One of the following—FREN 207, 208, 311 or equivalent. Spring semester. Professor Rockwell.

321. Amor and Metaphor in the Early French Middle Ages. The eleventh and twelfth centuries witnessed social, political, and poetic innovations that rival in impact the information revolution of recent decades. Essential to these innovations was the transformation from an oral to a book-oriented culture. This course will investigate the problems of that transition, as reflected in such major works of the early French Middle Ages as: *The Song of Roland*, the Tristan legend, the *Roman d'Eneas*, the Arthurian romances of Chrétien de Troyes, anonymous texts concerning the Holy Grail and the death of King Arthur. We shall also address questions relevant to this transition, such as the emergence of medieval allegory, the rise of literacy, and the relationship among love, sex, and hierarchy. All texts will be read in modern French. Conducted in French.

Requisite: One of the following—FREN 207, 208, 311, or equivalent. Omitted 2015-16. Professor Rockwell.

324. Studies in Medieval Romance Literature and Culture. The study of a major author, literary problem, or question from the medieval period with a particular focus announced each time the course is offered. The topic for spring 2014 is: "The Allegorical Impulse." We will study the social, philosophical, poetic and institutional currents that contribute to the emergence of allegorical texts in the period between the twelfth and the late-fourteenth centuries. Readings include the *Quest for the Holy Grail* and works by Chrétien de Troyes, Guillaume de Lorris, Jean de Meung, Dante Alighieri, and Marie de France. All readings will be done in English translation. Conducted in English.

Omitted 2015-16. Professor Rockwell.

327. Humanism and the Renaissance. Humanists came to distrust medieval institutions and models. Through an analysis of the most influential works of the French Renaissance, we shall study the variety of literary innovations which grew out of that distrust with an eye to their social and philosophical underpinnings. We shall address topics relevant to these innovations such as Neoplatonism, the grotesque,

notions of the body, love, beauty, order and disorder. Readings will be drawn from the works of such major writers as: Erasmus, Rabelais, Marguerite de Navarre, Montaigne, Ronsard, Du Bellay, Maurice Scève and Louise Labé. The most difficult texts will be read in modern French. Conducted in French.

Requisite: One of the following—FREN 207, 208, 311 or equivalent. Omitted 2015-16. Professor Rockwell.

330. The Doing and Undoing of Genres in the Seventeenth and Eighteenth Centuries. This course explores the formation and transformation of various genres in seventeenth- and eighteenth-century literature, with a particular focus announced each time the course is offered. The topic for 2015-16 is: “The Eighteenth-Century Novel and Theater in France.” Readings will include texts by Diderot, Voltaire, Marivaux, Prévost, Laclos, and Beaumarchais. Conducted in French.

Requisite: One of the following—FREN 207, 208, 311 or equivalent. Fall semester. Professor de la Carrera.

335. Lovers and Libertines. Passion and the art of seduction, from Mme. de Lafayette’s *La Princesse de Clèves* to Stendhal’s *Le Rouge et le noir*. We will focus on the oppositions between romantic love and social norms, passion and seduction. Both original masterpieces and their filmic adaptations will be considered. Sample reading list: Mme. de Lafayette, *La Princesse de Clèves*; Prévost, *Manon Lescaut*; Casanova, *Histoire de ma vie*; Laclos, *Les Liaisons dangereuses*; Mozart/da Ponte, *Don Giovanni*; Stendhal, *Le Rouge et le noir*. Conducted in French.

Requisite: One of the following—FREN 207, 208, 311 or equivalent. Omitted 2015-16. Professor Caplan.

339. Worldliness and Otherworldliness. Many eighteenth-century writers imagined and invented other, better societies. To attenuate their criticisms of the social, political, and religious structures of the *ancien régime*, they had recourse to the viewpoint of fictional “outsiders” who arrive in France as if for the first time and describe what they see in minute and telling detail. We will analyze the role that these “other” worlds and the “otherworldly” point of view played in the development of eighteenth-century thought and literature, as well as some of the repercussions that these questions have had in twentieth-century thought. Readings will include Montesquieu’s *Lettres persanes*, Rousseau’s *Discours sur l’origine de l’inégalité*, Diderot’s *Supplément au Voyage de Bougainville*, and Madame de Graffigny’s *Lettres d’une Péruvienne*, as well as Freud’s *Civilization and Its Discontents* and a selection of essays by Claude Lévi-Strauss. Conducted in French.

Requisite: One of the following—FREN 207, 208, 311, or equivalent. Omitted 2015-16. Professor de la Carrera.

342. Women of Ill Repute: Prostitutes in Nineteenth-Century French Literature. (Offered as FREN 342 and SWAG 342) Prostitutes play a central role in nineteenth-century French fiction, especially of the realistic and naturalistic kind. Both widely available and largely visible in nineteenth-century France, prostitutes inspired many negative stereotypes. But, as the very product of the culture that marginalized her, the prostitute offered an ideal vehicle for writers to criticize the hypocrisy of bourgeois mores. The socially stratified world of prostitutes, ranging from low-ranking sex workers to high-class courtesans, presents a fascinating microcosm of French society as a whole. We will read selections from Honoré de Balzac, *Splendeur et misère des courtisanes*; Victor Hugo, *Les Misérables*; and Gustave Flaubert, *L’éducation sentimentale*; as well as *Boule-de-Suif* and other stories by Guy de Maupassant; *La fille Elisa* by Edmond de Goncourt; *Nana* by Emile Zola; *Marthe* by Joris-Karl Huysmans; *La dame aux camélias* by Alexandre Dumas fils; and extracts from *Du côté de chez Swann* by Marcel Proust. Additional readings will be drawn from the fields

of history (Alain Corbin, Michelle Perrot) and critical theory (Walter Benjamin, Michel Foucault, Julia Kristeva). We will also discuss visual representations of prostitutes in nineteenth-century French art (Gavarni, Daumier, C. Guys, Degas, Manet, Toulouse-Lautrec). Conducted in French.

Requisite: One of the following—FREN 207, 208, 311 or equivalent. Fall semester. Professor Katsaros.

346. *Enfants Terribles: Childhood in Nineteenth-Century French Literature and Culture.* Images of childhood have become omnipresent in our culture. We fetishize childhood as an idyllic time, preserved from the difficulties and compromises of adult life; but the notion that children's individual lives are worth recording is a relatively modern one. Drawing from literature, children's literature, anthropology, philosophy, art, and film, we will try to map out the journey from the idea of childhood as a phase to be outgrown to the modern conception of childhood as a crucial moment of self-definition. We will pay particular attention to the issues of nature vs. nurture through the example of the "wild child" Victor, to nineteenth-century theories of child-rearing, and to the symbolic importance of children in avant-garde art.

Readings will include selections from J.J. Rousseau; *Victor de l'Aveyron* by J. Itard; selected poems and prose by Baudelaire; *Les Malheurs de Sophie* by the Comtesse de Ségur; selected stories by Guy de Maupassant; selected poems by Arthur Rimbaud; Jules Vallès, *L'Enfant*; and the Surrealist play *Victor ou les enfants au pouvoir* by Roger Vitrac. We will look at nineteenth-century artists' visions of childhood, with a particular emphasis on female artists such as Elisabeth Vigée-Lebrun and Berthe Morisot. We will also discuss films by Clement, Truffaut, Bresson, and Jeunet, among others. Conducted in French.

Requisite: One of the following—FREN 207, 208, 311 or equivalent. Omitted 2015-16. Professor Katsaros.

351. *France's Identity Wars.* This course studies the shifting notions about what constitutes "Frenchness" and reviews the heated debates about the split between French citizenship and French identity. Issues of decolonization, immigration, foreign influence, and ethnic background will be addressed as we explore France's struggles to understand the changing nature of its social, cultural, and political identities. We will study theoretical and historical works, as well as novels, plays and films. Conducted in French.

Requisite: One of the following—FREN 207, 208, 311 or equivalent. Omitted 2015-16. Professor Hewitt.

352. *The Space In-Between: Writing Exile and Return in the Twentieth Century.* The twentieth century was a century of migrations. Many writers and poets experienced exile, whether displaced by the furious violence of history, forced out of their country by an unbearable political situation, or simply led by their literary ambition. For many, the host country becomes a problematic permanent residency; for others, it is only a passage before an often painful return to the native land. These various experiences intensely mark authors' relationship to writing: suspended between two countries, two languages and two cultures, these poets and writers form challenging conceptions of space and time. In the midst of a violent century, the book becomes a refuge against savagery, or on the contrary a place to cry out one's rage; an intimate territory in a foreign world, a space of questioning and reflection. We will read texts by Aimé Césaire, Albert Camus, Edmond Jabès, Georges Perec, Assia Djebar and Dany Laferrière, and watch films by Jean Rouch, Nurith Aviv and Manthia Diawara. Theoretical texts will include essays by Walter Benjamin, Jacques Derrida, Gilles Deleuze, Edouard Glissant and Edward Said, among others. Conducted in French.

Requisite: One of the following—FREN 207, 208, 311 or equivalent. Spring semester. Professor Sigal.

354. War and Memory. (Offered as FREN 354 and EUST 354.) Through readings of short fiction, historical essays, drama and films, we study how the French have tried to come to terms with their role in World War II, both as individuals and as a nation. We will explore the various myths concerning French heroism and guilt, as well as the challenges to those myths, with particular attention paid to the way wartime memories have become a lightning rod for debate and discord in contemporary French culture and politics. No prior knowledge of the historical period of the war is necessary, but students of French history are welcome. Conducted in French.

Requisite: One of the following—FREN 207, 208, 311, or equivalent. Omitted 2015-16. Professor Hewitt.

360. Masterpieces of French Literature in Translation. A study of great works of French literature. Readings may include: Prévost's *Manon Lescaut*, Laclos' *Dangerous Liaisons*, Flaubert's *Madame Bovary*, Zola's *The Beast Within*, Huysmans' *Against Nature*, Proust's *Swann's Way*, and Camus' *The Stranger*. Conducted in English.

Spring semester. Professor de la Carrera.

361. European Film. A study of some of the greatest French New Wave (1959-1963) films, as well as earlier French films that influenced the New Wave. From the New Wave we shall view Truffaut's *The 400 Blows*; Godard's *Breathless*, *My Life to Live*, and *Contempt*; *Hiroshima mon amour* and *Last Year at Marienbad* by Resnais. We shall also study *Zero for Conduct* (1933) and *L'Atalante* (1934) by Jean Vigo; *Boudu Saved From the Waters* (1932) *Grand Illusion* (1937), and *The Rules of the Game* (1939) by Jean Renoir; Jean-Pierre Melville's *Bob le Flambeur* (1956) and *A Man Escaped* (1956) by Robert Bresson. No previous training in film analysis is required. Conducted in English.

Spring semester. Professor Caplan.

364. Birth of the Avant-Garde: Modern Poetry and Culture in France and Russia, 1870-1930. (Offered as EUST 311, FREN 364, and RUSS 311.) Between the mid-nineteenth century and the mid-twentieth century, poetry was revolutionized both in France and in Russia; nowhere else did the avant-garde proliferate more extravagantly. This class will focus on the key period in the emergence of literary modernity that began with Symbolism and culminated with Surrealism and Constructivism.

With the advent of modernism, the poem became a "global phenomenon" that circulated among different languages and different cultures, part of a process of cross-fertilization. An increasingly hybrid genre, avant-garde poetry went beyond its own boundaries by drawing into itself prose writing, philosophy, music, and the visual and performing arts. The relation between the artistic and the literary avant-garde will be an essential concern.

We will be reading Baudelaire, Rimbaud and the French Symbolists; the Russian Symbolists (Blok, Bely); Nietzsche; Apollinaire, Dada, and the Surrealists (Breton, Eluard, Desnos); and the Russian avant-garde poets (Mayakovsky, Khlebnikov, Tsivetaeva).

Our study of the arts will include Symbolism (Moreau, Redon); Fauvism (Matisse, Derain, Vlaminck); Cubism, Dada, and early Surrealism (Duchamp, Ernst, Dalí, Artaud); the "World of Art" movement (Bakst, the Ballets Russes); Primitivism (Goncharova, Larionov); Suprematism (Malevich); and Constructivism (Tatlin, Rodchenko, El Lissitzky). The course will be taught in English. Students who read fluently in French and/or Russian will be encouraged to read the material in the original language.

Omitted 2015-16. Professors Ciepiela and L. Katsaros.

365. Toward the New Wave. (Offered as FREN 365 and FAMS 327.) The class will study films from the French New Wave (1959-63), as well as earlier French films that influenced many New Wave directors. These films will include: Jean-Luc Godard's *À bout de souffle*, *Vivre sa vie*, and *Le Mépris*; Alain Resnais' *Hiroshima Mon Amour* and *L'année dernière à Marienbad*; *Les 400 Coups* by François Truffaut and Agnès Varda's *Cléo de 5 à 7*, as well as *Zéro de conduite* and *L'Atalante* by Jean Vigo; *Boudu sauvé des eaux*, *la Grande Illusion* and *La Règle du jeu* by Jean Renoir; Jean-Pierre Melville's *Bob le flambeur*; and Robert Bresson's *Un Condamné à mort s'est échappé*. This course will also provide basic training in the analysis of films. Conducted in French.

Requisite: One of the following—FREN 207, 208, 311, or equivalent. Omitted 2015-16. Professor Caplan.

369. Madame Butterfly Lives: Cross-Cultural Exchanges in France and Japan. (Offered as ASLC 338 and FREN 369.) In 1867, in the waning days of the Tokugawa shogunate, the Japanese authorities dispatched several geisha to the Paris World Exposition to represent a country few Europeans knew anything about. Since these inauspicious beginnings, the culture of each country has come to have a decisive hold on the imagination of the other across a wide array of fields. By the time Jean-Paul Sartre arrived in Tokyo almost a century later, the cultural ties were so extensive that the French philosopher was greeted by a media frenzy normally reserved for celebrities. Today, Japanese comic books are widely available in French translation, and French cinema shows regularly on Japanese screens. This interdisciplinary course tracks the circulation of texts, ideas, images, and people between France and Japan from the late nineteenth century to the present, allowing us to address issues of national identity, Orientalism, exoticism, gender, media culture, and artistic modernism, among other themes. Course materials will be drawn from literature, visual art, opera, film, dance, fashion, design, philosophy, and history. The class is taught in English and requires no prior knowledge of either country.

Spring semester. Professors Katsaros and Van Compernelle.

472. Correspondences: Letter Culture in the Enlightenment. The eighteenth century in Europe was the high point of both personal letter-writing and novels presented as correspondence between real people, epistolary novels. At the same time that, thanks to improvements in postal service, a new "Republic of Letters" took shape through the exchange of real letters, readers thrilled to the passions of the heroes and heroines of epistolary novels. Rousseau's *Julie: ou la Nouvelle Héloïse* (1761) was probably the biggest best-seller of the century: readers became invested in the lives of its characters to an extent that was previously unknown in fiction, turning its reclusive author into a literary celebrity. Later in the century, readers of Goethe's *The Sufferings of Young Werther* started to dress like its hero, and this epistolary novel triggered the first known wave of copycat suicides.

We shall read excerpts from both real and fictional correspondence of the late seventeenth and eighteenth centuries in order to discover how letters established relationships of love, friendship, interdependence and power, as well as how letters can make us feel as though we are gaining access to private lives. We shall also devote some attention to how the post actually worked at this time.

We shall read excerpts from the correspondence of Madame de Sévigné, Diderot, Voltaire and Rousseau, among others, along with epistolary novels such as Montesquieu's *Les Lettres persanes*, Rousseau's *Julie: ou la Nouvelle Héloïse*, and *Les Liaisons dangereuses* of Choderlos de Laclos. Conducted in French. (Offered only once.)

Requisite: One of the following—FREN 207, 208, 311 or equivalent. Spring semester. Professor Caplan.

490. Special Topics. Independent Reading Courses. Full course.

Admission with consent of the instructor required. Fall and spring semesters.

498. Senior Departmental Honors. A single course.

Fall semester. The Department.

498D. Senior Honors. Double course. Fall semester.

499. Senior Departmental Honors. A single course.

Spring semester. The Department.

499D. Senior Departmental Honors. A double course.

Spring semester. The Department.

GEOLOGY

Professors Cheney, Crowley‡ (Chair, fall semester), Harms (Chair, spring semester) and Martini; Assistant Professor Jones; Visiting Assistant Professor Medina-Elizalde.

Major Program. The Geology major starts with an introduction to the fundamental principles and processes that govern the character of the earth from its surface environment to its core. GEOL 111 surveys these principles and is required of all Geology majors. Geology encompasses many sub-disciplines that approach study of the earth in a variety of ways, but all share a core of knowledge about the composition and constitution of earth materials. Accordingly, all Geology majors must also take GEOL 121 (Surface Earth Dynamics), GEOL 291 (Structural Geology), and GEOL 271 (Mineralogy). Finally, in consultation with their departmental advisor, Geology majors must take five additional courses from the Department's offerings, constructing an integrated program that may be tailored to the major's fields of interest or future plans. Senior Departmental Honors, generally consisting of GEOL 498 and 499D, will count as one such course for the major. Only one of these five courses may be from a Geology course numbered less than 111 and only if that course was taken prior to the junior year. Students may substitute one course from ASTR 114 or 223, BIOL 181 or 191, CHEM 151 or 155, COSC 111, MATH 111, or PHYS 115 or 116 for one of the five elective geology courses required for the major. Most, but not all, higher numbered courses in these departments may also be the single substituted ancillary science course, with permission from the Geology Department. The department, in coordination with the student's academic goals, will consider departures from this major format. In the fall semester of the senior year, each major shall take a comprehensive examination.

Departmental Honors Program. For a degree with Honors, a student must have demonstrated ability to pursue independent work fruitfully and exhibit a strong motivation to engage in research. A thesis subject commonly is chosen at the close of the junior year but must be chosen no later than the first two weeks of the senior year. GEOL 498, 499D involves independent research in the field or the laboratory that must be reported in a thesis of high quality.

All courses are open to any student having requisite experience or consent of the instructor.

103. The Geology of the Great American West. From the high plains west of the Mississippi River, across the Rockies, Canyonlands, and Great Basin, to the Sierra Nevada, the striking natural landscapes of western North America result from the interactions of varied geologic processes through geologic time. This course will first survey the fundamental geologic dynamics that shape the earth's surface and review major stages in the evolution of the earth's crust and oceans. We will then turn to the particular expression of those processes in the American west, with spe-

‡On leave spring semester 2015-16.

cial attention given to our national parks. Readings from the reports of the first geologists to survey the western lands will be included, as will the art and literature of explorers and early travelers who interpreted the western landscape for easterners of the day. Four class hours per week.

No previous knowledge of geology is assumed. Not open to those who have taken GEOL 111. Omitted 2015-16. Professor Harms.

105. Introduction to Oceanography. The global ocean is one of the defining features of our planet's surface. It regulates weather patterns, sculpts the coasts of the continents, and contains records of the past 200 million years of earth's climate in sediment on the seafloor. In this course we will develop an understanding of the global marine system through study of its interconnected geological, chemical, physical, and biological processes. These fundamental principles include seafloor spreading, the transport of heat from the equator to the poles, and cycling of nutrients and organic matter by plankton. We will address how the ocean has evolved over the planet's history, from changes in its circulation brought on by shifting continental configurations and climate fluctuations to its chemical responses to increased levels of carbon dioxide in the atmosphere. The course will conclude with scientifically informed considerations of some of the challenges humanity faces in deciding how to use the ocean and its resources. Three class hours per week.

Not open to students who have taken GEOL 121. Limited to 60 students. Spring semester. Professor Jones.

107. Biodiversity and Ecology of Marine Environments. Life originated in the oceans and exists today in a wide variety of marine environments and ecosystems that are fundamentally different from the more familiar terrestrial ones. Furthermore, life in the oceans was responsible for creating the conditions that allowed terrestrial life to develop and flourish. The main focus of this course is an examination of the ecology, function and adaptations of organisms that support diverse marine environments from nearshore to offshore and from shallow to deep water. We will examine life in the open sea, on the seabed, in rocky intertidal communities, kelp forests, deep ocean hydrothermal vents, coral reefs and mangrove ecosystems. From the single celled phytoplankton to the largest animals on Earth, we will study the structure of these oceanographic food webs. This course also explores how human activities are altering the marine environment, including the large-scale impacts of the Exxon Valdez and Deepwater Horizon oil spills.

Fall semester. Visiting Professor Medina-Elizalde.

109. Climate Change, Global Warming and Energy Resources. From the earliest civilizations man has been a major agent of environmental change. However, from the dawn of the industrial age, when fossil fuels were first tapped for energy, the rate of this change has increased exponentially. In this course, we will dissect environmental issues by first examining the recent geologic record of climate change and how processes that affect climate change operate in modern natural systems. We will then assess how societies have modified such systems and what factors control the trajectory and rate of change. Several environmental case studies will be used to provide insight into the scientific issues associated with specific environmental problems. Case studies will focus on nonrenewable and renewable energy resources and their relationship to climate change. Two class meetings per week.

Limited to 48 students. Fall semester. Professor Medina-Elizalde.

111. Principles of Geology. As the science that considers the origin and evolution of the earth, Geology provides students with an understanding of what is known about the earth and how we know it, how the earth "works" and why we think it behaves as it does. In particular this course focuses upon the earth as an evolving

and dynamic system where change is driven by energy generated within the earth. Concepts to be covered are: the structure of the earth's interior, isostasy, deep time, the origin and nature of the magnetic field, plate tectonics, the origin and evolution of mountain belts, and ocean basins and the growth of the continents over time. In this context, Geology 111 considers a diverse range of topics such as the Appalachian mountain belt, the Hawaiian Islands, Yellowstone Park, the consequences of seismicity, faulting, meteorite impact, and volcanism on the earth's inhabitants, and the sources and limitations of mineral and energy resources. This is a science course designed for all students of the College. Three hours of class and two hours of lab in which the student gains direct experience in the science through field trips, demonstrations, and projects.

Limited to 60 students with 20 students per lab. Fall and spring semesters. Professors Crowley and Harms.

121. Surface Earth Dynamics. For at least 3.5 billion years, the Earth's surface environment has supported some form of life. What geologic processes first created and now maintain this environment? To what extent has life modified this environment over geologic time? What conditions are necessary for a planet to be conducive to life? What are the natural processes that operate at the Earth's surface? This course looks at the environment from a geologist's perspective. The course will start with dynamic systems that can be observed in operation today, as in river and coastal settings, where erosion and deposition occur, and by the interaction of the oceans, atmosphere, and climate. Techniques for interpreting the rock record will be developed so that past environments can be examined and potential future conditions on Earth better appreciated. Differences between earliest Earth environments and those of the more recent few billion years will be studied and integrated with the history of the origin and evolution of life. Three hours of lecture and two hours of lab, including field trips, each week.

Requisite: GEOL 111 or consent of the instructor. Spring semester. Professors Martini and Medina-Elizalde.

251. Paleontology and Geobiology. This course focuses on the history of life as preserved in the sedimentary rock record. Students will learn how paleontologists and geobiologists use skeletal fossils, molecular fossils, and geochemical signatures to ask and answer questions about the evolution of ancient life and Earth history. Students will study the origination, radiation, and extinction of major groups of organisms in the context of global environmental change, with an emphasis on invertebrate and microbial life. Laboratories include the systematic description, identification, and interpretation of fossils in the field, in hand specimen, and in thin section. Three hours of lectures and three hours of laboratory. One weekend field trip required.

Requisite: GEOL 111. Spring semester. Professor Jones.

271. Mineralogy. The crystallography and crystal chemistry of naturally occurring inorganic compounds (minerals). The identification, origin, distribution and use of minerals. Laboratory work includes the principles and methods of optical mineralogy, X-ray diffraction, back-scattered electron microscopy, and electron beam microanalysis. Three hours of lecture and three hours of lecture/discussion and directed laboratory.

Recommended requisite: GEOL 111, CHEM 151 or 155 or their equivalent. Fall semester. Professor Cheney.

291. Structural Geology. A study of the geometry and origin of sedimentary, metamorphic and igneous rock structures that are the products of earth deformation. Emphasis will be placed on recognition and interpretation of structures through

development of field and laboratory methodology. Three hours of lecture and five hours of laboratory each week.

Requisite: GEOL 111. Fall semester. Professor Harms.

301. Hydrogeology. As the global human population expands, the search for and preservation of our most important resource, water, will demand societal vigilance and greater scientific understanding. This course is an introduction to surface and groundwater hydrology and geochemistry in natural systems, providing fundamental concepts aimed at the understanding and management of the hydrosphere. The course is divided into two roughly equal parts: surface and groundwater hydrology, and aqueous geochemistry. In the first section, we will cover the principal concepts of physical hydrogeology including watershed analysis and groundwater modeling. In the second half, we will integrate the geochemistry of these systems addressing both natural variations and the human impact on our environment. Three hours of lecture and three hours of lab or field trip each week.

Requisite: GEOL 111 or consent of the instructor. Omitted 2015-16. Professor Martini.

311. Sedimentology and Stratigraphy. An overview of the dominant sedimentologic processes operating in both modern and ancient depositional environments. Students will learn how to examine and interpret features of sedimentary rocks and how to assess temporal or spatial patterns in sequences of sedimentary rocks. Students will then use these observations to expand their understanding of Earth history. Three hours of lecture and three hours of laboratory each week.

Requisite: GEOL 111. Recommended prerequisite: GEOL 121. Fall semester. Professor Jones.

321. Igneous and Metamorphic Petrology. A study of igneous and metamorphic processes and environments. Application of chemical principles and experimental data to igneous and metamorphic rocks is stressed. Identification, analysis, and mapping of rocks in laboratory and field. Four hours of class and three hours of laboratory per week.

Requisite: GEOL 271. Spring semester. Professor Cheney.

331. Paleoclimatology. Earth's climate has varied greatly over geological time but always remained within boundaries that allowed life to exist. Past climate can be reconstructed from physical and chemical proxies preserved in geological materials: sediment, rocks and fossils. We will examine common climate proxies and the paleoclimate records that can be derived from them. In this course, we will explore the causal factors of climate evolution including plate tectonics, solar radiation, planetary orbital movements, atmospheric chemistry and physics, ocean dynamics and biological productivity. We will focus our study on the last 200 million years, starting at the time when all landmasses formed the supercontinent Pangaea. Paleoclimatology: (1) offers a critical evaluation of the fidelity of geochemical proxies and climate archives; (2) examines mechanisms internal and external to the climate system that drive climate variability on time scales from decades to millions of years; (3) provides the climate context for biological evolution, including that of humans and human civilization, and finally; (4) uses past climate change to investigate present and future climate change. Three hours of class each week.

Requisite: GEOL 121 or permission of the instructor. Spring semester. Professor Medina-Elizalde.

341. Environmental and Solid Earth Geophysics. Only the surface of the earth is accessible for direct study but, as a two-dimensional surface, it represents a very incomplete picture of the geologic character of the earth. The most fundamental realms of the earth—the core and mantle—cannot themselves be observed. Even

the uppermost part of the crust, where the lithosphere and hydrosphere interact to determine the quality of the environment in which we live, is hidden. Indirect signals, observed at the surface, can give us a more comprehensive understanding of earth structure—from environmental problems that lie just below the surface to the dynamics of the core/mantle boundary. We can “see” these subsurface realms using seismology, gravity, magnetism and heat flow observations. This course will bring findings from geophysics to bear on developing a picture of the earth in three dimensions. Three hours of class and three hours of laboratory each week.

Requisite: GEOL 111. Omitted 2015-16. Professor Crowley.

401. Plate Tectonics and Continental Dynamics. An analysis of the dynamic processes that drive the physical evolution of the earth’s crust and mantle. Plate tectonics, the changing configuration of the continents and oceans, and the origin and evolution of mountain belts will be studied using evidence from diverse branches of geology. Present dynamics are examined as a means to interpret the record of the past, and the rock record is examined as a key to understanding the potential range of present and future earth dynamics. Three hours of class and three hours of laboratory each week.

Requisite: GEOL 111 and two additional upper-level Geology courses. Omitted 2015-16. Professor Harms.

431. Geochemistry. This course examines the principles of thermodynamics, via the methodology of J. Willard Gibbs, with an emphasis upon multicomponent heterogeneous systems. These principles are used to study equilibria germane to the genesis and evolution of igneous and metamorphic rocks. Specific applications include: the properties of ideal and real crystalline solutions, geothermometry, geobarometry, and the Gibbs method—the analytic formulation of phase equilibria. This course also introduces the student to the algebraic and geometric representations of chemical compositions of both homogeneous and heterogeneous systems. Four class hours each week.

Requisite: GEOL 271 or CHEM 161, or PHYS 116 or 123. Omitted 2015-16. Professor Cheney.

450. Seminar in Biogeochemistry. Through biogeochemical cycles microbes influence the chemical composition of all of our habitable environments. They are found in the most extreme environments on Earth, from the upper atmosphere to the depths of our oceans as well as in the deep subsurface of Earth’s crust. In this seminar, we will examine tracers and proxies for microbial activity present in rock, sediment, soil and porewater. Environments to be studied include hydrothermal vents, deep sedimentary basins, early Earth and possible extraterrestrial habitats. We will survey the major biologically relevant elements of the periodic table (C, O, S, N, Fe, P) and examine how these elements cycle through the environment, focusing on stable isotopic tracers of biological processes. Students will gain experience with field and laboratory techniques and we will emphasize the current scientific literature in discussions. Three hours of class per week plus field and laboratory times to be scheduled with the professor.

Requisite: CHEM 151 or GEOL 301 or consent of the instructor. Fall semester. Professor Martini.

490. Special Topics. Independent reading or research. A written report will be required. A full course.

Approval of the Departmental Chair is required. Fall and spring semesters. The Department.

498. Senior Departmental Honors. Independent research on a geologic problem within any area of staff competence. A dissertation of high quality will be required.

Open to seniors who meet the requirements of the Departmental Honors program. Fall semester. The Department.

498D. Senior Departmental Honors. Independent research on a geologic problem within any area of staff competence. A dissertation of high quality will be required. A double course.

Open to seniors who meet the requirements of the Departmental Honors program. Fall semester. The Department.

499. Senior Departmental Honors. Independent research on a geologic problem within any area of staff competence. A dissertation of high quality will be required.

Open to seniors who meet the requirements of the Departmental Honors program. Spring semester. The Department.

499D. Senior Departmental Honors. Independent research on a geologic problem within any area of staff competence. A dissertation of high quality will be required. A double course.

Open to seniors who meet the requirements of the Departmental Honors program. Spring semester. The Department.

GERMAN

Professors Brandest†, Martin, and Rogowski; Associate Professor Gilpin (Chair); Lecturer Schrade; Visiting Professor Gutzmann.

Major Program. Majoring in German can lead to a variety of careers in education, government, business, international affairs, and the arts.

The German Studies Major is broadly humanistic and cross-cultural. It develops language and cultural literacy skills and provides a critical understanding of the cultural and literary traditions of the German-speaking countries: The Federal Republic of Germany, Austria, and Switzerland. The Department offers effective preparation for graduate study in German literature and language while also opening up a broad range of interdisciplinary perspectives.

The major requires GERM 210 (or its equivalent), GERM 315 and 316 (German Cultural History), and a minimum of five further German courses. Three of these must be courses in German culture and literature, conducted in German. Majors are advised to broaden their knowledge of other European languages and cultures and to supplement their German program with courses in European history, politics, economics, and the arts.

Students who major in German Studies are expected to enroll in at least one German course per semester. The Department faculty will help majors develop individual reading lists as they prepare for a Comprehensive Examination administered during each student's final semester.

Study Abroad. German majors are strongly encouraged to spend a summer, semester, or year of study abroad as a vital part of their undergraduate experience. The Department maintains a regular student exchange program with Göttingen University in Germany. Each year we send students to that university in exchange for two German students who serve as Language Assistants at Amherst College. Faculty can also advise students on a variety of other options for study in a German-speaking country.

Departmental Honors Program. In addition to the courses required for a rite degree in the major, candidates for Honors must complete GERM 498 and 499 and present a

†On leave fall semester 2015-16.

thesis on a topic chosen in consultation with an advisor in the Department. The aim of Honors work in German is (1) to consolidate general knowledge of the history and development of German language, culture, and history; (2) to explore a chosen subject through a more intensive program of readings and research than is possible in course work; (3) to present material along historical or analytical lines, in the form of a scholarly thesis.

Honors students who major with a concentration in German Studies are encouraged to consult early with their faculty advisor about a possible thesis topic. Depending on the topic chosen, their thesis committee will be comprised of Amherst College German Studies faculty who may or may not invite faculty from other departments, or from the Five Colleges to participate as readers. The thesis committee will be chaired by the student's Department of German thesis advisor.

The quality of the Honors thesis, the result of the Comprehensive Examination, together with the overall college grade average, will determine the level of Honors recommended by the Department.

101. Elementary German I. Our multimedia course acquaints students with present day life and culture in Germany, Austria and Switzerland. Authentic documents and interviews with native speakers from all walks of life serve as a first-hand introduction to the German-speaking countries. An interactive learning software, as well as related Internet audio-visual materials emphasize the mastery of speaking, writing, and reading skills that are the foundation for further study. Three hours a week for explanation and demonstration, one hour a week in small TA- sections.

Fall and spring semesters. Lecturer Schrade.

102. Elementary German II. A continuation of GERM 101, with increased emphasis on reading of selected texts. Three class meetings per week plus one additional conversation hour in small sections, with individual work on Moodle.

Requisite: GERM 101 or equivalent. Fall and spring semesters. Visiting Professor Gutzmann.

205. Intermediate German. Systematic review of grammar, aural and speaking practice, discussion of video and television programs, and reading of selected texts in contemporary German. Stress will be on the acquisition and polishing of verbal, reading, writing, and comprehension skills in German. Three hours per week for explanation and structured discussion, plus one hour per week in small sections for additional practice with German language assistants.

Requisite: GERM 102 or two years of secondary-school German or equivalent. Fall semester. Professor Gilpin.

210. Advanced Composition and Conversation. Practice in free composition and analytical writing in German. Exercises in pronunciation and idiomatic conversation. Supplementary work with audio and video materials. Oral reports on selected topics and reading of literary and topical texts. Conducted in German. Three hours per week, plus one hour per week in small sections for additional practice with German language assistants.

Requisite: GERM 205 or equivalent, based on departmental placement decision. Spring semester. Professor Gilpin.

312. Advanced Reading, Conversation, and Style I. Reading, discussion, and close analysis of a wide range of cultural materials, including selections from *Die Zeit* and *Der Spiegel*, essays, and short works by modern authors and song writers (Böll, Brecht, Biermann, Udo Lindenberg, etc.). Materials will be analyzed both for their linguistic features and as cultural documents. Textual analysis includes study of vocabulary, style, syntax, and selected points of grammar. Round-table discussions, oral reports and structured composition exercises. Students will also view unedited

television programs, work with the Internet, and listen to recordings of political and scholarly speeches, cabaret, protest songs, and to authors reading from their own works. Conducted in German. Three class hours per week, plus an additional hour in small sections.

Requisite: GERM 210 or equivalent. Fall semester. Lecturer Schrade.

314. Advanced Reading, Conversation, and Style II. Focusing on one contemporary novel, we will develop strategies for analyzing texts for their literary expression, their linguistic and stylistic features, and their cultural content. Additional materials (Internet, video, CD-ROMs, etc.) on literary and cultural topics as well as articles drawn from history, sociology, psychology, and philosophy. Three class hours per week, plus one hour with German Language Assistants.

Requisite: GERM 210 or equivalent. Instructor will contact enrolled students to arrange meeting times and location. Omitted 2015-16. The Department.

315. German Cultural History to 1800. An examination of cultural developments in the German tradition, from the Early Middle Ages to the rise of Prussia and the Napoleonic Period. We shall explore the interaction between socio-political factors in German-speaking Europe and works of "high art" produced in the successive eras, as well as Germany's centuries-long search for a cultural identity. Literature to be considered will include selections from Tacitus' *Germania*, the *Hildebrandslied*, a courtly epic and some medieval lyric poetry; the sixteenth-century Faust chapbook and other writings of the Reformation Period; Baroque prose, poetry, and music; works by Lessing and other figures of the German Enlightenment; *Sturm und Drang*, including early works by Goethe, Schiller, and their younger contemporaries. Selected audio-visual materials will provide examples of artistic, architectural, and musical works representative of each of the main periods. Conducted in German.

Requisite: GERM 210 or equivalent. Fall semester. Professor Rogowski.

316. German Cultural History from 1800 to the Present. A survey of literary and cultural developments in the German tradition from the Romantic Period to contemporary trends. Major themes will include the Romantic imagination and the rise of nationalism in the nineteenth century, the literary rebellion of the period prior to 1848, Poetic Realism and the Industrial Revolution, and various forms of aestheticism, activism, and myth. In the twentieth century we shall consider the culture of Vienna, the "Golden Twenties," the suppression of freedom in the Nazi state, issues of exile and inner emigration, and the diverse models of cultural reconstruction after 1945. Authors represented will include Friedrich Schlegel, Brentano, Heine, Büchner, Hegel, Marx, Nietzsche, Heinrich and Thomas Mann, Kafka, Brecht, Grass, Wolf, and Handke. Music by Schubert, Wagner, Mahler, and Henze; samples of art and architecture. Conducted in German.

Requisite: GERM 210 or equivalent. Spring semester. Professor Brandes.

320. Fairy Tales. This course invites you to journey into the world of German fairy tales, sagas, and legends. Castles and humble huts, enchanted forests and crumbling ruins are the topographies of our critical inquiry into bewitching, at times haunting tales of power struggles, family conflicts, the rise from "rags to riches," as well as cruel acts, punishments, and rewards. Our focus will be on folk and literary tales, chief among them the tales of the brothers Grimm. We will also examine other European traditions of storytelling and their continuing relevance as literary, cultural, and social documents for today. Conducted in German.

Requisite: GERM 210 or equivalent. Fall semester. Visiting Professor Gutzmann.

331. Berlin, Metropolis. "Willkommen, Bienvenue, Welcome" to Berlin, Europe's youngest metropolis. Virtually exploding in the early 1900s into a creative and influential urban center, the new Berlin reacted to the political challenges of imperi-

alism, war, revolution, and inflation with wit, sarcasm, and radical politics—the perfect proving ground for those seeking personal freedom and political change, including artists, amateurs, reformers, and revolutionaries. We will trace the beginnings and flowering of urban modernism in Berlin public life, architecture, the fine arts and theater in the 1920s, through the Nazi virulent attacks on modern art and urban lifestyles as “degenerate” in the 1930s, the ill-fated German-Jewish symbiosis, WWII, and the slow beginnings of democracy in the late 1940s and 1950s, including the cultures of the two German post-war states. The course will end with the fall of the Berlin Wall in 1989 and the jubilant celebrations of German reunification in 1990. Course materials focus on the changes from pre-modern to urban metropolis; the alternative ways of life in the social and cultural spaces of the city; the celebration of the exotic; new concepts of sexuality and the body; ethnicity and difference; and the political upheavals still visible in the architecture of the city. Readings and viewings include novels, plays, films, essays, design, architecture, theater, cabaret, jazz, and montage in the arts. Conducted in German.

Requisite: GERM 210 or equivalent. Spring semester. Professor Brandes.

333. Comedy and Humor. The course with the shortest reading list ever—not! Contrary to popular opinion, Germans (and their Austrian and Swiss neighbors) do have a sense of humor that has produced a wide variety of both high-brow and popular forms, ranging from the absurdist skits of Karl Valentin and Liesl Karlstadt, to raunchy “Ostfriesenwitze,” and to the current boom in sex and “relationship” comedies in film. We will explore broadsheets and cartoons (Wilhelm Busch, Loriot, E. O. Plauen, Uli Stein), populist theater forms such as the operetta (Strauss, Lehár) and farcical “Volkstheater,” sophisticated literary comedies (Tieck, Büchner, Sternheim, Dürrenmatt), social satire in print and other media (Heine, Kraus, Tucholsky, Staudte, Irmtraud Morgner, Robert Gernhardt, Eckhard Henscheid, Luise Pusch, Elfriede Jelinek), parody pastiche in song and movies (Comedian Harmonists, Max Raabe, Bully Herbig), and political humor in cabaret from the Wilhelmine period, the Weimar Republic, inside and outside the Third Reich, communist East Germany, and the multi-ethnic Germany of today (Wedekind, Werner Finck, Erika Mann, Gerhart Polt, Sinasi Dikmen). Primary materials will be supplemented by theoretical readings, including Arthur Koestler, Volker Klotz, Susanne Schäfer, and-of course-Sigmund Freud. Conducted in German.

Requisite: GERM 210 or equivalent. Omitted 2015-16. Professor Rogowski.

335. Modernism and Its Discontents. This course will trace the impact of early twentieth-century modernization on the cultural consciousness of artists and politicians. We will first study classical modernism in the context of European and Western avant-garde movements, with emphasis on art and society in Germany. Topics include the effect of rapid urbanization and the rise of modern mass culture; modern constructions of gender and nature; the emergence of visual culture and mass media; the aesthetic revolt and literary visions of Futurism, Dada, and Expressionism; and the radical activism of proletarian didactic art. We will then trace the anti-modernist responses, such as Kaiser Wilhelm’s retrogressive push for national art; the socialist realist doctrine of Stalin’s cultural policies; Hitler’s prohibition of modernist art as “degenerate”; and finally the censorship and self-censorship of certain modernist artists, in the name of political progress. Texts by Hofmannsthal, Hauptmann, Schnitzler, Wedekind, Heinrich Mann, Kafka, Hesse, Rilke, Benjamin, Brecht, and Anna Seghers; selected art by Modersohn-Becker, Kirchner, and Kollwitz; samples of architecture, early radio, films, and music. Conducted in German.

Requisite: GERM 210 or equivalent. Omitted 2015-16. Professor Brandes.

347. Weimar Cinema: The “Golden Age” of German Film. (Offered as GERM 347 and FAMS 323.) This course examines the German contribution to the emergence

of film as both a distinctly modern art form and as a product of mass culture. The international success of Robert Wiene's Expressionist phantasmagoria, *The Cabinet of Dr. Caligari* (1920), heralded the beginning of a period of unparalleled artistic exploration, prior to the advent of Hitler, during which the ground was laid for many of the filmic genres familiar today: horror film (F.W. Murnau's *Nosferatu*), detective thriller (Fritz Lang's *M*), satirical comedy (Ernst Lubitsch's *The Oyster Princess*), psychological drama (G.W. Pabst's *Pandora's Box*), science fiction (Lang's *Metropolis*), social melodrama (Pabst's *The Joyless Street*), historical costume film (Lubitsch's *Passion*), political propaganda (Slatan Dudow's *Kuhle Wampe*), anti-war epic (Pabst's *Westfront 1918*), a documentary montage (Walther Ruttmann's *Berlin—Symphony of a Big City*), and the distinctly German genre of the "mountain film" (Leni Riefenstahl's *The Blue Light*). Readings, including Siegfried Kracauer, Walter Benjamin, Lotte H. Eisner, Béla Balázs, and Rudolf Arnheim, will address questions of technology and modernity, gender relations after World War I, the intersection of politics and film, and the impact of German and Austrian exiles on Hollywood. Conducted in English, with German majors required to do a substantial portion of the reading in German.

Omitted 2015-16. Professor Rogowski.

348. Nazi Cinema. (Offered as GERM 348 and FAMS 325.) This course examines the vital role cinema played in sustaining the totalitarian Nazi system. From the visually stunning "documentaries" of Leni Riefenstahl to the tearful melodramas starring Swedish diva Zarah Leander, from the vicious anti-Semitic diatribes of propaganda minister Joseph Goebbels to the ostensibly apolitical "revue films" featuring Hungarian dancer-chanteuse Marika Rökk, the cinema of the Third Reich (1933-45) is fraught with contradiction and complexity. How did the German film industry cope with the exodus of Jewish (or politically suspect) talent after Hitler came to power? What tensions arose between a centralized bureaucracy pursuing an ideological agenda and an industry geared toward profit maximization? How do genre films of the period negotiate the conflict between official notions of a "racially homogeneous" body politic on the one hand and audiences' pervasive fascination with the exotic on the other? What does the popularity of stars such as Hans Albers, Heinz Rühmann, Lilian Harvey, and Kristina Söderbaum tell us about the private dreams and aspirations of German audiences at the time? Were there pockets of resistance to censorship? Can there be artistic freedom under a totalitarian regime? To answer questions such as these, we will examine films from a wide range of directors, including Willi Forst, Veit Harlan, Helmut Käutner, Wolfgang Liebeneiner, Leni Riefenstahl, Reinhold Schünzel, Detlef Sierck/Douglas Sirk, and Hans Steinhoff. Conducted in English, with German majors required to do a substantial portion of the reading in German.

Spring semester. Professor Rogowski.

350. Rilke. The course will explore the rich legacy of one of the greatest poets of the twentieth century. We will examine Rilke's peculiar background in the German-speaking minority in Hapsburg Prague; his situation in the literary world of *fin-de-siècle* Munich; the significance of his encounter with Lou Andreas-Salomé; the intellectual experiences that shaped his outlook on life and on poetry (Nietzsche; Russia and Tolstoy; Paris and Rodin); his artistic breakthrough in the two-volume *New Poems* (1907) and the concept of the "Ding-Gedicht"; the existential crisis reflected in the modernist novel *The Notebooks of Malte Laurids Brigge* (1910); his reflections on the role of poetry in a modern world of uncertainty in texts such as *A Letter to a Young Poet* (1903); his artistic crisis of the 1910s; and the extraordinary double achievement of 1922, *The Duino Elegies* and *The Sonnets to Orpheus*. Conducted in

English (no knowledge of German required), with German majors required to do a substantial portion of the reading in German.

Spring semester. Professor Rogowski.

352. Kafka, Brecht, and Thomas Mann. (Offered as GERM 352 and EUST 342.) Representative works by each of the three contemporary authors will be read both for their intrinsic artistic merit and as expressions of the cultural, social, and political concerns of their time. Among these are such topics as the dehumanization of the individual by the state, people caught between conflicting ideologies, and literature as admonition, political statement, or escape. Readings of short stories and a novel by Kafka, including "The Judgment," "The Metamorphosis," and *The Castle*; poems, short prose, and plays by Brecht, e.g., *The Three-Penny Opera*, *Mother Courage*, and *The Good Woman of Setzuan*; fiction and essays by Mann, including "Death in Venice" and *Buddenbrooks*. Conducted in English, with German majors required to do a substantial portion of the reading in German.

Omitted 2015-16. Professor Brandes.

356. The Artist as Hero and Victim. Beginning in late eighteenth-century Germany and continuing to the present day, the course traces the development of an ideology: the belief that the artist is a "special case" in society, an individual with extraordinary gifts and extraordinary burdens, whose mission entails both privilege and suffering. Examples will range from the young Goethe's propagation of the idea of artist-as-unique-genius in the 1770s, through the nineteenth century's various images of the artist as saint/madman/seer/invalid/hero/charlatan, to the debates in Weimar- and Nazi-Germany over artistic "engagement" with radical politics, and on to contemporary debates over the role of the artist in a globalized world. We shall draw mainly on works—prose fiction, verse, philosophical essays, music, paintings, film—in the modern German tradition, but with important glimpses at trends in other European countries and the U.S.A. Artists and writers to be examined will include Goethe, E.T.A. Hoffman, Caspar David Friedrich, Robert Schumann, Richard Wagner, Nietzsche, Thomas Mann, Franz Kafka, Bertolt Brecht, Käthe Kollwitz, Anna Seghers, Leni Riefenstahl, and Christa Wolf. Conducted in German.

Requisite: GERM 310 or equivalent. Omitted 2015-16. Visiting Professor Gutzmann.

360. Performance. (Offered as GERM 360, ARCH 360, EUST 360 and FAMS 316.) What is performance? What constitutes an event? How can we address a phenomenon that has disappeared the moment we apprehend it? How does memory operate in our critical perception of an event? How does a body make meaning? These are a few of the questions we will explore in this course, as we discuss critical, theoretical, and compositional approaches in a broad range of multidisciplinary performance phenomena emerging from European—primarily German—culture in the twentieth century. We will focus on issues of performativity, composition, conceptualization, dramaturgy, identity construction, representation, space, gender, and dynamism. Readings of performance theory, performance studies, gender studies, and critical/cultural studies, as well as literary, philosophical, and architectural texts will accompany close examination of performance material. Students will develop performative projects in various media (video, performance, text, online) and deliver a number of critical oral and written presentations on various aspects of the course material and their own projects. Performance material will be experienced live when possible, and in text, video, audio, digital media and online form, drawn from selected works of Dada and Surrealism, Bauhaus, German Expressionism, the Theater of the Absurd, Tanztheater, and Contemporary Theater, Performance, Dance, Opera, New Media, and Performance Art. A number of films, including *Das Cabinet des Dr. Caligari*, Oskar Schlemmer's *Das Triadische Ballett*, Fernand Léger's

Ballet Mécanique, and Kurt Jooss' *Der Grüne Tisch*, will be also screened. Conducted in English, with German majors required to do a substantial portion of the reading in German.

Omitted 2015-16. Professor Gilpin.

363. Traumatic Events. (Offered as ARCH 363, GERM 363, EUST 363, and FAMS 370.) How is memory constructed and represented? How is it possible to bear witness, and what exactly is involved? Who is authorized to testify, to whom, when? Whose story is it? Is it possible to tell "the story" of a traumatic event? What are the disorders of testimony, and how and where do they emerge? This course will observe the workings of trauma (the enactment and working-through of collective and individual symptoms of trauma), memory, and witnessing in various modes of everyday life. We will examine notions of catastrophe, disaster, accident, and violence, and explore the possibilities and impossibilities of bearing witness in many forms of cultural production: in fiction, poetry, architecture, critical theory, oral and written testimonies, visual art, monuments, memorials, philosophy, science, cartoons, film, video, theater, television reportage, newspaper documentation, performance, online, and in our public and domestic spaces. We will study various representations of trauma, paying particular attention to events in Germany and Europe from the twentieth century, as well as to 9/11 and other recent international events. Material to be examined will be drawn from the work of Pina Bausch, Joseph Beuys, Christian Boltanski, Cathy Caruth, Paul Celan, Marguerite Duras, Peter Eisenman, Shoshana Felman, Florian Freund, Jochen Gerz, Geoffrey Hartman, Rebecca Horn, Marion Kant, Anselm Kiefer, Ruth Klüger, Dominick LaCapra, Claude Lanzmann, Dori Laub, Daniel Libeskind, W.G. Sebald, Art Spiegelman, Paul Virilio, Peter Weiss, Wim Wenders, Elie Wiesel, Christa Wolf, and others. Conducted in English with German majors required to do a substantial portion of the reading in German.

Omitted 2015-16. Professor Gilpin.

365. Making Memorials. (Offered as GERM 365 ARCH 365, and EUST 365.) This is a course about what happens to difficult memories: memories that are intensely personal, but made public, memories that belong to communities, but which become ideologically possessed by history, politics, or the media. How are memories processed into memorials? What constitutes a memorial? What gets included or excluded? How is memory performed in cultural objects, spaces, and institutions? What is the relationship between the politics of representation and memory? Who owns memory? Who is authorized to convey it? How does memory function? This course will explore the spaces in which memories are "preserved" and experienced. Our attention will focus on the transformation of private and public memories in works of architecture, performance, literature, and the visual arts primarily in Germany, Europe, and the United States. Preference given to German majors and European Studies majors, as well as to students interested in architecture/design, performance, the visual arts, interactive installation and/or the environment. Conducted in English, with German majors required to do a substantial portion of the reading in German.

Limited to 20 students. Fall semester. Professor Gilpin.

368. SPACE. (Offered as GERM 368, ARCH 368, EUST 368, and FAMS 368.) This research seminar will explore conceptions of space as they have informed and influenced thought and creativity in the fields of cultural studies, literature, architecture, urban studies, performance, and the visual, electronic, and time-based arts. Students will select and pursue a major semester-long research project early in the semester in consultation with the professor, and present their research in its various stages of development throughout the semester, in a variety of media formats

(writing, performance, video, electronic art/interactive media, installation, online and networked events, architectural/design drawings/renderings), along with oral presentations of readings and other materials. Readings and visual materials will be drawn from the fields of literature and philosophy; from architectural, art, and film theory and history; from performance studies and performance theory; and from theories of technology and the natural and built environment. Emphasis on developing research, writing, and presentation skills is a core of this seminar.

Preference given to German majors and European Studies majors, as well as to students interested in architecture/design, performance, film/video, interactive installation, and/or the environment. Conducted in English. German majors will select a research project focused on a German Studies context, and will do a substantial portion of the readings in German.

Limited to 15 students. Enrollment requires attendance at the first class meeting. Omitted 2015-16. Professor Gilpin.

Part of the Global Classroom Project. The Global Classroom Project uses videoconferencing technology to connect Amherst classes with courses/students outside the United States.

490. Special Topics. Fall and spring semesters. The Department.

498. Senior Departmental Honors. Fall semester. The Department.

499. Senior Departmental Honors. Spring semester. The Department.

HISTORY

Professors Couvares, Dennerline, Epstein, López, Redding, Ringer‡, Saxton‡, Servos‡, and K. Sweeney; Associate Professors Maxey (Chair) and Moss; Assistant Professors Bouchert, Cho, Hicks, Melillo, Sen*, and Walker; Five College Assistant Professors Glebov and Gordon; Five College Visiting Assistant Professor Trask; Lecturers Geffert and Hickmott.

Goals for the History Major

Students who complete the major in History will be able to

- Think critically about the relationship between historical evidence and arguments.
- Challenge and revise existing narratives of the past, both to comprehend the events they describe and to shed light on society's evolving needs and concerns.
- Question their own ideas and assumptions, and reflect on the often hidden relationships between ideas and social institutions, and between individuals and their cultures.
- Analyze texts, documents, and oral historical materials, and assess the uses made of these materials by other historians.
- Frame research questions, conduct independent research, and write persuasively.

The requirements for the history major encourage students to develop these capacities by studying the history of a particular region or historical topic in depth and by ranging more widely so as to fulfill geographical and chronological breadth requirements.

*On leave 2015-16.

‡On leave fall semester 2015-16.

‡On leave spring semester 2015-16.

Majors will demonstrate their mastery of History by successfully completing nine history courses that include

- Four courses in an individually chosen area of concentration
- One course each in at least three different geographic areas
- Either two courses that cover the pre-1800 period [P], or one pre-1800 course and one comparative history [C] course
- A research seminar (numbered 400 and up) resulting in the completion of a 20- to 25-page research paper that conforms to the department's "Guidelines for Research Papers"
- HIST 301, *Writing the Past* or HIST 402, *Proseminar: Research and Writing*

Some individual courses may fulfill more than one of the above requirements. Students who have taken history courses outside of the Five College Consortium (including history courses taken in study abroad programs) must petition the department to receive its approval to count those courses toward the major requirements. Majors should consult their departmental advisers as they select their courses or if they have questions about the requirements.

In addition, all majors must satisfy a comprehensive assessment by either

- Completing a senior thesis on an independently chosen topic, and participating in an oral defense of the thesis with three faculty members chosen jointly by the student and the department. The thesis adds two to three additional courses (normally HIST 498 and 499) to the major program for a total of eleven or twelve history courses. The thesis is a requirement for the student to be a candidate for a degree with Latin honors.

OR

- Completing a capstone project. A major who elects not to write a thesis will prepare a brief (10-minute) oral presentation based on his or her 20 to 25 page research paper, and will also prepare a brief (5 page) written commentary on the paper. The presentation should highlight the research question, the sources and methods of investigation, and the overall conclusion. Students will give their presentations in their senior years, on a day designated by the department, and with faculty and junior and senior majors in attendance. The written commentary should highlight the research question, discuss how the student would revise the paper if he or she had more time, had access to distant archives, etc., and elaborate on how the paper draws upon the student's background in the major.

Concentration within the major. In completing their major, history students must take four courses either in the history of one geographical region (chosen from the six possibilities listed below), or in the history of a particular historical topic (for example, colonialism or nationalism), or in a comparative history of two or more regions, chosen by the student. The geographical regions are as follows:

1) United States [US]; 2) Europe [EU]; 3) Asia [AS]; 4) Africa and the diaspora ([AF]); 5) Latin America and the Caribbean [LA]; 6) Middle East [ME].

Each student shall designate a concentration in consultation with his or her advisor.

Departmental Honors Program. The Department recommends Latin Honors for seniors who have achieved distinction in their course work and who have completed a thesis of Honors quality. Students who are candidates for Latin Honors will normally take two courses, HIST 498 and HIST 499, in addition to the courses required of all majors. With the approval of the thesis advisor, a student may take either HIST 498 or HIST 499 as a double course. In special cases, and with the approval

of the entire Department, a student may be permitted to devote more than three courses to his or her thesis.

Course Levels in the Department of History. *Introductory level* courses assume little or no previous college or university level experience in studying history either in general or in the specific regions covered by the courses. They are appropriate both for students new to the Department's offerings and for those who wish to broaden their historical knowledge by studying a region, topic, or period that they have not previously explored.

Intermediate level courses usually focus on a narrower region, topic, or historical period. Although most intermediate level courses have no prerequisites (see the individual course listings), they assume a more defined interest on the part of the student, and are appropriate for those who wish to enhance their understanding of the specific topic as well as their analytical and writing skills. *Seminars* (upper-level courses) usually require the student to complete an independent research paper that satisfies the "Guidelines for Research Papers." They are appropriate both for history majors as a way of fully comprehending and practicing the craft of the historian, as well as for non-history majors who wish to pursue a topic in depth.

Key for concentration and breadth requirements for the major: US [United States]; EU [Europe]; AS [Asia]; AF [Africa and the diaspora]; LA [Latin America and the Caribbean]; ME [Middle East]; P [Pre-1800]; C [Comparative].

101. World War II in Global Perspective. [C] This course will explore World War II in global perspective. Historians of Europe, Japan, and the United States will join together to teach the history of the world's most destructive war. Topics include the rise of militant regimes in Germany and Japan; German and Japanese aggression in the 1930s; the attack on Pearl Harbor; famous battles of the war; the Holocaust; German and Japanese occupation practices; civilian life in the Allied and Axis countries; and the later memory of the war. The course will also address moral controversies raised by the war, including the Anglo-American firebombing of Germany and the decision to drop the atomic bomb. Texts for the course will include film, memoirs, government documents, graphic and other novels, and secondary accounts of the war. Class will consist of two lectures and one discussion section per week.

Spring semester. Professors Epstein, Maxey, and K. Sweeney.

104. Environmental Issues of the Nineteenth Century. (Offered as HIST 104 [C] and ENST 220.) This course considers the ways that people in various parts of the world thought about and acted upon nature during the nineteenth century. We look historically at issues that continue to have relevance today, including: invasive species, deforestation, soil-nitrogen availability, water use, desertification, and air pollution. Themes include: the relationship of nineteenth-century colonialism and environmental degradation, gender and environmental change, the racial dimensions of ecological issues, and the spatial aspects of human interactions with nature. We will take at least one field trip. In addition, we will watch three films that approach nineteenth-century environmental issues from different vantage points. Two class meetings per week.

Omitted 2015-16. Professor Melillo.

105. Global Environmental History of the Twentieth Century. [C] This course examines the environmental history of the world since 1900 with a particular focus on Latin America, Sub-Saharan Africa, and China. We will use books, articles, four films, and a range of online media to illuminate the comparative and interdisciplinary possibilities of global environmental history. In addition to studying the past,

we will explore how to use historical knowledge in the formulation of policy recommendations and grassroots initiatives for addressing contemporary environmental issues. Two class meetings per week.

Fall semester. Professor Melillo.

114. Race, Empire, and Transnationalism: Chinese Diasporic Communities in the U.S. and the World. [C/AS] How does a study of the Chinese diasporic communities in Southeast Asia, the United States, and the Caribbean help us understand the questions of ethnic identity formation, construction, and negotiation? What caused people from China to move, and to where? What forms of discrimination and control did they experience? How do their experiences and histories deepen our understanding of race, empire, and transnationalism? These are the main questions that we seek to answer in this introductory course on the history of the Chinese diaspora. We will begin by looking into the early history of Chinese migration (ca. 1500 to 1800) to particular geographical areas in the world, including the United States. The rest of the course examine the history of selected diasporic communities from the nineteenth to the twenty-first centuries. Themes to be discussed throughout the course include imperialism, colonialism, race, ethnicity, gender, nationalism, transnationalism, orientalism, hegemony, and globalization.

Omitted 2015-16.

123. Europe in the Middle Ages. (Offered as HIST 123 [EU^P] and EUST 123.) This course provides an introduction to the remarkable history that still conditions our current lives. The course explores how the mingling of people at the far western end of the Eurasian continent led to the rise of a European civilization that would later seek to mold the world in its own image. It examines how a distinct “Europe” arose from the effort of “barbarians” to “restore” the Roman Empire and their failure to do so. It considers how fragmented communities under a universal religion sought to reconstruct their lives by rebuilding their material bases, reimagining their faith, and reconstituting their polities. It canvasses how this process was tied to the constant encounter and conflict with others and how this would serve as a template for later expansion. Through the voices and visions of the past and the writings of modern authorities, the course will provide an overview of how, in the course of the Middle Ages, a Europe arose, developed and changed, and set the basis for the making of our modern world. Two course meetings per week.

Omitted 2015-16. Visiting Professor Cho.

124. Europe in Transition, 1350-1750. (Offered as HIST 124 [EU^P] and EUST 124.) Europe in Transition provides an introduction to the momentous transformations that Europe underwent during the early modern period. From the post-Black Death turmoil in the fourteenth century to the impending crisis of the Old Order in the eighteenth century, Europe experienced multiple upheavals that continue to shape our modern lives. Through the recorded experiences of contemporaries and the debates and syntheses of historians, this course examines how conscious revivals of imagined ancient traditions gave way to assertions of contemporary greatness; how an urge to purify and reform religious life brought about an irreversible schism, fraternal strife, and tolerance; how the resulting social disruptions required innovative forms of consent, control and governance; how expanding horizons and commercial practices intensified exchange and exploitation; how new discoveries required new modes of inquiry and knowledge-making; how these changes led to a striking self-confidence in their own ideas of man, society and history; whereby Europe would seek to mold the world in its own image. Two class meetings per week.

Fall semester. Visiting Professor Cho.

130. World War I. (Offered as HIST 130 [EU] and EUST 130.) The image of the First World War is so iconic that it can be evoked through a handful of tropes: trenches, machine guns, mud, “going over the top,” crossing “no man’s land.” Yet in many ways this is a partial vision, one that focuses myopically on the experiences of European soldiers who occupied a few hundred miles of trenches in northern France. Why is it that a conflict as unprecedented in its size and complexity as “the Great War” has been reduced in our minds to this very limited scale? In conjunction with the war’s 100th anniversary, this course both explores the role of World War I in our cultural imagination and aims to create a broader, messier, and more complicated portrait of the history. It will examine the conflict on multiple fronts, study the perspectives of both Western and non-Western soldiers and civilians, and analyze the war’s role in shaping the twentieth century. Three class meetings per week.

Limited to 60 students. Omitted 2015-16. Professor Boucher.

141. Colonial North America. [US^P] A survey of early American history from the late 1500s to the mid-1700s. The course begins by looking at Native American peoples and their initial contacts with European explorers and settlers. It examines comparatively the establishment of selected colonies and their settlement by diverse European peoples and enslaved Africans. The last half of the course focuses on the social, economic, political, and cultural conditions influencing the rise of the British colonies. Three class meetings per week.

Omitted 2015-16. Professor K. Sweeney.

144. Nineteenth-Century America. [US] A survey of American history from the early national period to the turn of the century, with an emphasis on social history. The course will trace the growth of slavery, the dispossession of Native Americans, Civil War and Reconstruction, the rise of postwar large-scale industry, and big cities. Topics will include changing ethnic, racial, gender, and class relations, the struggles between labor and capital, and the emergence of middle-class culture. The format will include lectures and weekly discussions; readings will be drawn from both original and secondary sources. Two class meetings per week.

Spring semester. Professor Melillo.

155. Twentieth-Century America. [US] The course traces United States political, social, and cultural history from 1900 to the present. Among the topics covered are the rise of the modern corporation, class conflict and the Progressive movement; immigration, ethnic pluralism, and the rise of mass culture; the Great Depression and the New Deal; World War II, the Cold War, and McCarthyism; the civil rights, women’s and environmental movements, the New Left, the New Right, and the continuing inequalities of race and class. Films and videos will regularly supplement class readings. Three class meetings per week.

Limited to 40 students. Omitted 2015-16. Professor Couvares.

156. The U.S. in the World: 1756-1898. [US] This course is an introduction to the major trends and developments in U.S. foreign relations from the nation’s rise from a loose coalition of colonies on the Atlantic seaboard to a continental and world power by the beginning of the twentieth century. This course will seek to understand the effect of expansion on the nation’s values, institutions, and history, and examine the methods used to extend the nation’s borders, trade, and influence. It engages “foreign relations” in broad terms to incorporate ideology, race, gender, technology, economics, geopolitics, and culture as important forces in shaping the United States’ understanding of and behavior toward the world. The country’s domestic character critically determined the ways in which the nation’s power took shape on the world stage, even as global interactions shaped nascent U.S. institutions and identities. This course will examine how economic and security needs

shaped foreign policy goals, while social norms and domestic values informed the ways Americans interacted with other societies. Three class meetings per week.

Limited to 60 students. Fall semester. Professor Walker.

157. The U.S. in the World: 1898 to the Present. [US] This course investigates the United States' foreign relations in the twentieth and early twenty-first centuries and seeks to understand why and how it has become increasingly involved in world affairs. Starting with the War of 1898 and closing with the contemporary global war on terrorism, it examines the interplay of domestic and foreign considerations that have defined the "American Century." This period raises important questions about the nature of American power in relation to traditional empires. The course asks students to think critically about the United States in the context of imperialism and explore how Americans, both in and out of government, sought to reconcile domestic values and identities with the country's growing global presence. It investigates the ideological, economic, political, social, racial, and security considerations that shaped America's emergence as a world power and formed the basis of modern American foreign policy and domestic society. Three class meetings per week.

Limited to 60 students. Spring semester. Professor Walker.

172. Modern China. (Offered as HIST 172 [AS] and ASLC 146 [C].) A survey of Chinese history from the Manchu conquest of 1644 to the present. Beginning with the successes and failures of the imperial state as it faced global economic development, expanding European empires, and internal social change, we will study the Opium War, massive nineteenth-century religious rebellions, Republican revolution and state-building, the "New Culture" movement, Communist revolution, the anti-Japanese war, Mao's Cultural Revolution, and the problems of post-Mao reform, all with comparative reference to current events. Readings, which include a wide variety of documents such as religious and revolutionary tracts, eye-witness accounts, memoirs, and letters, are supplemented by interpretive essays and videos. Two class meetings per week.

Fall semester. Professor Dennerline.

173. Introduction to Medieval and Early Modern South Asia: From the Delhi Sultanates to Mughal Successor States, 1200-1800 A.D. (Offered as HIST 173 [AS^P] and ASLC 173 [SA].) This course presents an introduction to major themes and developments in medieval and early modern South Asian history with a focus on the emergence and flourishing of Islamicate regimes in the sub-continent. Commencing with the growth of Islamic polities in South Asia, the course explores the Delhi Sultanate, various syncretistic and devotional sects and movements, the Vijayanagara Empire, and the Mughal Empire, as well as politics, religion, literature, art, architecture, and trade under these formations. Readings are drawn from a variety of both primary and secondary sources and combine perspectives offered by political, social, and cultural history. The course aims at providing a broad overview of six centuries of the sub-continent's past, coupled with closer attention to select themes. Challenging both colonialist and early nationalist views of this vast period as one of stagnation and tyranny, the course seeks to demonstrate the vitality and dynamism characterizing these centuries of the second millennium. We will lay particular emphasis on the processes of transculturation between the Islamic and Indic through which the South Asian medieval was lived. Two class meetings per week.

Omitted 2015-16. Professor Sen.

174. Introduction to Modern South Asian History. (Offered as HIST 174 [AS] and ASLC 174 [SA].) This survey course introduces key themes and events in the making of modern South Asia. The objective is to provide a skeletal historical narrative of the various transformations the subcontinent and its peoples experienced

through the colonial and post-colonial eras. A variety of primary sources and audio and visual materials will be utilized in conjunction with excerpts from panoramic textbooks as well as portions of monographs, combining perspectives from political, social, cultural and economic history. Commencing with the transitions occurring in the middle to late 18th century, the course explores some of the major historical developments in South Asia until the present moment including the East India Company-state, colonial and imperial rule, social reform, the revolt of 1857, Indian nationalism, caste and communal conflict, and the struggles for post-colonial democracy. Two class meetings per week.

Omitted 2015-16. Professor Sen.

175. Japanese History to 1700s. (Offered as HIST 175 [AS^F] and ASLC 225 [J].) This is a writing attentive survey of Japan's history from antiquity to the early-eighteenth century. It traces political, social, and cultural developments in order to provide basic literacy in pre-modern Japanese history and a basis both for comparative history and further course work in Japanese history. Prominent themes include the rise of early polities, contact with the Chinese continent and Korean peninsula, the aristocratic culture of the Heian court and its displacement by medieval samurai rule, the role of Buddhist thought and institutions, the "warring states" period of the sixteenth-century and cosmopolitan contact with Christian Europe, the Tokugawa peace and its urban cultural forms. Throughout, we will read a variety of sources, including eighth-century mythology, aristocratic literature, chronicles of war, religious and philosophical texts, as well as modern fiction and film. Classes will combine lectures with close readings and discussions of the assigned texts. Requirements include short response papers and topical essays. Two class meetings per week.

Omitted 2015-16. Professor Maxey.

176. Modern Japanese History from 1800 to the 2000s. (Offered as HIST 176 [AS] and ASLC 247 [J].) This course surveys the modern history of the Japanese archipelago, from the late-Tokugawa period through the rise of the modern Meiji nation-state, colonial expansion and total war. We will conclude with the postwar economic recovery and the socio-political challenges facing the Japanese nation-state in the early-2000s. Through primary documents, fiction, and film, we will explore themes including the disestablishment of the samurai class, industrialization, imperialism, feminism, nationalism, war, democracy, and consumerism. Classes will consist of lectures along with close readings and discussions. Requirements include short response papers and topical essays. Three class meetings per week.

Fall semester. Professor Maxey.

181. Colonial and Post-Colonial Africa. (Offered as HIST 181 [AF] and BLST 221 [A].) This is a history of Africa from the late nineteenth century to the present day. In the first half of the course, we will study the imperial scramble to colonize Africa; the broader integration of African societies into the world economy; the social, political and medical impact of imperial policies; Western popular images of Africa in the colonial period; the nationalist struggles that resulted in the independent African states; and the persistent problems faced by those post-colonial states. In the final half of the course, we will investigate three cases: Congo-Zaire and the state as a source of chaos through the Second Congo War; violence, liberation and memories of childhood in late colonial Rhodesia and postcolonial Zimbabwe; the political history of economic development programs and the advent of "resource conflicts," particularly those involving diamonds. Three class meetings per week.

Spring semester. Professor Redding.

190. Middle Eastern History: 500-1600. (Offered as HIST 190 [ME^P] and ASLC 126 [WA].) This course surveys the history of the Middle East from the outset of the Islamic period to the beginning of the modern period. It is divided into the following segments: the formative period of Islam, the classical caliphates, the classical courts, the Mongols, and the great empires of the Ottomans and the Safavids. The course is organized chronologically and follows the making and breaking of empires and political centers; however, the focus of the course is on the intellectual, social, cultural and religious developments in these periods. Two class meetings per week.

Omitted 2015-16. Professor Ringer.

191. The Modern Middle East: 1800-Present. (Offered as HIST 191 [ME] and ASLC 148 [WA].) This course surveys the history of the Middle East from 1800 to the present. The focus is threefold: following political, social and intellectual trends as they evolve over time, exploring contemporary historical and methodological debates and analysis, and introducing students to important historical literature of the period. The class is divided into modules: "From Subject to Citizen," "Engineering a Modern Middle East," "Nationalism and the Quest for Independence," "Islamist Opposition," and "Taking Sovereignty: Contemporary Debates and the Post-Modern Era." The class is discussion-oriented and writing intensive. Two class meetings per week.

Omitted 2015-16. Professor Ringer.

204. Jewish History in the Modern Age. [C] This course introduces students to the history of the Jews from the 16th century to the present. Jews—a small group, lacking a stable geographical or political center for most of modern history—have played a remarkably central role in world events. Jewish history exemplifies questions of tolerance, intolerance, and diversity in the Modern Age. From Europe to the Americas to the Middle East, Jewish history has witnessed constant interchange between the non-Jewish world and its Jewish subcultures. This course investigates Jewish history's multiple dimensions: developments in Jews' political status and economic opportunity; dramatic demographic shifts and global migrations; transformations in Jewish cultures, ideologies and identities; and religious adjustments to modernity. We examine a variety of Jewish encounters with the modern world: integration, acculturation, assimilation, anti-Semitism, Jewish dissimulation and nationalism. Finally, the course will use this broad historical lens to explore and contextualize the double watershed of the 1940s—the Holocaust and the establishment of the State of Israel—as well as contemporary Jewish life. Two class meetings per week.

Fall semester. Five College Professor Gordon.

208. Spain and the Pacific World, 1571-1898. [C/P/AS] This course explores the historical relationship between the Spanish Empire and the peoples and environments of the Pacific Ocean region. We will begin in 1571 with the opening of Manila as a Spanish trading port and end in 1898 with the Spanish-American War. Over the course of the semester, we will discuss the trans-Pacific silver and silk trades, the function of Catholic missionaries in shaping the Pacific World, environmental exchanges between the Americas and Asia, indigenous resistance to imperialism, and the role of Pacific peoples in the development of the world economy. Two class meetings per week.

Spring semester. Professor Melillo.

212. Disease and Doctors: An Introduction to the History of Western Medicine. [C] Disease has always been a part of human experience; doctoring is among our oldest professions. This course surveys the history of Western medicine from antiquity to the modern era. It does so by focusing on the relationship between

medical theory and medical practice, giving special attention to Hippocratic medical learning and the methods by which Hippocratic practitioners built a clientele, medieval uses of ancient medical theories in the definition and treatment of disease, the genesis of novel chemical, anatomical, and physiological conceptions of disease in the early modern era, and the transformations of medical practice associated with the influence of clinical and experimental medicine in the nineteenth century. The course concludes by examining some contemporary medical dilemmas in the light of their historical antecedents. Two class meetings per week.

Fall semester. Professor Servos.

213. Turning Points in the History of Science. [EU^P] An introduction to some major issues in the history of science from antiquity to the twentieth century. Topics will include the genesis and decay of a scientific tradition in Greco-Roman antiquity, the reconstitution of that tradition in medieval Europe, the revolution in scientific methods of the seventeenth century, and the emergence of science as a source of power, profit, and cultural authority during the past century. Two class meetings per week.

Omitted 2015-16. Professor Servos.

214. Science and Society in Modern America. [US] A survey of the social, political, and institutional development of science in America from the Civil War to the present. Emphasis will be on explaining how the United States moved from the periphery to the center of international scientific life. Topics will include the professionalization of science; roles of scientists in industry, education, and government; ideologies of basic research; and the response of American scientists to the two world wars, the Depression, and the Cold War. Two class meetings per week.

Omitted 2015-16. Professor Servos.

225. The Age of Chivalry, 1000-1500. (Offered as HIST 225 [EU^P] and EUST 225.) Medieval Europe is often remembered and imagined as a chivalric civilization—a time when men were courageous and courteous, ladies were fair and respected, and the clash of arms was also an embodiment of Christian piety. This course seeks to uncover the myths and realities of medieval chivalry and thereby provide a window into the material, social, and cultural life of the Middle Ages. The course will track the beginnings of chivalry as a form of warfare centered on the horseback soldier, to its transformation as a code of conduct and ethos of a ruling class, and its later formalization into rituals and ceremonies to be performed and enacted as a means of social distinction. By examining documentary, fictional and pictorial sources, the course will review how competing ideals of chivalry were depicted and prescribed; how Christian ideals, aristocratic values and commercial realities aligned together; and how a mode of fighting became a way of life that defined an era. Two class meetings per week.

Spring semester. Visiting Professor Cho.

226. Women and War in European History, 1558-1918. (Offered as HIST 226 [EU^P], ARHA 226, and EUST 226.) Although overlooked in military histories until recently, women have long been actively involved in warfare: as combatants, as victims, as workers, and as symbols. This course examines both the changing role of women, and the shifting constructions of “womanhood,” in four major European conflicts: the wars of Elizabeth I in sixteenth-century England, the wars and peace of Marie de Médicis in seventeenth-century France, the French Revolution, and the First World War. Using methodologies drawn from Art History and History, the course seeks to understand the gendered nature of warfare. Why are images of women and the family central to the iconography of war, and how have representations of womanhood shifted according to the aims of particular conflicts? To what extent

do women's experiences of warfare differ from men's, and can war be considered a source of women's liberation or oppression? Students will analyze a range of historical images in conjunction with primary source texts from these conflicts and will also develop an original research project related to the course's themes. Two class meetings per week.

Recommended requisite: A course in Art History or History. Limited to 25 students. Spring semester. Professors Boucher and Courtright.

227. Early Modern England, 1558-1702: Renaissance, Reformation, and Revolution. (Offered as HIST 227 [EU^P] and EUST 227.) This course offers a thematic and methodological survey of English history from the beginning of Elizabeth I's reign in 1558 to the death of William III in 1702, with particular attention to the wider British, European, and Atlantic contexts. What drove England's transformation from a European backwater to an emerging global and imperial power? How did it transition from a mode of governance centered on the personal authority of the monarch, to one that incorporated party politics and the ideal of "parliamentary sovereignty"? How can we account for the emergence of a complex commercial society, dependent on foreign trade, overseas expansion, and financial markets, from early modern economic values and practices that had obliged the Crown to "live of its own" and avoid excessive debt or taxation? What policies, events, and contingencies contributed to the increasing identification of England and "Englishness" with the Protestant religion? This course will incorporate digital humanities tools, archival research, classroom discussions, and immersive and collaborative activities to train students to evaluate critically primary and secondary sources and to construct their own historical arguments. Three class meetings per week.

Omitted 2015-16.

230. The French Revolution. (Offered as HIST 230 [EU^P] and EUST 230.) Often viewed as one of the defining events in modern history, the French Revolution has been debated and discussed, derided and celebrated by generations of politicians, cultural commentators, and historians. This course enters into this on-going conversation by examining the nature of the revolutionary process as it unfolded in late eighteenth-century France and its empire. Beginning in the "old regime" of kings and commoners, it untangles the social, political, and intellectual roots of the Revolution and investigates the extent to which these factors contributed to the radical overthrow of the French establishment in 1789. It then follows the extension of the Revolution throughout French society and across the seas to the Caribbean, analyzing how popular and colonial upheavals influenced the revolutionary new order of "liberty, equality, and brotherhood" that was taking shape in France. Finally, the course explores the aftermath of the Revolution by tracing the various ways that its history has been interpreted and reinterpreted from the nineteenth century to the present day. Two class meetings per week.

Omitted 2015-16. Professor Boucher.

231. Race and Empire: The British Experience from 1760. (Offered as HIST 231 [EU] and EUST 231.) From the mid-eighteenth century through the 1960s, Britain presided over the most powerful empire in the world. At its height, this small island nation ruled one-quarter of the earth's surface and more than 450 million of its inhabitants. Not only did British imperialism play a decisive role in shaping world politics, economics, and cultures in its day, it also left a number of profound legacies that continue to affect our lives in the present. This course traces the rise, fall, and lasting influence of the British empire, and pays particular attention to questions of race and ethnicity. Through a series of colonial encounters—such as the first contacts made between explorers and Pacific Islanders in the 18th century, the interactions between missionaries and Africans in the 19th century, or the migra-

tion of South Asians to Britain in the 20th century—it examines what “race” meant in different historical contexts. The course thus explores the institutionalization of racism in government, law, and society, and analyzes moments in which racism has been combated and overturned. Readings and course materials will be drawn from secondary and primary sources, including newspapers, novels, photographs, artwork, oral histories, and films. Two class meetings per week.

Limited to 30 students. Spring semester. Professor Boucher.

232. European Intellectual History in the Twentieth Century. (Offered as HIST 232 [EU] and EUST 242). This class explores the intellectual history of Europe’s “Age of Extremes” by focusing on its feuding political ideas and their chief advocates: the public intellectuals. Liberalism, Conservatism, Communism, and Fascism—all were created by intellectuals, and all relied on intellectuals for their ideological struggle over Europe. The course will investigate the many—glorious and inglorious—careers of European intellectuals of very different agendas, politics, legacies and fates (Arendt, Gramsci, De Beauvoir, Sartre, Orwell, Schmitt to name a few). The course thus has two goals: first, it is an introduction to 20th-century political ideas in their European historical contexts; second, it is an examination of public intellectuals, their history, role, responsibility and even accountability. Course materials will include historical analysis and works of fiction; works of propaganda and works of art; manifestos and political trial confessions. Two class meetings per week.

Omitted 2015-16. Five College Professor Gordon.

233. Childhood and Child Welfare in Modern Europe. (Offered as HIST 233 [EU] and EUST 243.) The recent trend of big-name celebrities adopting children from the developing world has made international child welfare the subject of rich public debate. Is it right for citizens of wealthier countries to remove children from poorer nations to give them a better life, or does this act constitute a blatant case of cultural imperialism and “child stealing”? The issue hinges on the question of whether it is possible to define a single, universal standard of child welfare. If the answer is yes, then intervening into other families and societies is justified to give all children a “proper childhood.” If the answer is no, then all manner of child-centered humanitarianism becomes subject to critique. This course explores the historical roots of these current social issues. It begins by analyzing the creation of a “modern” definition of childhood in the era of the Enlightenment, then follows the attempts of nineteenth and twentieth century reformers to extend this model of childhood throughout Europe and the European empires. Topics include debates over the limits of parental rights, the role of ethnicity and culture in childrearing, definitions of child abuse, international charities and NGOs, adoption, and child psychology. Two class meetings per week.

Omitted 2015-16. Professor Boucher.

235. Stalin and Stalinism. (Offered as HIST 235 [EU] and EUST 245). Joseph Stalin, the infamous Soviet dictator, created a particular type of society in the aftermath of the Russian Revolution. Stalinism became a phenomenon that influenced the development of the former Soviet Union, Eastern Europe, China, and North Korea. The course will begin with the exploration of Stalin’s own life, and then focus on what historical forces enabled the emergence of Stalinism. The course will cover the period on the eve of and during the Russian Revolution, Stalinist transformation of the USSR in the 1930s, WWII, and the onset of the Cold War. Among issues to be explored are the extent of popular support for Stalinist-type regimes, the mechanisms of large-scale political terror, the longevity of Stalinist regimes, and historical memory about Stalinism. Two class meetings per week.

Omitted 2015-16. Five College Professor Glebov.

236. Soviet Union During the Cold War. (Offered as HIST 236 [EU] and EUST 238.) The Cold War indelibly shaped the second half of the twentieth century. Spies seemed ubiquitous; nuclear annihilation imminent. Films such as *Red October* and the *James Bond* series forged a Western image of the Soviet Union. But how were these decades experienced behind the Iron Curtain? This class explores Soviet history between the end of World War II and the collapse of the USSR. We will study the roots of the Cold War; the politics of de-Stalinization in the USSR; the unfolding of Soviet influence in Eastern Europe; and Soviet relations with the West, China, and the developing world. We will also explore the internal dynamics of Soviet society: the rise of the Soviet middle class, consumerism, tourism, the entertainment industry, demographic trends, education, and public health. Two class meetings per week.

Fall semester. Five College Professor Glebov.

242. Material Culture of American Homes. (Offered as HIST 242 [US^{*}], ARCH 242, and AHRA 133.) Using architecture, artifacts, visual evidence and documentary sources, the course examines social and cultural forces affecting the design and use of domestic architecture, home furnishings, and domestic technology in the eastern United States from 1600 to 1960. In addition to providing a survey of American domestic architecture, the course provides an introduction to the study of American material culture. Field trips to Historic Deerfield, Old Sturbridge Village, Hartford, Connecticut, and sites in Amherst form an integral part of the course. Two class meetings per week.

Limited to 25 students. Fall semester. Professor K. Sweeney.

247. African American History from the Slave Trade to Reconstruction. (Offered as BLST 231 [US] and HIST 247 [US]; or may be included in AF concentration, but not AF for distribution in the History major.) This course is a survey of the history of African American men and women from the sixteenth and seventeenth centuries through the Civil War and Reconstruction. The content is a mixture of the social, cultural, and political history of blacks during two and a half centuries of slavery with the story of the black freedom struggle and its role in America's national development. Among the major topics addressed: the slave trade in its moral and economic dimensions; African retentions in African American culture; origins of racism in colonial America; how blacks used the rhetoric and reality of the American and Haitian Revolutions to their advancement; antebellum slavery; black religion and family under slavery and freedom; the free black experience in the North and South; the crises of the 1850s; the role of race and slavery in the causes, course, and consequences of the Civil War; and the meaning of emancipation and Reconstruction for blacks. Readings include historical monographs, slave narratives by men and women, and one work of fiction.

Combined enrollment limited to 25 students. Fall semester. Professor Moss.

248. African American History from Reconstruction to the Present. (Offered as BLST 241 [US] and HIST 248 [US; or may be included in AF concentration, but not AF for distribution in the History major].) This course is a survey of the social, cultural, and political history of African American men and women since the 1870s. Among the major topics addressed: the legacies of Reconstruction; the political and economic origins of Jim Crow; the new racism of the 1890s; black leadership and organizational strategies; the Great Migration of the World War I era; the Harlem Renaissance; the urbanization of black life and culture; the impact of the Great Depression and the New Deal; the social and military experience of World War II; the causes, course and consequences of the modern civil rights movement; the experience of blacks in the Vietnam War; and issues of race and class in the 1970s and

1980s. Readings and materials include historical monographs, fiction, and documentary films.

Limited to 50 students. Omitted 2015-16.

251. The Immigrant City. [US] A history of American cities in the industrial era, this course will focus especially on the city of Holyoke as a site of industrialization, immigration, urban development, and deindustrialization. We will begin with a walking tour of Holyoke and an exploration of the making of a planned industrial city. We will then investigate the experience of several key immigrant groups—principally Irish, French Canadian, Polish, and Puerto Rican—using both primary and secondary historical sources, as well as fiction. Students will write several papers on one or another immigrant group or a particular element of social experience, and a final paper that explores in greater depth one of the topics touched upon in the course. The course will include students from Amherst College and Holyoke Community College and is open to all students, majors and non-majors. All students will engage in some primary research, especially in the archives at the Holyoke Public Library and Wistariahurst Museum, in Holyoke. *Amherst College History majors who wish to write a 25-page research paper and thereby satisfy their major research requirement may do so in the context of this course.* Classes will be held at both Amherst and Holyoke sites; transportation will be provided.

Enrollment is limited to ten students per institution. Spring semester. Professors Couvares and Clinton (HCC).

254. American Foreign Policy Since the End of the Cold War. [US] This course will study the evolution of American foreign policy since 1989. We will examine the theory and practice of diplomacy under the first President Bush, President Clinton, the second President Bush, and President Obama. At the heart of the course will be a consideration of the extent to which the United States has attempted and been able to sustain the unipolar power position in world politics that the United States gained with the collapse of the Soviet Union. One two-and-a-half-hour meeting per week.

Limited to 25 students. Fall semester. Professor Emeritus G. Levin.

256. Case Studies in American Diplomacy. (Offered as HIST 256 [US] and POSC 311 [G].) This course will combine the methods of diplomatic history and political science in examining critical moments and themes in American diplomacy. Our overall aim is to better understand the evolving position of the United States in world politics as well as domestic controversies over the character of America's global role. Specifically, we will assess the combined influence of racism and ethnicity as well as of religious and secular values and class interest on American diplomacy. We shall also investigate the major domestic political, social, economic and intellectual trends and impulses, (e.g., manifest destiny, isolationism and counter-isolationism, and containment) that have shaped American diplomacy; analyze competing visions for territorial conquests and interventions as advocated by various American elites; examine the methods used to extend the nation's borders, foreign trade and international influence and leadership; and seek to understand the impact of key foreign policy involvements and controversies on the character of the Presidency, Congress and party politics. Among the topics to be considered are the Federalist/Anti-Federalist debates over the scope of constitutional constraints on foreign policy, the Monroe Doctrine, the Mexican War, the imperialist/anti-imperialist debate, the great power diplomacies of Theodore Roosevelt, Woodrow Wilson and FDR, as well as key moments of American diplomacy during the Cold War (e.g., the origins of the Cold War, the Korean War, the Cuban Missile Crisis, the Vietnam War, and the end of the Cold War. To see examples of past syllabi please go to <http://>

www3.amherst.edu/~pmachala/Syllabi/ for more information. One class meeting per week.

Limited to 35 students. Omitted 2015-16. Professors G. Levin and Machala.

257. Post-Cold War American Diplomacy. (Offered as POSC 312 [G] and HIST 257 [US].) A 1992 still-classified Pentagon Defense Policy Guidance draft asserts that America's political and military mission in the post-cold war era will be to ensure that no rival superpower be allowed to emerge in world politics. This course will examine American foreign relations from the fall of the Berlin Wall to the present. We will study the similarities and differences in the styles of statecraft of all post-cold war U.S. administrations in producing, managing and sustaining America's unrivaled international position, which emerged in the aftermath of the collapse of the Soviet Union. While examining the debates between liberals and neoconservatives about America's role in the world both preceding and following the 9-11 attack, we will also discuss the extent to which these debates not only have shaped American foreign policy but also how they have influenced our domestic politics and vice versa. Among the other main themes to be examined: the strategic, tactical and humanitarian uses of military and other forms of power by each administration (e.g., towards Somalia, the Balkans, Iraq, Afghanistan); U.S. policy towards NATO and towards the world economy; U.S. policy towards Russia, China, the Middle East and Latin America; human, economic and political costs and benefits of American leadership in this period.

Preference given to students who have taken one of the following courses: POSC 213, 310, 311, 410; HIST 256. Limited to 30 students. Not open to first-year students. Omitted 2015-16. Professor Machala and Professor Emeritus G. Levin.

263. Struggles for Democracy in Modern Latin America, 1820 to the Present. [LA] Latin Americans began their struggle for democracy during the Independence wars at the start of the 19th century. Their struggle continues today. This course considers the historical meanings of democracy in various Latin American countries, with particular attention to the relationship between liberalism and democracy in the 19th century; the broadening of democracy at the start of the 20th century; the rise and fall of military dictatorships in the 1960s-80s and their impact upon civil society; and the current clashes between neo-Liberal economic programs and the neo-populist resurgence of the left. Readings and discussions will focus on the ways broad economic and political shifts impacted individuals' lives; how each economic class experienced these shifts differently; the way race and gender have shaped peoples' experience with democratization and repression; and the personal processes of radicalization by which individuals became inspired to take risks in their struggle for inclusion and against repression. Because the approach is thematic and chronological, some countries and regions will receive more attention than others. Meetings and readings will draw on secondary studies, historical documents, testimonials, music, images, and film. Two meetings per week.

Omitted 2015-16. Professor López.

265. Environmental History of Latin America. [LA] In this course we will focus on the links between environmental impacts (such as environmental degradation, desertification, soil "exhaustion," species extinction, genetic simplification, oil extraction, biotic invasions, deforestation, pesticide contamination, and animal grazing) and human problems (such as colonial and imperial domination, declining subsistence, defense and violation of civil rights, income inequality, scientific racism, regional underdevelopment, incomplete capitalist transformation, social marginalization, and political violence). Questions we will engage include: How have environmental changes contributed to, or otherwise conditioned, processes of conquest and domination? How have these processes of conquest, domination,

and resistance, in turn, altered the environmental? In what ways has environmental devastation been a rational response to the challenges people face, and in what ways has it been irrational? Can history guide us in our current efforts to develop a sustainable approach to the environment that helps the land and its fauna, but does so in a way that brings greater justice and self-determination to the people who live there, while at the same time balancing the interests of the state and of investors? The class will introduce students to classic texts in Latin American environmental history (including the foundational studies by Warren Dean and Elinore Melville), as well as some of the newest scholarship. Two class meetings per week.

Omitted 2015-16. Professor López.

266. State Violence, Memory, and Reconciliation in Latin America since 1960. [LA] The course centers on events in Argentina, Chile, and Brazil since 1960. In each country the military seized power and then, after years of directing violence against its own population in the name of combating communism, peacefully ceded power to a democratically elected government. Since those transitions, each country has struggled to deal with what happened during these dictatorships. We will consider the broad history of governmental pardons, similar dynamics in other Latin American countries such as Colombia and Guatemala, and contemporary practices of Truth and Reconciliation. In the process, we will explore the following questions: What is the role of public memory in these processes? Does an effort toward peaceful reconciliation inevitably place individual and societal needs in opposition? How have recent events blurred the distinction between international and domestic law? Finally, what does the history of pardoning reveal about contemporary practices of Truth and Reconciliation? Course readings will include academic literature, memoirs, and the public reports of various truth commissions. Two class meetings per week.

Limited to 25 students. Omitted 2015-16.

267. Introduction to the Black Atlantic. (Offered as BLST 201 [D] and HIST 267 [LAP/AF^P].) The formation of “the Black Atlantic” or “the African Diaspora” began with the earliest moments of European explorations of the West African coast in the fifteenth century and ended with the abolition of Brazilian slavery in 1888. This momentous historical event irrevocably reshaped the modern world. This class will trace the history of this transformation at two levels; first, we examine large scale historical processes including the Trans-Atlantic Slave Trade, the development of plantation economies, and the birth of liberal democracy. With these sweeping stories as our backdrop, we will also explore the lives of individual Africans and African-Americans, the communities they built, and the cultures they created. We will consider the diversity of the Black Atlantic by examining the lives of a broad array of individuals, including black intellectuals, statesmen, soldiers, religious leaders, healers and rebels. Furthermore, we will pay special attention to trans-Atlantic historical formations common during this period, especially the contributions of Africans and their descendants to Atlantic cultures, societies, and ideas, ultimately understanding enslaved people as creative (rather than reactive) agents of history. So, our questions will be: What is the Black Atlantic? How can we understand both the commonalities and diversity of the experiences of Africans in the Diaspora? What kinds of communities, affinities and identities did Africans create after being uprooted by the slave trade? What methods do scholars use to understand this history? And finally, what is the modern legacy of the Black Atlantic? Class time will be divided between lecture, small and large group discussion.

Fall semester. Professor Hicks.

271. Caste and Politics of Inequality in India. (Offered as HIST 271 [AS] and ASLC 271 [SA].) This course explores how caste was politicized over the course of

colonial and post-colonial periods in India. It focuses on the emergence and development of various movements opposed to caste-based inequality and discrimination, as well as the ongoing search for social justice. The course reviews scholarly debates about understanding this form of identification and hierarchy, as well as the complex ways in which caste articulates with other social phenomena, like gender, class, religion, and nationality. It then moves to investigate the writings and work of key anti-caste thinkers, in particular, Dr. Bhim Rao Ambedkar, the preeminent leader of the Dalits (communities caste-elites considered “untouchable”), and a key figure in drafting the Constitution of India. Based on close readings of various kinds of primary sources, as well as an engagement with secondary literature in history, political science, sociology, anthropology and literary studies, the course tells the story of the struggle to “annihilate” caste. Two class meetings per week.

Omitted 2015-16. Professor Sen.

275. China in the World, 1895-1919. (Offered as HIST 275 [AS] and ASLC 249 [C].) This course is designed as an introduction to local and global themes in the history of modern China. We will focus on the period between the Sino-Japanese War of 1894-95 and the Treaty of Versailles and Chinese May Fourth Movement of 1919, which launched the Communist revolution. The major issues of this period have taken on new significance since the end of the Cold War. They include 1) Chinese responses to and participation in the developing global economy, 2) approaches to political, economic, and cultural reform, 3) problems of national and cultural identity in China and abroad, 4) modern experience and new issues of class, gender, and educational status. Major events include imperial reform movements, the Boxer uprising, the anti-American boycott of 1905, popular resistance movements, the Republican revolution of 1911, and the advent of the New Culture movement after 1915. Two class meetings per week.

Omitted 2015-16. Professor Dennerline.

276. Perspectives on Chinese History. (Offered as HIST 276 [AS] and ASLC 276 [C].) China—the modern nation—was born of revolution. Before the revolution there was China—the civilization—with its long and complex history. Modern historians, Western and Chinese alike, have tended to describe this history as “traditional,” leaving the modern condition to be defined by what happened in the West. In this course we will suspend this modern prejudice while asking a variety of questions on some specific topics. How did ancient laws and rituals come to define the relations between imperial states and local societies? How and to what degree did they continue to do this as societies changed? How did world religions like Buddhism and Christianity come to cohabit with Confucian ethics and ancestral rites? How did complex networks of trade, manufacturing, and credit coexist and interact with global economies and powerful military states? How did cohorts of classically educated, literary and artistic men help to integrate ethnically and linguistically diverse peoples into a culturally consistent foundation against which, and upon which, the modern Chinese nation could be built? How did ordinary working people and especially women participate or react? In each case we will discuss and develop our perspectives on how one thing led to another and then consider how modern views have tended to highlight or obscure the process. Sources include historical narratives and biographies, classical texts, philosophical and religious essays, family instructions, comparative historical analyses, fiction, and film. Reading and discussion. Two class meetings per week.

Limited to 20 students. Fall semester. Professor Dennerline.

283. Introduction to South African History. (Offered as HIST 283 [AF^P] and BLST 121 [A].) South African history is undergoing radical shifts in the way it is being written, read and interpreted, and this course will explore established and

emerging themes in the history of this intriguing country. The time period covered will span the precolonial indigenous cultures and move on to study the initiation and expansion of white settlement and its early dependence on slave labor. The course will also investigate African resistance, both in its political and cultural forms, as well as the social effects of gold-mining and migrant labor. African nationalism, including the ANC, the Black Consciousness Movement, and the United Democratic Front, will be the focus of our study of the responses to *apartheid* and the ultimate collapse of the *apartheid* state. The course will end with discussions of recent events in South Africa, particularly the Truth and Reconciliation Commission and its aftermath as well as the developing AIDS epidemic and the growing problem of crime. Two class meetings per week.

Spring semester. Professor Redding.

284. Africa Before the European Conquest. (Offered as HIST 284 [AF^P] and BLST 211 [A].) The African continent has been called by one historian the social laboratory of humanity. Art, trade, small-scale manufacturing, medical knowledge, religion, state systems, history and legend all flourished before the formal political take-over of the continent by European powers in the late nineteenth century and continue to have a decisive impact on African societies today. It is this varied and sometimes difficult to access history of states and cultures in the period before 1885 that this course will examine. Initially, we will investigate the notion of “tribe” and its relationship to language, political affiliation and identity. The largest segment of the course will examine historical myths and their impact on the research and construction of historical narratives on precolonial Africa while discussing four topics in depth: domestic, local slave-ownership and the impact of the slave trade; the interaction of religion and power on the rise and fall of the kingdom of Kongo and of the states along the southern border of the Sahara (the Sahel); the genesis of the Zulu state in southern Africa and the creation of the legend of Tshaka; and the changing roles of women as economic, political and social actors in the period before 1885. We will also discuss some of the differences between oral historical narratives and written ones while we analyze primary documents and histories written by scholars over the past half-century to understand both the history of the people living on the continent as well as the active process of constructing that history. Two class meetings per week.

Omitted 2015-16. Professor Redding.

294. The History of Israel. [ME] This course will survey the history of Israel from the pre-state origins of Zionism in the late nineteenth century to the present. It will explore political, military, social and cultural history. We will seek a better historical understanding of many of Israel’s ongoing challenges, such as the place of religion in civil life, the state’s relation to world Jewry, and the Arab-Israeli conflict. We will pay special attention to contested identities and inner debates within Zionism and Israel, highlighting different and occasionally opposing visions of a Jewish homeland. In addition to historical documents and books (non-fiction and fiction), we will rely on the growing wealth of Israeli documentary films. Two class meetings per week.

Omitted 2015-16. Five College Professor Gordon.

301. Proseminar in History: Writing the Past. This course offers an opportunity for history majors to reflect upon the practice of history. How do we claim to know anything about the past at all? How do historians construct the stories they tell about the past from the fragmentary remnants of former times? What is the connection of historians’ work to public memory? How do we judge the truth and value of these stories and memories? The course explores questions such as these through

readings and case studies drawn from a variety of places and times. Two class meetings per week.

Not open to first-year students. Limited to 25 students per semester; history majors will be given preference. Fall semester: Professor Redding. Spring semester: Professor Maxey.

303. Oral History: Theory and Method. [C] Oral history first emerged as a tool for historians to record the perspectives of marginalized or “voiceless” groups. More recently, the field had expanded to encompass a range of theoretical issues, including the relationship between objective and subjective experience, the construction of memory, the “hidden orality” of written sources, and the capacity of personal narratives to produce social change. As students explore these scholarly debates, they will also learn the craft of oral history. During the course of the semester, each student will research, conduct, and interpret an oral history interview related to a shared theme, which in 2013 will be the role of women as students and teachers at Amherst College. As the practice of oral history has applications across multiple disciplines and fields, from sociology, psychology, and anthropology to journalism, social activism, and the health sciences, this course welcomes the participation of history majors and non-majors alike. One class meeting per week.

Limited to 20 students. Omitted 2015-16. Professor Boucher.

312. History and Politics of Human Rights. [C] This course will introduce students to major philosophical roots, historical developments, and contemporary debates in human rights politics. The course will begin by examining the global historical evolution of the notion of human rights, stressing the pivotal role of the American and French Revolutions in framing modern conceptions of rights in the late eighteenth century. It will then examine the growth of international laws, institutions, and norms in the nineteenth and twentieth centuries. Finally, the course will explore the human rights dimensions of three major issues in contemporary politics: humanitarian intervention; the war on terror and national security; and global capitalism and working conditions. Considerable weight and attention will be given to human rights issues in the context of the United States and its domestic and international politics. At the same time, the universalizing nature of human rights and their global import compels us to think beyond cultural, political, and historical boundaries to challenge our assumptions about the meaning and form of universal rights. Two class meetings per week.

Spring semester. Professor Walker.

319. Religion, Empires, and Secular States in the Nineteenth Century. (Offered as HIST 319 [C], ASLC 320 [WA] and RELI 322.) Conceptions of the religious and the secular that continue to resonate today assumed global significance in the course of the nineteenth century as colonial empires and nascent nation-states negotiated how they would govern heterogeneous populations and interact with each other. Drawing on scholarship from a number of disciplines that historicize the categories of religion and secularity, this course will examine the political function of the religious and the secular as conceptual and regulatory categories in the 19th century. Colonial administrations, for example, employed the conceit of secularism to neutralize religious difference while individuals and communities attempted to reform and modernize local traditions as “religion” in order to navigate global hierarchies. We will begin with a historiographic and theoretical survey, covering topics that include the academic creation of “World Religions,” the politics of conversion within the British Empire, and the discourse of Orientalist spiritualism. The second half of the course will apply these historiographic and theoretical concerns to East Asia and Japan in particular. Requirements will include two topical essays and one longer paper entailing modest research. Two class meetings per week.

Limited to 15 students. Not open to first-year students. Fall semester. Professor Ringer.

321. European Economic Take-Off in Global Perspective, 750-1750. (Offered as HIST 321 [EU^P] and EUST 321) The economic history of pre-modern Europe is usually understood as the singular and exceptional rise of the first modern economy. Yet recent research in economic history and shifts in the world economy have provided new perspectives to reconsider the rise of the European economy. From this long-term and global viewpoint, the story of Europe's economic take-off becomes the remarkable story of a backwater that became mainstream. How was Europe able to reposition itself from a periphery of the Eurasian economy to a central node of the global economy? What drove Europeans further and further into the East and how did their incursion disrupt previous trade networks and practices? How did the exports and imports of Europe change as their relation to the world economy changed? By considering these questions, the course will cast the familiar histories of the rise of the Carolingians, the course of the Crusades, and the Age of Discovery in new light. We will situate the economic take-off of Europe in the context of the transformation of the world economy. Course materials will include past travel logs, eyewitness reports, and customs receipts, as well as the analysis and synthesis of modern historians. Two class meetings per week.

Fall semester. Visiting Professor Cho.

335. European Migrations. (Offered as HIST 335 [EU] and EUST 335). By tracing the journeys of people into, across, and out of Europe during the nineteenth and twentieth centuries, this course explores the role of migration in forging modern national, regional, and global identities. On one level, it analyzes the factors that have impelled groups of people to cross borders. On another, it examines how these migrations have changed the social landscape of Europe, serving both to forge and to challenge the divides of culture, religion, and nationhood. Topics will include: mass emigration and the rise of European imperialism; debates over "belonging" in the era of nation-building; the development of passports, visa restrictions, and quotas; the emergence of the categories of "refugee" and "asylum seeker"; forced migration and human trafficking; colonial and postcolonial immigration into Europe; and contestations over multiculturalism. Readings will relate to a variety of geographical locations, but with special emphasis on migration into and out of Britain, France, Germany, and their empires. Two class meetings per week.

Limited to 35 students. Omitted 2015-16. Professor Boucher.

339. A Price for Everything: Making of a Market Society. (Offered as HIST 321 [EU^P] and EUST 329.) This seminar reviews the various socio-cultural configurations of economic relations from the high medieval to the early modern era. Drawing on works from a range of disciplines, we focus on the intersection of market and culture, on how people have struggled to arrange and institutionalize market exchange, and how they have sought to make sense of those changing relations. The course is built around a basic question that is also a current debate: What can we and what can we not buy and sell? And why? To answer these questions, we first consider the foundational works that still govern our basic notions about the market society we live in. We then review several fields of our social lives that have been transformed through market exchange: What makes one good a gift and another a commodity? How can we set a price on the work we do? How did money make the world go around? Why am I often the sum of what I own? And what do these questions tell us about our relationship with each other and our things? We will consider both critical essays and historical case-studies. The goal of the course is to gain a historical and critical perspective on the making of a market society, provide

approaches for applied research, and allow us to be conscious participants in the contemporary transformation of our own society. One class meeting per week.

Limited to 20 students. Spring semester. Visiting Professor Cho.

355. Topics in African American History: Race and Educational Opportunity in America. (Offered as HIST 355 [US; or may be included in AF concentration, but not AF for distribution in the major] and BLST 341 [US].) This seminar is an interdisciplinary exploration of the relationship between race and educational opportunity in American history. Students will gain a historical understanding of the divergent educational experiences of various groups within American society. The course is divided into four units: ethnicity and educational access in early America, education and segregation in Jim Crow America, desegregation (implementation and opposition) after *Brown v. Board of Education*, and contemporary discussions over race and access to education. In the first section of the course, students will pay special attention to trends including northern and southern resistance to African American education, education as assimilation, and vocational vs. classical education. Next, they will delve into twentieth- and twenty-first-century issues involving race and education. For example, they will examine how specific communities—northern, southern, and western—grappled with the desegregation process. Finally, students will assess the extent to which desegregation has been achieved and the transformative effects of this policy on public schools. One class meeting per week.

Limited to 20 students. Spring semester. Professor Moss.

356. U. S. Wars: Korea to Afghanistan, Politics and Writing, 1950-2012. [US] This seminar will look at the wars the U.S. has engaged in since the end of World War II, military conflicts as well as the war on poverty and the war on drugs along with the politics creating those wars. We will also read samples of the fiction and nonfiction that have emerged from these events. The course will be taught at the Hampshire County Jail, where twelve incarcerated students will meet weekly with twelve Amherst College students to discuss the week's readings and to reflect on this recent history that has shaped all of our lives. The course will have a weekly paper as well as a final project on which inside and outside students will collaborate in groups of four. One class meeting per week.

Admission with consent of the instructor. Limited to 12 students. Omitted 2015-16. Professor Saxton.

358. The Local and Global 1970s. (Offered as BLST 342 [US] and HIST 358 [US].) Often overshadowed by the long 1960s and the conservative ascendancy in the 1980s, the 1970s provides an important transitional moment for the United States, one that arguably linked local experiences to global dynamics and social movements in unprecedented ways. It was also a decade fraught with contradictions. On the one hand, Americans experienced widespread disillusionment with the power of the federal government to promote and protect the minority from the majority. Historians seeking to understand the collapse of the welfare state or the origins of white resistance to civil rights' initiatives most often point to the 1970s as the time when the Supreme Court abandoned school desegregation and the federal government shifted the burden of the social welfare system onto the market, state and local governments, and onto poor people themselves. And yet, the 1970s also saw an explosion of progressive social activism, as the women's movement, the gay rights movement, and the environmental movement, among others, all came into their own. Likewise, this was also a time of U.S. retreat and military overextension, and a time of new hegemonies of human rights regimes and multinational corporations. This course asks students to consider how connecting the local with the global can help us better understand and resolve these apparent contradictions. How does our understanding of American politics, society, and culture change depending upon

our point of view? What are the possibilities and limitations of global and local methods of inquiry? How might historians more fruitfully combine sub-disciplines to understand the ways in which Americans experienced and engaged with their historical realities as members of local, national, and global communities? One class meeting per week.

Limited to 25 students. Omitted 2015-16.

365. The Age of Emancipation in the Atlantic World, 1790-1900. (Offered as BLST 381 [CLA/D] and HIST 365 [LA/FA].) Was the emancipation of millions of African-descended people from the bonds of chattel slavery—beginning with the 1791 slave rebellion in Haiti and ending with Brazilian abolition in 1888—a transformational moment for the enslaved, or did it merely mark an evolution in continuing exploitation of black people throughout the Americas? This course scrutinizes the complex economic, political, ideological, social and cultural contexts which caused and were remade by emancipation. Students are asked to consider emancipation as a global historical process unconstrained by the boundaries of the modern nation-state, while exploring the reasons for and consequences of emancipation from a trans-national perspective that incorporates the histories of the U.S., the Caribbean, Latin America and Africa. By focusing on the ideological ambiguities and lived experiences of enslaved people, political actors, abolitionists, religious leaders, employers and many others, this seminar will question what constitutes equality, citizenship, and labor exploitation. Finally the course will explore what role emancipated slaves played in shaping the historical meanings and practices of modern democracy.

Limited to 20 students. Fall semester. Professor Hicks.

370. Japan's Empire in Asia, 1868-1945. (Offered as HIST 370 [AS] and ASLC 370 [J].) Japan emerged as the only non-Western multi-ethnic empire in the second half of the nineteenth century. Comparing that empire to others across the globe, this course will consider how Japanese imperialism facilitated the complex circulation of goods, ideas, people and practices in modern Asia. We will ask how that complex circulation shaped Japan, as well as the colonial modernities of Taiwan, Korea, and Manchuria. Topics will include the formation of a regional imperial order in Asia, colony and metropole relations, gender and imperialism, regional migration, empire and total war, decolonization, and history and memory. Requirements include short response papers and topical essays. Two class meetings per week.

Fall semester. Professor Maxey.

375. Subaltern Studies: History from Below. (Offered as HIST 375 [AS], ANTH 375 and ASLC 375 [SA].) This course explores the intervention made by the Subaltern Studies Collective in the discipline of history-writing, particularly in the context of South Asia. Dissatisfied that previous histories of Indian nationalism were all in some sense "elitist," this group of historians, anthropologists, and literary theorists sought to investigate how various marginalized communities—women, workers, peasants, adivasis—contributed in their own terms to the making of modern South Asia. Their project thus engaged broader methodological questions and problems about how to write histories of the marginal. Combining theoretical statements with selections from the 12-volume series as well as individual monographs, our readings and discussion will chart the overall trajectory of Subaltern Studies from in its initial moorings in the works of the Italian Marxian theorist Antonio Gramsci, to its later grounding in the critique of colonial discourse. The objective is to understand how this school of history-writing transformed the understanding of modern South Asian history. Our discussion will engage with the critiques and debates generated in response to the project and the life of the analytical category, "subalternity," outside South Asia. Two class meetings per week.

Omitted 2015-16. Professors Sen and Chowdhury.

390. Special Topics. Independent reading.

Fall and spring semesters.

393. Early Islam: Construction of an Historical Tradition. (Offered as HIST 393 [ME^P] and ASLC 355 [WA].) This course examines in depth the formative period of Islam between c. 500-680. Using predominantly primary material, we will chart the emergence, success, and evolution of Islam, the Islamic community, and the Islamic polity. The focus of this course is on understanding the changing nature over time of peoples' understanding of and conception of what Islam was and what Islam implied socially, religiously, culturally and politically. We concentrate on exploring the growth of the historical tradition of Islam and its continued contestations amongst scholars today. This course will familiarize students with the events, persons, ideas, texts and historical debates concerning this period. It is not a course on the religion or beliefs of Islam, but a historical deconstruction and analysis of the period. *This class is writing intensive.* Two class meetings per week.

Admission with consent of the instructor. Not open to first-year students. Limited to 15 students. Omitted 2015-16. Professor Ringer.

397. Women in the Middle East. (Offered as HIST 397 [ME], ASLC 363 [WA], and SWAG 362.) The course examines the major developments, themes and issues in woman's history in the Middle East. The first segment of the course concerns the early Islamic period and discusses the impact of the Quran on the status of women, the development of Islamic religious traditions and Islamic law. Questions concerning the historiography of this "formative" period of Islamic history, as well as hermeneutics of the Quran will be the focus of this segment. The second segment of the course concerns the 19th- and 20th-century Middle East. We will investigate the emergence and development of the "woman question," the role of gender in the construction of Middle Eastern nationalisms, women's political participation, and the debates concerning the connections between women, gender, and religious and cultural traditions. The third segment of the course concerns the contemporary Middle East, and investigates new developments and emerging trends of women's political, social and religious activism in different countries. The course will provide a familiarity with the major primary texts concerning women and the study of women in the Middle East, as well as with the debates concerning the interpretation of texts, law, religion, and history in the shaping of women's status and concerns in the Middle East today. *This class is conducted as a seminar.* Two class meetings per week.

Limited to 20 students. Omitted 2015-16. Professor Ringer.

402. Wine, History and the Environment. (Offered as HIST 402 [°] and ENST 401.) Wine is as old as Western civilization. Its consumption is deeply wedded to leading religious and secular traditions around the world. Its production has transformed landscapes, ecosystems, and economies. In this course we examine how wine has shaped the history of Europe, North Africa, and the Americas. Through readings, scientific study, historical research, and class discussion, students will learn about such issues as: the environmental impact of wine; the politics of taste and class; the organization of labor; the impact of imperialism and global trade; the late nineteenth-century phylloxera outbreak that almost destroyed the European wine industry; and the emergence of claims about *terroir* (the notion that each wine, like each culture, is uniquely tied to a place) and how such claims are tied to regional and national identity. Through class discussion, focused research and writing workshops, and close mentoring, each student will learn about wine while designing and executing an independent research project. We will also get our hands dirty with soil sampling, learn the basics of sediment analysis in the laboratory, and have a go at fermentation. Two meetings per week.

This is a research seminar open to juniors and seniors. Priority given to history and environmental studies majors. History majors may take this course either as a research seminar or in place of HIST 301 “Writing the Past.”

Limited to 20 students. Spring semester. Professors López and Martini.

406. Historical Perspectives on Women’s Human Rights. (Offered as HIST 406 [C] and SWAG 406.) This course provides a historical overview of conflicts over women’s roles in family, the economy and the body politic. It addresses gains women have made as well as challenges they face in relation to economic development, military conflict, domestic inequality, health, and religious and cultural beliefs. It will introduce students to a range of obstacles that have arisen—and continue to arise—in the struggle to ensure that women are treated as full and legitimate bearers of human rights. Materials will include some of the significant feminist critiques of human rights activities that have emerged from this struggle as well as a range of comparative views of advances and setbacks to women’s rights in Latin America, Asia, Africa, Europe, and the U.S. Students will become familiar with important instruments, strategies, and movements intended to remedy the inequalities that affect women. Students will be expected to write a substantial research paper and participate actively in class discussion. One class meeting per week.

Admission with consent of instructor. Limited to 15 students. Not open to first-year students. Omitted 2015-16. Professor Saxton.

410. History of the Pacific World, 1898-Present. [C/AS] In recent decades, historians have begun to study the cultures and environments of the Pacific Ocean Region from a transnational perspective. Participants in this seminar will build upon such approaches when examining the Pacific World from the Spanish American War (1898) to the present. Themes and topics will include: immigration, anti-colonial movements, the emergence of the Asia-Pacific Economic Cooperation (APEC) forum, and the recurring idea of a “Pacific Century.” We will also focus on the history of four regional environmental issues: nuclear waste disposal, fisheries regulation, deforestation, and the effects of rising sea levels on coastal communities. Although there is no prerequisite for this seminar, it is the companion course to HIST 208: “Spain in the Pacific World, 1571-1898.” One class meeting per week.

Admission with consent of instructor. Limited to 15 students. Not open to first-year students. Omitted 2015-16. Professor Melillo.

411. Commodities, Nature and Society. [C] Participants in this seminar will explore the environmental and social histories of nine commodities: sugar, silver, silk, coffee, tobacco, sneakers, microchips, units of bandwidth, and the human body. Each of these commodities represents a complex array of linkages among producers, consumers, and intermediaries over time and space. Readings draw upon the disciplines of history, ecology, anthropology, and geography to place these commodities in their social, environmental, and spatial contexts. One of our aims is to understand the changing roles of natural systems and the divisions of labor that underlie the long-term processes of globalization. One class meeting per week.

Limited to 15 students. Omitted 2015-16. Professor Melillo.

419. On Nationalism. Nationalism—by far the most powerful political idea of the past 250 years—has transformed human history the world over. By positing a new form of human identity, it has liberated and enslaved, built and destroyed. Most importantly it persisted by presenting itself as a natural fact of human life. Studying nationalism, therefore, is an act of self-exploration, whether we regard ourselves as national or not. Yet, though nationalism has shaped the modern age, people strongly disagree on its most basic concepts: What are nations? When did they emerge? What is their future? This research seminar will begin with a systematic

and comparative study of the key theories of nationalism, seeking to understand both their claims and historical contexts. From this theoretical foundation, the seminar will explore case studies from different epochs and continents. Further: more than focusing on nationalism's impact on politics, our case studies will illustrate nationalism's impact on gender norms and class, on religion and philosophy, on culture and the arts. Finally the course will culminate in individual student research projects, consisting of a 25-page research paper and a final presentation as part of a mini-conference event.

Not open to first-year students. Limited to 15 students. Enrollment requires attendance at the first class meeting. Fall semester. Five College Professor Gordon.

432. Gender, Class, and Crime: the Victorian Underworld. (Offered as HIST 432 [EU] and EUST 332.) Victorian Britain was a nation of contrasts. It was at once the world's foremost economic and imperial power, the richest nation in Europe, and the country where the consequences of industrialization—slums, poverty, disease, alcoholism, sexual violence—took some of their bleakest forms. In an era of revolution, Britain enjoyed one of the most stable political systems in Europe; yet it was also a society plagued by crime and by fears of popular unrest, the place where Marx predicted the worker's revolt would begin. This seminar explores the complex world of the Victorians through a focus on what contemporaries termed the "social problem": the underclass of criminals, paupers, and prostitutes who seemed immune to reform. Themes will include political liberalism and the Poor Law, imperialism at home and abroad, industrialization and urbanization, sanitation, hygiene, and disease control initiatives, shifting cultural understandings of gender and class, and Jack the Ripper. Students will be expected to write a research paper on a topic of their choice. One class meeting per week.

Not open to first-year students. Limited to 15 students. Spring semester. Professor Boucher.

438. Topics in European History: The Politics of Memory in Twentieth-Century Europe. (Offered as HIST 438 [EU] and EUST 373.) This course will explore the role of historical memory in the politics of twentieth-century Europe. It will examine how evolving memories of major historical events have been articulated and exploited in the political cultures of England, France, Germany, Eastern Europe, and the Soviet Union/Russia. Topics will include the politics of memory surrounding World Wars I and II, Vichy France, the Holocaust, Soviet Stalinism, and Eastern European communism. Seminar participants will also discuss general issues concerning collective memory: why societies remember and forget historical events, how collective memories resurface, the relationship between memory and authenticity, and the pitfalls of politicizing historical memory. Finally, seminar participants will analyze different sites of memory including film, ritual, monuments, legal proceedings, and state-sponsored cults. One class meeting per week.

Not open to first-year students. Limited to 18 students. Omitted 2015-16. Professor Epstein.

439. Defining the Modern: Russia Between Tsars and Communists. (Offered as HIST 439 [EU] and EUST 339) The course will explore a most intense and fascinating period in Russian history: the years 1890-1910. This period witnessed rapid urbanization and industrialization; the rise of professional and mass politics; first instances of modern terrorism and an intensification of nationalist struggles; imperialist ventures in Central Asia, Manchuria, and Korea; several revolutions and wars; and, above all, an unprecedented efflorescence of modernist culture in the late Russian Empire which was readily exported to and consumed in Europe. We will analyze these developments through a range of sources, including resources found at the Mead Art Museum. In addition to acquainting students with major develop-

ments in turn-of-the-century Russian Empire, the class will address contemporary scholarly debates that focus on concepts such as “modernity,” “self,” “discipline,” “knowledge,” “civil society,” and “nationalism.” Students will be required to complete an independent research paper. One class meetings per week.

Spring semester. Five College Professor Glebov.

453. The Era of the American Revolution. [US^F] This seminar, focused on the period from 1760 to 1815, examines the origins, development and more immediate consequences of the American Revolution. The course looks at the founding of the American republic as an intellectual debate, a social movement, a military conflict and a political revolution. By offering an overview of these developments and introducing the historiographic debates surrounding them, the seminar provides students with the necessary background to examine in depth a topic of interest by writing a research paper. The course will also provide instruction in writing such a research paper using the rich and readily accessible primary sources from the period. Two class meetings per week.

Not open to first-year students. Limited to 20 students. Omitted 2015-16. Professor K. Sweeney.

458. 1960's America: Left, Right, and Center. [US] The 1960s was arguably the most turbulent decade the United States experienced in the twentieth century. It evokes strong images of youthful protests and “sex, drugs, and rock-and-roll,” which defined the era in the popular mind. These exuberant stereotypes, however, also concealed the complexities and fissures at the core of Cold War American society. This research seminar will examine the dominant values and policies of the Cold War United States at the beginning of the decade, and the subsequent challenges posed to the existing order in the areas of race, foreign affairs, domestic economic policy, political leadership, gender relations, and popular culture. It will emphasize a wide array of protest movements and activism—both left and right—and the interplay among formal politics, grassroots movements, and popular culture. Finally, it will question whether the decade provides a valid and coherent framework for historical analysis, looking for continuities and unique aspects of this era in the broader context of modern American history. The course will explore these questions in historical documents, as well as music, visual arts, literature, and film. Students will conduct in-depth research on a topic of their choice, culminating in a 20-25 page seminar paper. One class meeting per week.

Not open to first-year students. Limited to 15 students. Spring semester. Professor Walker.

459. America and Vietnam. [US] This seminar will trace the path and nature of the United States' involvement in Vietnam from World War II to the fall of Saigon in 1975 and its aftermath. It will examine U.S. policy in the context of Cold War foreign relations and how U.S. policy responded to the decolonizing Third World and the perceived danger of communist expansion and control in Southeast Asia. The seminar will explore the various pressures and influences on American policymakers, the nature of the war, and its effects on Vietnam and the United States. It will also stress Vietnamese perspectives on the conflict and analyze how Vietnamese history and culture shaped interactions with the United States, the Soviet Union and the global community. Finally, the course will spend significant time on the conflict's broad impact on U.S. society and popular culture, as manifested through music, film, and literature. One class meeting per week.

Limited to 15 students. Not open to first-year students. Fall semester. Professor Walker.

466. Mexican Material and Visual Culture. [LA] We surround ourselves with stuff. These items that we create, use, display, and dwell in contain evidence about our lives. This course examines the historical role of material, architectural and visual objects in the creation of Mexico's political and social order from the ancient Aztecs and Maya through today. Students will analyze material and visual evidence to learn about ethnic and gender relations, economic transformations, structures of rule, the experience of inequality, and the continual reconstruction of historical memory. Materials we will study include preconquest illuminated manuscripts, sculptures and temples; Spanish colonial paintings, architecture, ritual items, arts and crafts, maps, books, and botanical drawings; and modern sculpture, architecture, urban planning, maps, photographs, handicrafts, clothing, magazines, and even beauty contests. We will draw upon the rich collection of Mexican art in the Mead Art Museum, as well as items available in area museums and in digital archives. We will supplement our study of material culture with secondary texts and primary sources. Knowledge of Spanish and previous experience with Latin American history would be helpful, but are neither required nor expected. Two class meetings per week.

Limited to 15 students. Not open to first-year students; preference given to juniors and seniors majoring in history or in art history. Fall semester. Professor López.

474. Indian Nationalism. (Offered as HIST 474 [AS] and ASLC 474 [SA]). Anti-colonial nationalism in India was one of the first major movements towards the decolonization of the global south. This reading- and writing-intensive seminar examines the story of the Indian nationalist movement and the effort to liberate the subcontinent from British colonial rule. Drawing on both primary and secondary sources, the course attempts to chronologically explore the rise and development of nationalist ideology and practice, as well as introduce students to four broadly conceived historiographical schools and their interpretations of this movement—nationalist, Marxist, Cambridge, and Subaltern Studies. Students will thereby engage with a number of prominent historiographical debates about Indian nationalism and gain an in-depth appreciation of the triumphs, contradictions, and failures that marked the struggle for freedom in India, as well its troubled legacies. Writing assignments are designed to culminate in a substantial research paper. One class meeting per week.

Limited to 20 students. Omitted 2015-16. Professor Sen.

477. The History and Memory of the Asia-Pacific War. (Offered as HIST 477 [AS] and ASLC 462 [J]). The varied names given to the fifteen years of war conducted by Japan—the Pacific War, the Great East Asian War, the Fifteen-Year War, World War II, and the Asian-Pacific War—reflect the conflicting perspectives from which that war is studied and remembered. How has the experience of a fifteen-year war during the 1930s and 1940s shaped memory and history in Japan, East Asia, and the United States? This seminar begins with this broad question and pursues related questions: How are the memory and history of war intertwined in both national and international politics? What forms of memory have been included and excluded from dominant historical narratives and commemorative devices? How does critical historiography intersect with the politics and passions of memory? We will use oral histories, primary documents, film, and scholarship to guide our thoughts and discussions. We will begin with a brief history of Japan's Fifteen-Year War and move on to prominent debates concerning the history and memory of that war. Short response papers and a research paper will be required. One class meeting per week.

Limited to 15 students. Not open to first-year students. Omitted 2015-16. Professor Maxey.

488. Riot and Rebellion in Colonial and Post-Colonial Africa. (Offered as HIST 488 [AF] and BLST 321 [A].) There were numerous rebellions against the state during the period of European colonial rule, and violent resistance to state authority has continued to characterize political life in many post-colonial African countries. This seminar will examine the development of several outbreaks of violence in Africa in the colonial and post-colonial periods to explore important questions in a comparative context. We will look at the economic, social, religious, and political roots of these disturbances; at the challenges faced both by rebel groups attempting to gain a foothold and by states with a fragile hold on ruling authority; and at the social disruptions caused by the participation of child and youth soldiers in various conflicts. We will also discuss the problems historians face in trying to narrate and analyze revolts whose strength often emerged from their protean character, and the legends and rumors that frequently swirled around violent revolts and their role in the construction of historical narratives. The events studied will include the Majimaji rebellion in German-controlled Tanganyika in 1906-1907; the first (1896-1897) and second (1960-1980) Chimurengas (revolts) in southern Rhodesia/Zimbabwe; the widespread revolt in the 1980s and '90s in South Africa against the apartheid regime; and the Lord's Resistance Army in northern Uganda in the late 1990s. Students will each write a 20- to 25-page research paper on an individually chosen topic as a final project; in addition there will be frequent, shorter writing assignments throughout the semester. There will be one class meeting per week.

Admission with consent of the instructor. Limited to 20 students. Not open to first-year students. Fall semester. Professor Redding.

490. Special Topics. Independent reading.

Fall and spring semesters.

492. Inside Iran. (Offered as HIST 492 [ME] and ALSC 459 [WA].) This seminar explores contemporary Iran from a historical and interdisciplinary perspective. The aim of the course is both to provide an overall understanding of the history of Iran, as well as those key elements of religion, literature, legend, and politics that together shape Iran's understanding of itself. We will utilize a wide variety of sources, including Islamic and local histories, Persian literature, architecture, painting and ceramics, film, political treatises, Shiite theological writing, foreign travel accounts, and U.S. state department documents, in addition to secondary sources. Two class meetings per week.

Recommended requisite: a survey course on the modern Middle East. Admission with consent of the instructor. Limited to 15 students. Not open to first-year students. Fall semester. Professor Ringer.

494. Istanbul. (Offered as HIST 494 [ME], ANTH 431, and ASLC 494.) At different points in its nearly 2000-year history, the city now known as Istanbul has been the capital of the Roman, Byzantine, and Ottoman empires. In 2010, Istanbul was selected as the "Cultural Capital of Europe." Over this long history, millions of people and multiple communities have called Istanbul their home—each shaping the city with distinct visions of the past and longings for the future. As innumerable identities (communal, religious, national, ethnic) have been both claimed and erased to serve a variety of political, economic, and social ideologies over millennia, Istanbul stands today as a city where the meanings of space and place are contested like few others. This seminar explores the connections between contemporary politics and society in Turkey through the contested histories of space and place-making in Istanbul, with special attention to the varied historical legacy of architecture of the city. This is a research seminar and a Global Classroom course. One class meeting per week.

Limited to 12 students. Preference to junior and senior majors. Omitted 2015-16. Professors Dole and Ringer.

Part of the Global Classroom Project. The Global Classroom Project uses videoconferencing technology to connect Amherst classes with courses/students outside the United States.

498. Senior Departmental Honors. Culminating in one or more pieces of historical writing which may be submitted to the Department for a degree with Honors. Normally to be taken as a single course but, with permission of the Department, as a double course as well.

Open to juniors and seniors. Fall semester. The Department.

498D. Senior Departmental Honors. Culminating in one or more pieces of historical writing which may be submitted to the Department for a degree with Honors. Normally to be taken as a single course but, with permission of the Department, as a double course as well.

Open to juniors and seniors. Fall semester. The Department.

499. Senior Departmental Honors. Culminating in one or more pieces of historical writing which may be submitted to the Department for a degree with Honors. Normally to be taken as a single course but, with permission of the Department, as a double course as well.

Open to juniors and seniors. Spring semester. The Department.

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Open to juniors and seniors. Spring semester. The Department.

RELATED COURSES

Spanish Caribbean Diasporas. See AMST 310.

The War of 1898: U.S. Empire in the Caribbean and Pacific. See AMST 315.

Puerto Rican Migration. See AMST 317.

Research Methods in American Culture. See AMST 468.

Roman Civilization. See CLAS 124.

Greek History. See CLAS 132.

History of Rome: Origins and Republic. See CLAS 133.

History of the Roman Empire. See CLAS 135.

Economic History of the United States, 1600-1860. See ECON 271.

Economic History of the United States, 1865-1965. See ECON 272.

Law and Historical Trauma. See LJST 238.

Cuba: The Politics of Extremism. See POSC 248.

Religion in the United States. See RELI 235.

History of Christianity—The Early Years. See RELI 275.

KENAN COLLOQUIUM

Every three years the President selects as William R. Kenan, Jr. Professor a faculty member distinguished for scholarship and teaching. The Kenan Professor devises a colloquium or seminar, usually interdisciplinary in nature, to be taught in conjunction with one or more junior faculty members.

LATIN AMERICAN, CARIBBEAN, AND U.S. LATINO STUDIES

Amherst students interested in Latin American Studies have the following options: (1) they can, in conjunction with an advisor and with the approval of the Committee on Academic Standing and Special Majors, design their own Latin American, Caribbean, and U.S. Latino Studies major, taking advantage of the varied Five College offerings in the field; (2) they can participate in the Five College Latin American, Caribbean, and U.S. Latino Studies Certificate Program. This Five College certificate is not a major program and is viewed as supplementary to work done by the major.

Information about the Certificate can be found on page 000. Students interested in Latin American Studies, Caribbean, and U.S. Latino Studies are advised to contact Professor Del Moral of the American Studies Department.

Individual courses related to the Latin American area which are offered at the College include: AMST 310, 315, and 317; AMST/SOCI 260, AMST/SOCI 302, and AMST/SOCI 305; HIST 261, 263, 264, 265 and 266; POSC 206 and 486; SPAN 211, 212, 222, 235, 352, 360, 363, 365, 377, 385, 391, and 393.

LAW, JURISPRUDENCE, AND SOCIAL THOUGHT

Professors Douglas (Chair, spring semester), Hussaint, Sarat (Chair, fall semester), and Umphrey; Associate Professor Sitze*; Senior Lecturer Delaney; Visiting Professor Meyer; Visiting Assistant Professors Johnson and Youssef.

The Department of Law, Jurisprudence and Social Thought (LJST) places the study of law within the context of a liberal arts education. The Department offers courses that treat law as an historically evolving and culturally specific enterprise in which moral argument, distinctive interpretive practices, and force are brought to bear on the organization of social life. These courses use legal materials to explore conventions of reading, argument and proof, problems of justice and injustice, tensions between authority and community, and contests over social meanings and practices. In addition, the curriculum of LJST is designed to foster the development of a substantive focus for student interests in the study of law and skills in analysis, research, and writing as well as capacity for independent work.

Major Program. A major in Law, Jurisprudence and Social Thought consists of a minimum of *eleven courses*.

Offerings in the Department include courses in Legal Theory (these courses emphasize the moral and philosophical dimensions that inform legal life and link the study of law with the history of social and political thought), Interpretive Practices (these courses emphasize the ways law attempts to resolve normative problems

*On leave 2015-16.

†On leave fall semester 2015-16.

through rituals of textual interpretation), Legal Institutions (these courses focus on the particular ways different legal institutions translate moral judgments and interpretive practices into regulation and socially sanctioned force), and Historical and Cross-Cultural Perspectives (these courses explore the ways in which law and societies change over time, as well as the interdependence of law and culture).

Students wishing to major in LJST must complete LJST 110 (Legal Theory) by the end of their sophomore year and before declaring their major. In addition, prior to graduation, LJST majors are required to take LJST 103 (Legal Institutions) and LJST 143 (Law's History). LJST majors also must take two seminars during their junior year, one of which will be an Analytic Seminar and one of which will be a Research Seminar. Analytic Seminars emphasize close analysis of text, practice, or image, and frequent writing; Research Seminars require students to complete substantial, independent projects. Study abroad or other contingencies may require alterations of the timing of these requirements in individual cases.

Departmental Honors Program. The Department awards Honors to seniors who have achieved distinction in their course work, whose independent projects are judged to be of honors quality, and who have a college-wide grade average of A– or above. Students with a college-wide grade point below an A– may petition to write an Honors Thesis. Students should begin to identify a suitable project during the second semester of their junior year and must submit a proposal by the end of that semester for Departmental evaluation. The proposal consists of a description of an area of inquiry or topic to be covered, a list of courses that provide necessary background for the work to be undertaken, and a bibliography. A first draft of the honor thesis will be submitted before the start of the second semester. The final draft will be submitted in April and read and evaluated by a committee of readers.

Post-Graduate Study. LJST is not a pre-law program designed to serve the needs of those contemplating careers in law. While medical schools have prescribed requirements for admission, there is no parallel in the world of legal education. Law schools generally advise students to obtain a broad liberal arts education; they are as receptive to students who major in physics, mathematics, history or philosophy as they would be to students who major in LJST.

LJST majors will be qualified for a wide variety of careers. Some might do graduate work in legal studies, others might pursue graduate studies in political science, history, philosophy, sociology, or comparative literature. For those not inclined toward careers in teaching and scholarship, LJST would prepare students for work in the private or public sector or for careers in social service.

RELATED COURSES. Students may receive credit toward a major in LJST for up to two “related” courses from outside the Department (see list below) or for approved study abroad courses. In no case may those courses be used to satisfy the Analytic or Research Seminar requirements.

101. The Social Organization of Law. (Offered as LJST 101 and POSC 218 [IL]) Law in the United State is everywhere, ordering the most minute details of daily life while at the same time making life and death judgments. Our law is many things at once—majestic and ordinary, monstrous and merciful, concerned with morality yet often righteously indifferent to moral argument. Powerful and important in social life, the law remains elusive and mysterious. This power and mystery is reflected in, and made possible by, a complex bureaucratic apparatus which translates words into deeds and rhetorical gestures into social practices.

This course will examine that apparatus. It will describe how the problems and possibilities of social organization shape law as well as how the social organization of law responds to persons of different classes, races and genders. We will attend to the peculiar way the American legal system deals with human suffering—with

examples ranging from the legal treatment of persons living in poverty to the treatments of victims of sexual assault. How is law organized to cope with their pain? How are the actions of persons who inflict inquiries on others defined in legal terms? Here we will examine cases on self defense and capital punishment. Throughout, attention will be given to the practices of police, prosecutors, judges, and those who administer law's complex bureaucratic apparatus.

Limited to 100 students. Omitted 2015-16. Professor Sarat.

103. Legal Institutions and Democratic Practice. This course will examine the relationship between legal institutions and democratic practice. How do judicial decisions balance the preferences of the majority and the rights of minorities? Is it possible to reconcile the role that partisan dialogue and commitment play in a democracy with an interest in the neutral administration of law? How does the provisional nature of legislative choice square with the finality of judicial mandate? By focusing on the United States Supreme Court, we will consider various attempts to justify that institution's power to offer final decisions and binding interpretations of the Constitution that upset majoritarian preferences. We will examine the origins and historical development of the practice of judicial review and consider judicial responses to such critical issues as slavery, the New Deal, and abortion. The evolving contours of Supreme Court doctrine will be analyzed in the light of a continuing effort to articulate a compelling justification for the practice of judicial intervention in the normal operation of a constitutional democracy.

Limited to 40 students. Spring semester. Professor Douglas.

105. Race, Place, and the Law. (Offered as LJST 105 and BLST 147 [US].) Understandings of and conflicts about place are of central significance to the experience and history of race and race relations in America. The shaping and reshaping of places is an important ingredient in the constitution and revision of racial identities: think of "the ghetto," Chinatown, or "Indian Country." Law, in its various manifestations, has been intimately involved in the processes which have shaped geographies of race from the colonial period to the present day: legally mandated racial segregation was intended to impose and maintain both spatial and social distance between members of different races.

The objective of this course is to explore the complex intersections of race, place, and law. Our aim is to gain some understanding of geographies of race "on-the-ground" in real places, and of the role of legal practices—especially legal argument—in efforts to challenge and reinforce these racial geographies. We will ask, for example, how claims about responsibility, community, rationality, equality, justice, and democracy have been used to justify or resist both racial segregation and integration, access and expulsion. In short, we will ask how moral argument and legal discourse have contributed to the formation of the geographies of race that we all inhabit. Much of our attention will be given to a legal-geographic exploration of African-American experiences. But we will also look at how race, place and the law have shaped the distinctive experiences of Native Americans, Hispanic Americans, and Asian Americans.

Limited to 40 students. Omitted 2015-16. Senior Lecturer Delaney.

107. The Trial. If media coverage is any evidence, it is clear that legal trials capture, and have always captured, the imagination of America. Trials engage us affectively and politically by dramatizing difficult moral and social predicaments and by offering a public forum for debate and judgment. They also "perform" law in highly stylized ways that affect our sense of what law is and does. This course will explore the trial from a number of different angles: as an idea, as a legal practice, and as a modern cultural phenomenon. What does it mean to undergo a "trial"? How do various historical trial forms—trial by ordeal or by oath, for example—compare

with our contemporary adversarial form? What cultural and legal trajectories have trials followed in U.S. history? What narrative and structuring roles do trials play in literature and film? How do popular renderings of trials in imaginative texts and the media compare with actual trial practice, and perhaps encourage us to sit in judgment on law itself? In what ways do well-known trials help us to tell a story about what America is, and what kind of story is it?

Limited to 40 students. Omitted 2015-16. Professor Umphrey.

110. Introduction to Legal Theory. This course explores questions in the philosophy of law: What is law? What is justice? What is morality? Is there a relation between law, morality, and justice? What is legal authority or validity? What are the sources of law and/or justice? How are texts law and how ought one to interpret them? What is the relation between law and power? What is the role of judges in interpreting law and deciding cases?

Limited to 40 students. Fall semester. Visiting Professor Meyer.

136. Law Between Plato and the Poets. Ancient tragedy, ancient comedy, and Platonic political philosophy pose very different questions about the essence and basis of law, and about law's relation to such matters as conflict, politics, guilt, love, suffering, action, justice, and wisdom. This course is a preliminary study of the relationships between these differing modes of inquiry. We will spend the first half of the course outlining the theories of law that govern select dramatic works by Aeschylus, Sophocles, and Aristophanes. In the second half of the course, we will trace the intricate way these theories are at once incorporated into and rejected by Platonic political philosophy, as exemplified by Plato's *Republic*. Along the way, we shall weigh and consider competing versions of the "return to Plato" in contemporary philosophy. In addition to reading key works by Aeschylus, Sophocles, Aristophanes, and Plato, we will read contemporary texts by Giorgio Agamben, Danielle Allen, Alain Badiou, Hans-Georg Gadamer, René Girard, Martin Heidegger, Bonnie Honig, Bernard Knox, Nicole Loraux, Ramona Naddaff, Martha Nussbaum, Jacques Rancière, Leo Strauss, Jean-Pierre Vernant, and Simone Weil.

Limited to 30 students. Omitted 2015-16. Professor Sitze.

143. Law's History. This course examines the ways in which historical thinking and imagining operate in the domain of law. History and law are homologous and tightly linked. Law in various guises uses history as its backbone, as a lens through which to view and adjudicate tangled moral problems, and as a means of proof in rendering judgment. Questions of history and precedent are integral to an understanding of the way language and rhetoric operate in the very creation of legal doctrine. Moreover, law's use of history also has a history of its own, and our present understanding of the relationship between the two is a product of Enlightenment thinking. Conceiving of history as one kind of "narrative of the real," in this course we will explore the premises that underlie history's centrality to law as we inquire after the histories that law demands, creates, and excludes, as well as the ways in which law understands and uses history to seek finality, and to legitimize its authority.

Limited to 40 students. Fall semester. Professor Umphrey.

206. Apartheid. (Offered as LJST 206 and BLST 217) The goal of this course will be to understand some of the problems posed for legal studies in the humanities by the emergence of the system of administrative and constitutional law known as apartheid. This system, which was designed to institute "separate development for separate peoples" in South Africa, is widely and rightly regarded to be among the most inhuman régimes of the 20th century. Yet even and especially today, more than a decade after its formal end in South Africa, apartheid's social, economic, and

epistemic conditions of possibility, as well as the place and function of lawyers, legal discourse, and legal scholars in the resistance to it, remains at best vaguely understood.

This course is designed to remedy this gap. Our inquiry will be at once specific and general. Under what economic and political conditions did apartheid come into being? What legal traditions and practices authorized its codification? What academic disciplines and intellectual formations rendered it intelligible and enabled its theorization? What specific arrangement of juridical institutions, practices, and theories together comprised the apartheid state? What was the place and function of law in the critique of and resistance to apartheid? What new and specific problems did apartheid pose for legal theory?

Limited to 40 students. Omitted 2015-16. Professor Sitze.

212. Psychoanalysis and Law. Although psychoanalysis is not usually considered a part of the discipline of jurisprudence, its theories allow for comprehensive answers to the fundamental questions of jurisprudence, and its lexicon permits us to refer with clarity and precision to realities of juridical experience about which disciplinary jurisprudence remains silent. Psychoanalysis interprets law within a field defined by the vicissitudes and impasses of unconscious desire, giving us a way to speak about the pathologies that are constitutive of law's normal operation, and this amounts, in effect if not in name, to a jurisprudence as compelling as it is unorthodox. At the same time, however, psychoanalysis also has been constrained, at key points in its history, by some of the very juridical forms and forces it seeks to analyze and to question, sometimes even to the point where those forms and forces have reappeared, internalized, within its own most basic theories and practices. If psychoanalysis allows for a comprehensive theory of law, so too then can law serve as an exemplary point of departure for the rethinking of psychoanalysis itself. The purpose of this course will be to pursue this twofold inquiry. After tracing the way that law emerges as a question within the thinking of Sigmund Freud, and considering the ways in which certain juridical problems and events are prior to and generative of Freud's thought, we then will explore the various ways in which post-Freudian thinkers have not only applied but also rethought Freudian psychoanalysis in their own studies of law.

Limited to 40 students. Omitted 2015-16. Professor Sitze.

214. What's So Great About (In)Equality? In our world, commitment to "equality" in one sense/form or another is nearly uncontested. At the same time, the form that it should take, its normative ground, scope, limits and conditions, the ways in which it may be realized, and much else are deeply contested. It is also the case that the world in which we live is characterized by profound, enduring and intensifying inequalities and numerous exceptions to the principle. These may be justified with reference to various countervailing commitments that are accorded ethical or practical priority (desert, liberty, efficiency, political stability, ecological integrity, pluralism, etc.). This suggests that while for many "equality" may be normatively compelling, its realization may be subordinated to any number of interests and desires; or, to put it bluntly, there may be such a condition as *too much* equality or *not enough* inequality, privilege and "disadvantage." This course treats these themes as they have arisen in distinctively legal contexts, projects and arguments. It will engage a range of debates within political philosophy and legal theory as to the appropriate limits of equality. While many forms and expressions of inequality have fallen into relative disfavor, some seem virtually immune to significant amelioration. Among these are those associated with social-economic class. Following general investigations of egalitarianism and anti-egalitarianism in social thought and legal history, we will devote closer attention to the legal dimensions of class

inequality in contexts such as labor law, welfare and poverty law, education and criminal justice. We will conclude with an examination of the limits of legal egalitarianism vis-à-vis international class-based inequalities under conditions of globalization and cosmopolitan humanitarianism.

Limited to 40 students. Spring semester. Senior Lecturer Delaney.

215. Jurisprudence of Occupation. This class is organized as an inquiry into the questions that are raised for jurisprudence by the specific cultural, spatial, and political experience of occupation. In particular, we will examine the experiences of colonial occupation in twentieth-century India, South Africa, Malaya and Algeria, as well as contemporary occupations in the West Bank, Gaza, Iraq, and Afghanistan, focusing throughout on the continuities and discontinuities between the two. Throughout the course, we will concentrate on the way in which the jurisprudence of occupation blurs many of the distinctions that modern, liberal jurisprudence seeks to maintain and justify—fusing, for example, everyday practices of governing (e.g., policing, census-taking, and policies of segregation) with distinctively military actions (e.g., air power, destruction of lives and infrastructure, and counter-insurgency campaigns). The questions we ask in this course will be both theoretical and historical. What might the genealogy of colonial occupation have to teach us about aspirations and limits of the jurisprudence of contemporary occupation? How, if at all, have paradigms of occupation changed with the advent of the era of decolonization, the introduction of tactics of sophisticated air power, the emergence of advanced communications technology, and the unprecedented temporalities and spatialities of economic globalization? Additionally, we will examine how international law defines and regulates occupation. What is occupation? On what grounds does modern jurisprudence authorize and constrain occupation? What is the difference between a legal occupation and an illegal occupation? Last but not least, we will ask what precedents, insights and lessons occupation provides for a more general understanding of law, governance, and conflict.

Limited to 30 students. Omitted 2015-16. Professor Hussain.

218. Hegel's Philosophy of Right. In 1820, G.W.F. Hegel completed the last of his major published works: the *Philosophy of Right*. Almost immediately, Hegel's text would be criticized as a work of philosophical apology—a rationalization and justification of the repressive Prussian state. Later readers of Hegel would intensify this criticism, interpreting the *Philosophy of Right* as a terminal limit for Hegelian thought as such—a point in Hegel's intellectual itinerary where his dialectical reason turned into undialectical dogma, his attempt to think actual experience deteriorated into mystical abstraction, and his affirmation of freedom reconciled itself with an affirmation of unfreedom. The goal of this course is to review and rethink these criticisms. By engaging in a close reading of the *Philosophy of Right*, we shall seek to derive from Hegel's text a relation between thought and law that has been occluded by the traditional assessment of this work. As a part of this reading, we shall pay special attention to the place and function of the criticism of the *Philosophy of Right* within the genesis of the scholarly field known as "critical theory." Along the way, we shall pose general questions about what it means to interpret a canonical philosophic text, how to perform a close reading of a translated work, and why "critique" remains essential for education today.

Limited to 40 students. Omitted 2015-16. Professor Sitze.

225. Film, Myth, and the Law. (Offered as LJST 225 and FAMS 371.) The proliferation of law in film and on television has expanded the sphere of legal life itself. Law lives in images that today saturate our culture and have a power all their own, and the moving image provides a domain in which legal power operates independently of law's formal institutions. This course will consider what happens when legal

events are re-narrated in film and examine film's treatment of legal officials, events, and institutions (e.g., police, lawyers, judges, trials, executions, prisons). Does film open up new possibilities of judgment, model new modes of interpretation, and provide new insights into law's violence? We will discuss ways in which myths about law are reproduced and contested in film. Moreover, attending to the visual dimensions of law's imagined lives, we ask whether law provides a template for film spectatorship, positioning viewers as detectives and as jurors, and whether film, in turn, sponsors a distinctive visual aesthetics of law. Among the films we may consider are *Inherit the Wind*, *Call Northside 777*, *Judgment at Nuremberg*, *Rear Window*, *Silence of the Lambs*, *A Question of Silence*, *The Sweet Hereafter*, *Dead Man Walking*, *Basic Instinct*, and *Unforgiven*. Throughout we will draw upon film theory and criticism as well as the scholarly literature on law, myth, and film.

Limited to 30 students. Omitted 2015-16.

226. Critical Legal Geographies. The spatiality of social life is a fundamental element of human existence, not least through its involvement with power of various sorts. Spatiality is also a significant—and problematic—dimension of law (think of sovereignty, jurisdiction, citizenship). At the same time, law is a significant force through which spatiality is produced, reinforced, contested and transformed. Law literally constitutes social spaces through constitutions, treaties, statutes, contracts, modes of surveillance and policing, and so on. As it does so, it constitutes itself as a force in the world. Law may also be an arena in which other social-spatial conflicts are played out and, provisionally, resolved. The course will consider both the changing spatiality of law (its scope, scale, limits; its vectors and circuits) and the changing legal constitution of other social spaces. This will be done through an engagement with contemporary socio-spatial and legal theories and through a survey of exemplary events and situations. Among the more specific topics we will consider are privacy and property; public space of speech and dissent; migration, displacement and sanctuary; colonialism and occupation. The contexts of our study will not be limited to/by American law but will include examples involving international law, forms of legal pluralism, and other legal-cultural contexts. The course will conclude with an investigation of globalization and the emergence of cyberspace and their posited effects on the very possibility of law as we have come to understand and experience it.

Requisite: LJST 110 or consent of the instructor. Limited to 30 students. Omitted 2015-16. Senior Lecturer Delaney.

227. Sustainability and the Fate of Law: Can Law Save the World? Most people are aware that “the world” (the sum of planetary environmental systems) is changing in ways that are already generating dramatic and largely negative consequences for “the world” (Earth as the home of Life) and that the trajectories of change presage even greater instability. Since the blossoming of environmentalism a half-century ago, those most concerned and involved in responding to these challenges have recognized that a robust engagement with law is required for reversing or mitigating these changes. This has resulted in a massive body of environmental law from local land use regulations to national environmental regulatory regimes and international conventions. While some of this has been effective, the velocity of global political, economic and cultural change appears to undermine or render ineffective many legal interventions. As scientists revise predictions regarding the severity and rate of environmental degradation, doubts have been raised about the sufficiency or capacity of existing law to respond appropriately. This course undertakes a broad, critical examination of the role of law in promoting and perhaps impeding environmental sustainability and asks what this reveals about the possibilities and limits of law. It begins by posing such questions as: Does “sustainability” entail

sacrifice? If so, what role do distinctively legal practices and institutions play in giving effect to such sacrifices? Might something that we feel is fundamental to law itself need to be sacrificed? Following a brief survey of key aspects of existing environmental law, in which we assess what has and has not worked, we will engage a range of recent arguments in environmental legal theory (such as earth justice, wild law, green legal theory) which ask us to rethink what we want—or need—law to be.

Limited to 30 students. Fall semester. Senior Lecturer Delaney.

230. Law, Speech, and the Politics of Freedom. In the United States, the idea of free speech is held to be both a political and moral ideal. The First Amendment makes freedom of speech a centerpiece of liberal democratic values and processes, and thus of American identity itself. But what, precisely, do we mean when we link the ideas of freedom and speech? What kinds of speech, and what kinds of freedom, are implicated in that linkage? Correlatively, what does it mean to “censor”? Drawing upon political philosophy, literary theory, court cases, imaginative writing, and examples from contemporary culture, this course will explore the multiple meanings of “free speech,” their legal regulation, and their deployment in American public culture. Why should we value “free” speech? Who do we imagine to be the speaker whose speech is or ought to be free: the man on the soapbox? The political protester? The media conglomerate? The anonymous chat-room inhabitant? What does it mean to say that various kinds of speech may be dangerous, and under what conditions it might be conceivable to shut down or regulate dangerous speech, or conversely to promote “politically correct” speech in either formal or informal ways? How do speech forms (for example, parody, poetry, or reportage) differ, and should some garner more legal protection than others? Can silence be considered a kind of speech?

Requisite: LJST 110 or consent of the instructor. Limited to 30 students. Omitted 2015-16. Professor Umphrey.

231. Social Movements and Social Change. This course examines social movements (and related phenomena) as integral elements of legal orders and as significant sources of legal transformations. Through interdisciplinary, cross-cultural, and historical analyses, the course will explore the ways in which non-state actors engage formal legal institutions to shape or reform law, in order to affect the conditions of social life. Of particular interest are not merely desired changes in laws but resultant changes in the culture of law more broadly. The course will draw on a wide range of movements (historical and contemporary; “progressive” and conservative; broad-based and narrowly focused; American and non-American; local, national and global; North and South, activist and bureaucratic from “below” and from “within”; etc.) and study two or three in closer detail. The over-arching objective is to achieve a richer understanding of both the inner workings of “the law” and the dynamic life of law outside of formal institutions.

Limited to 30 students. Omitted 2015-16. Senior Lecturer Delaney.

235. Law’s Nature: Humans, the Environment and the Predicament of Law. “Nature” is at once among the most basic of concepts and among the most ambiguous. Law is often called upon to clarify the meaning of nature. In doing so it raises questions about what it means to be human.

This course is organized around three questions. First, what does law as a humanistic discipline say about nature? Second, what can law’s conception of nature tell us about shifting conceptions of humanness? Third, what can we learn by attending to these questions about law’s own situation in the world and its ability to tell us who we are? We will address these questions by starting with the environment (specifically wilderness). We will then expand our view of nature by examining legal engagements with animals (endangered species, animals in sci-

entific experiments, and pets), human bodies (reproductive technologies, involuntary biological alterations, the right to die) and brains (genetic or hormonal bases for criminal defenses). Throughout, we will focus our attention on the themes of knowledge, control and change. We will look, for example, at relationships between legal and scientific forms of knowledge and the problematic role of expert knowledge in adjudicating normative disputes. We will also look at law's response to radical, technologically induced changes in relations between humans and nature, and to arguments in favor of limiting such transformations.

Requisite: LJST110 or consent of the instructor. Limited to 30 students. Spring semester. Senior Lecturer Delaney.

240. Law, God and Modernity. It is the hallmark of modernity that law is secular and rational, made by humans for their purposes. Modern law relegates the divine to the realm of private belief, while the modern state guarantees the uninterrupted observance of a multiplicity of beliefs. Yet secularism has never been an uncontested position and many philosophers have suggested that the sovereignty of the modern state is itself a worldly duplicate of religious understandings of god's omnipotence. Today the connection of law and the sacred has taken on new urgency with the so-called "return of the religious," most famously with the rise of political Islam but also with Christian movements in the west, and with the transformations of sovereignty through globalization. This course is a historical and cross-cultural examination of the relationship of law, sovereignty, and the sacred. It focuses on a range of topics: the understanding of secularism in general and the American doctrine of the separation of church and state in particular; the legal theory of Islamization; the meaning of orthodoxy, both legal and religious. It examines both the secular uses of the concept of the sacred, and the religious deployment of modern legal concepts. It asks how the proper names of law and god are used to anchor various normative visions.

Requisite: LJST 110 or consent of the instructor. Limited to 30 students. Omitted 2015-16. Professor Hussain.

341. Interpretation in Law and Literature. (Analytic Seminar) Interpretation lies at the center of much legal and literary activity. Both law and literature are in the business of making sense of texts—statutes, constitutions, poems or stories. Both disciplines confront similar questions regarding the nature of interpretive practice: Should interpretation always be directed to recovering the intent of the author? If we abandon intentionalism as a theory of textual meaning, how do we judge the "excellence" of our interpretations? How can the critic or judge continue to claim to read in an authoritative manner in the face of interpretive plurality? In the last few years, a remarkable dialogue has burgeoned between law and literature as both disciplines have grappled with life in a world in which "there are no facts, only interpretations." This seminar will examine contemporary theories of interpretation as they inform legal and literary understandings. Readings will include works of literature (Hemingway, Kafka, Woolf) and court cases, as well as contributions by theorists of interpretation such as Spinoza, Dilthey, Freud, Geertz, Kermode, Dworakin, and Sontag.

Requisite: LJST 110 or consent of the instructor. Limited to 15 students. Omitted 2015-16. Professor Douglas.

345. Law and Political Emergency. (Analytic Seminar) This course introduces students to one of the more sustained problems in jurisprudence and legal theory: what happens to a constitutional order when it is faced with extraordinary conditions such as rebellion, war and terrorism. While it is generally agreed that rules, rights and procedures may be temporarily suspended, it is less clear which rights, and who decides on the suspension (the executive alone or in some combination

with the legislature, with or without oversight by the courts). While these questions have now become familiar to us—and this course will guide students through the policy shifts and court battles in the United States since 9/11, from the issue of enemy combatants to the use of Guantanamo Bay as a detention center—we will take a more theoretical and historical approach to these questions. Thus we will look at the earliest use of some emergency techniques by the British in the colonies, Lincoln's suspension of habeas corpus during the Civil War and the notorious Article 48 of the Weimar Constitution, which has often been blamed for facilitating the rise of the Nazis. We will end by examining alternative methods for contending with emergency. One class meeting per week.

Requisite: LJST110 or consent of the instructor. Limited to 15 students. Omitted 2015-16. Professor Hussain.

348. Law And War. The traditional understanding of war involved the armies of two nation-states confronting each other on a battlefield. And other than general customs of a just war, the law was thought to have little to say about war. But in the last half century even as the traditional form of war has changed rapidly, as conflicts involving non-state actors (such as insurgency and terrorism) have increased, international law has developed an intricate set of rules regarding who can fight and what methods of fighting are legal.

This course explores the connection between different types of conflict and the norms and rules of international law that are used to regulate that conflict. In this course, we will take a historical approach. We will read classic theorists of war such as Clausewitz, Schmitt and Michael Walzer. We will examine the history of The Hague and Geneva Conventions. And we will focus on specific instances of war from nineteenth-century colonial conflicts and guerilla warfare, to the 1999 "humanitarian" intervention in Kosovo, to the various fronts in the contemporary "war on terror." Throughout we will ask how changes in technology and law change the definition of war. How do legal definitions of war attempt to demarcate it from other forms of violent conflict such as insurgency or terrorism?

Requisite: LJST 110. Limited to 30 students. Omitted 2015-16. Professor Douglas.

349. Law and Love (Analytical Seminar). (Analytic Seminar) At first glance, law and love seem to tend in opposing directions: where law is constituted in rules and regularity, love emerges in contingent, surprising, and ungovernable ways; where law speaks in the language of reason, love's language is of sentiment and affect; where law regulates society through threats of violence, love binds with a magical magnetism. In this seminar, placing materials in law and legal theory alongside theoretical and imaginative work on the subject of love, we invert that premise of opposition in order to look for love's place in law and law's in love. First we will inquire into the ways in which laws regulate love, asking how is love constituted and arranged by those regulations, and on what grounds it escapes them. In that regard we will explore, among other areas, the problematics of passion in criminal law and laws regulating sexuality, marriage, and family. Second we will ask, how does love in its various guises (as, *philia*, *eros*, or *agape*) manifest itself in law and legal theory, and indeed partly constitute law itself? Here we will explore, for example, sovereign exercises of mercy, the role of equity in legal adjudication, and the means that bind legal subjects together in social contract theory. Finally, we will explore an analogy drawn by W. H. Auden, asking how law is like love, and by extension love like law. How does attending to love's role in law, and law's in love, shift our imaginings of both?

Requisite: LJST 110 or consent of the instructor. Open to juniors and seniors. Limited to 15 students. Spring semester. Professor Umphrey.

350. Twentieth-Century American Legal Theory. (Analytic Seminar) The discipline of legal theory has the task of making law meaningful to itself. But there is a variety of competing legal theories that can make law meaningful in divergent ways. By what measure are we to assess their adequacy? Is internal coherence the best standard or should legal theory strive to accord with the extra-legal world? Then too, the institutions and practices of law are components of social reality and, therefore, as amenable to sociological or cultural analysis as any other component. Here again, many different kinds of sense can be made of law depending upon how “the social” is itself theorized. This course engages the theme of law and the problems of social reality by way of a three-step approach. The first part of the course presents an overview of the main lines of twentieth-century American legal thought. We begin with a study of legal formalism and the challenges posed to it by legal realism and its various successor theories. One focus of debate between formalism and its rivals is how much social realism should be brought to bear on legal analysis. Another question is: what kind of social realism should be brought to bear on the analysis of law. The second segment of the course provides a survey of some of the candidates. These include the Law and Society Movement, neo-Marxism and Critical Legal Studies. In the final segment we look at how these theoretical issues are given expression in connection with more practical contexts such as poverty law, labor law or criminal law.

Requisite: LJST 110 or consent of the instructor. Open to juniors and seniors. Limited to 15 students. Omitted 2015-16. Senior Lecturer Delaney.

354. The Crisis of Neoliberal Legal Theory. (Research Seminar) The theory of governance known today as “neoliberalism” is most often understood as a mainly economic policy. Both its opponents and its proponents seem to agree that neoliberalism is best debated as an ensemble of practices (such as free trade, privatization, deregulation, competitiveness, social-spending cutbacks and deficit reduction) that emphasize the primacy of the free market in and for the arrangement of social and political orders. But, particularly in its initial theorizations, neoliberalism was also, perhaps even primarily, a philosophic doctrine concerning the place and function of law in and for human civilization in general. At the 1938 Walter Lippman Colloquium in Paris and then again at the inaugural 1947 meeting of the Mont Pelerin Society in Switzerland, the leading figures of what would later become known as neoliberalism criticized existing economic theories for neglecting basic questions of legal theory and argued that capitalism could not be saved from the perils of socialism and communism without a renewed understanding of, and insistence on, the rule of law. In this course, we shall take this, the “legal theoretical” origin of neoliberalism, as a point of departure for understanding neoliberalism as a whole. In the first half of the course, we shall seek to understand neoliberalism on the basis of the way it posed law as a problem for thought. In relation to what alternate theories of law did neoliberalism emerge? On what terms did neoliberals reinterpret the “classical” liberalism of Hobbes and Locke? How did certain concepts of law figure into the way that neoliberal thinkers arrived at their understandings of the basic meanings of life and labor? In the second half of the course, we shall explore the ways in which various critics of neoliberalism have sought to expose and to question the legal theories at its origin. How might renewed attention to legal theoretical problems help us today in our attempt to think and act beyond neoliberalism’s constitutive limits? Our goal in all phases of the course will be to reconstruct neoliberal thought on its own terms in order to grasp better its contemporary incoherence, crisis, and dissolution. Readings will include Samir Amin, Zygmunt Bauman, Michel Foucault, Milton Friedman, Michael Hardt and Antonio Negri, David Harvey, Friedrich Hayek, Maynard Keynes, Naomi Klein, Karl Marx, Ludwig von Mises, Alexander Rustow, and Saskia Sassen.

Requisite: LJST 110 or consent of the instructor. Limited to 15 students. Omitted 2015-16. Professor Sitze.

355. Animals: Law, Ethics, Biopolitics. (Research Seminar) The treatment and legal status of animals has often provided a rich resource for legal theory. Jeremy Bentham famously yoked the denial of rights to animals with pro-slavery arguments in order to argue that the basis of rights was not the shape of the body or the level of intelligence but the capacity to feel pain. Since then a considerable literature on animal rights and the nascent field of animal studies has emerged. This course covers many of these debates but goes further, asking what are the historically contingent grounds on which humans relate to animals? Such a perspective draws us to consider the contingency of moral arguments and the changing structures of sovereignty and legal personality. Finally, in a world where at least a billion people have been reduced to what Giorgio Agamben calls “bare life,” how do global capitalism and biopolitics shape our contemporary conceptions of human and animal? Readings include Sunstein and Nussbaum, *Animal Rights*, Jonathon Safran Foer, *Eating Animals*, Giorgio Agamben, *The Open: man and animal*, J.M Coetzee, *Elizabeth Costello*.

This writing-attentive seminar operates on twin tracks. Over the course of the semester, students will identify, research, write and revise a topic resulting in a 30-page paper. At the same time, weekly assignments will not only probe content but also focus on style. What constitutes a piece of evidence in a research project? How do writers make choices in the construction of sentences and paragraphs?

Limited to 15 students. Spring semester. Professor Hussain.

356. Representing and Judging the Holocaust. (Research Seminar) This seminar will address some of the foundational questions posed by radical evil to the legal imagination. How have jurists attempted to understand the causes and logic of genocide, and the motives of its perpetrators? Is it possible to “do justice” to such extreme crimes? Is it possible to grasp the complexities of history in the context of criminal trial? What are the special challenges and responsibilities facing those who struggle to submit traumatic history to legal judgment? We will consider these questions by focusing specifically on a range of legal responses to the crimes of the Holocaust. Our examination will be broadly interdisciplinary, as we compare the efforts of jurists to master the problems of representation and judgment posed by extreme crimes with those of historians, social theorists, and artists. Readings will include original material from the Nuremberg, Eichmann, and Irving trials, and works by, among others, Hannah Arendt, Zygmunt Bauman, Christopher Browning, Primo Levi, and Art Spiegelman.

Requisite: LJST 110 or consent of the instructor. Limited to 15 students. Spring semester. Professor Douglas.

357. Property, Liberty and Law. (Research Seminar) What we call property is enormously important in establishing the nature of a legal regime. Moreover, an exploration of property offers a window on how a culture sees itself. Examining how property notions are used and modified in practice can also provide critical insights into many aspects of social history and contemporary social reality.

We will begin our discussion of property by treating it as an open-ended cluster of commonplace and more specialized notions (e.g., owner, gift, lease, estate) used to understand and shape the world. We will look at how the relation of property to such values as privacy, security, citizenship and justice has been understood in political and legal theory and how different conceptions of these relations have entered into constitutional debates. We will also study the relationship of property and the self (How might one’s relation to property enter into conceptions of self? Do we “own” ourselves? Our bodies or likenesses? Our thoughts?), property and everyday life (How are conceptions of property used to understand home, work

and community?) and property and culture, (Do our conceptions of property influence understandings of cultural differences between ourselves and others? Does it make sense to claim ownership over one's ancestors?). In sum, this course will raise questions about how property shapes our understandings of liberty, personhood, agency and power.

Requisite: LJST 110 or consent of the instructor. Limited to 15 students. Fall semester. Senior Lecturer Delaney.

374. Norms, Rights, and Social Justice: Feminists, Disability Rights Activists and the Poor at the Boundaries of the Law. (Offered as POSC 474 [SC] and LJST 374.) This seminar explores how the civil rights movement began a process of social change and identity-based activism. We evaluate the successes and failures of "excluded" groups' efforts to use the law. We primarily focus on the recent scholarship of theorists, legal professionals, and activists to define "post-identity politics" strategies and to counteract the social processes that "normalize" persons on the basis of gender, sexuality, disability, and class. *This course fulfills the requirement for an advanced seminar in Political Science.*

Requisite: One introductory Political Science course or its equivalent. Limited to 15 students. Omitted 2015-16. Professor Bumiller.

490. Special Topics. Independent Reading Courses. Reading in an area selected by the student and approved in advance by a member of the Department.

Fall and spring semesters.

498. Senior Departmental Honors. Independent work under the guidance of a tutor assigned by the Department. Open to senior LJST majors who wish to pursue a self-defined project in reading and writing and to work under the close supervision of a faculty member.

Admission with consent of the instructor. Fall semester.

499. Senior Departmental Honors. Independent work under the guidance of a tutor assigned by the Department. Open to senior LJST majors who wish to pursue a self-defined project in reading and writing and to work under the close supervision of a faculty member.

Admission with consent of the instructor. Spring semester.

RELATED COURSES

History of Anthropological Theory. See ANTH 323.

Economic Anthropology and Social Theory. See ANTH 343.

America's Death Penalty. See COLQ 234.

Riot and Rebellion in Colonial and Post-Colonial Africa. See HIST 488.

Markets, Ethics, and Law. See PHIL 230.

Ethics. See PHIL 310.

Philosophy of Law. See PHIL 311.

Moral Blindnesses. See PHIL 339.

Ancient Political Thought. See POSC 243.

Modern Political Thought. See POSC 245.

Punishment, Politics, and Culture. See POSC 360.

Ancient Israel. See RELI 263.

Reading the Rabbis. See RELI 267.

Foundations of Sociological Theory. See SOCI 315.

LINGUISTICS

Courses in linguistics and related fields are offered occasionally through the Departments of Asian Languages and Civilizations, Computer Science, English, Mathematics, and Philosophy. The College does not offer a major in this subject. Students interested in linguistics are advised to consult Professor Wako Tawa, Department of Asian Languages and Civilizations, Amherst College.

MATHEMATICS AND STATISTICS

Professors R. Benedetto, Call*, Cox, Horton, and Velleman‡; Associate Professors Folsom*, Leise (Chair) and Wagaman*; Assistant Professors Ching and Liao†; Visiting Assistant Professors Daniels, Juul, Kim, Naqvi, Sosa, and Zhang; Lecturers D. Benedetto and Wang.

The Department offers the major in Mathematics and the major in Statistics, as well as courses meeting a wide variety of interests these fields. Non-majors who seek introductory courses are advised to consider MATH 105, 111, 140, and 220 and STAT 111, none of which require a background beyond high school mathematics.

Mathematics

Major Program. The minimum requirements for the Mathematics major include MATH 111, 121, 211, 271 or 272, 350, 355, and three other elective courses in Mathematics numbered 135 or higher. In addition, a major must complete two other courses, each of which is either an elective course in Mathematics numbered 135 or higher or a course from outside Mathematics chosen from among: COSC 201, 301, 401; ECON 300, 301, 361, 420; PHIL 350; any Physics course numbered 116 or higher (excluding PHYS 227); and STAT 230, 235 (formerly 335), 240 (formerly 330), 495. (Note: this requirement can be satisfied by taking two math electives, one math elective and one outside course, or two outside courses.) Requests for alternative courses must be approved in writing by the chair of the Department in consultation with the Mathematics faculty within the Department.

Students who have taken MATH 130 may count it as an elective for the major, and students who declared their Mathematics major before May 17, 2014 may count toward the major an approved outside course together with a requisite for that course chosen from the same discipline.

Students who have placed out of certain courses, such as calculus, as indicated by a strong performance on an Advanced Placement Exam or other evidence approved by the department, are excused from taking those courses. Students who place out of Math 111, 121 or 211 do not need to replace these courses. Beginning with the class of 2016, students who place out of MATH 271, 272, 350, or 355 by taking a competency exam must replace each such course with an additional Mathematics course numbered 135 or higher.

A student considering a major in Mathematics should consult with a member

*On leave 2015-16.

†On leave fall semester 2015-16.

‡On leave spring semester 2015-16.

of the Department as soon as possible, preferably during the first year. This will facilitate the arrangement of a program best suited to the student's ability and interests. Students should also be aware that there is no single path through the major; courses do not have to be taken in numerical order (except where required by prerequisites).

Students majoring in Mathematics are expected to attend all Mathematics colloquia during their junior and senior years.

For a student considering graduate study, the Departmental Honors program is strongly recommended. Such a student is advised to take the Graduate Record Examination early in the senior year. It is also desirable to have a reading knowledge of a foreign language, usually French, German, or Russian.

Double Majors in Mathematics and Statistics. Students electing a double major in Mathematics and Statistics may count MATH 111, 121, 211, and MATH 271 or 272 towards both majors. A maximum of one additional course taken to complete the Statistics major may be counted towards the Mathematics major.

Comprehensive Examination. A comprehensive examination for majors who are not participating in the Honors Program will be given near the beginning of the spring semester of the senior year. (Those who will complete their studies in the fall semester may elect instead to take the comprehensive examination at the beginning of that semester.) The examination covers MATH 211, MATH 271 or 272, and a choice of MATH 350 or 355. A document describing the comprehensive examination can be obtained from the Department website.

Honors Program in Mathematics. Students are admitted to the Honors Program on the basis of a qualifying examination given at the beginning of the spring semester of their junior year. (Those for whom the second semester of the junior year occurs in the fall may elect instead to take the qualifying examination at the beginning of that semester.) The examination is described in a document available from the Department website. Before the end of the junior year, an individual thesis topic will be selected by the Honors candidate in conference with a member of the Department. After intensive study of this topic, the candidate will write a report in the form of a thesis which should be original in its presentation of material, if not in content. In addition, the candidate will report to the departmental colloquium on her or his thesis work during the senior year. Honors candidates are also required to complete MATH 345 and either MATH 450 or 455.

105. Calculus with Algebra. MATH 105 and 106 are designed for students whose background and algebraic skills are inadequate for the fast pace of MATH 111. In addition to covering the usual material of beginning calculus, these courses will have an extensive review of algebra and trigonometry. There will be a special emphasis on solving word problems.

MATH 105 starts with a quick review of algebraic manipulations, inequalities, absolute values and straight lines. Then the basic ideas of calculus—limits, derivatives, and integrals—are introduced, but only in the context of polynomial and rational functions. As various applications are studied, the algebraic techniques involved will be reviewed in more detail. When covering related rates and maximum-minimum problems, time will be spent learning how to approach, analyze and solve word problems. Four class meetings per week, one of which is a two-hour group-work day.

Note: While MATH 105 and 106 are sufficient for any course with a MATH 111 requisite, MATH 105 alone is not. However, students who plan to take MATH 121

should consider taking MATH 105 and then MATH 111, rather than MATH 106. Students cannot register for both MATH 105 and CHEM 151 in the same semester.

Fall semester. Professor TBA.

106. Calculus with Elementary Functions. MATH 106 is a continuation of MATH 105. Trigonometric, logarithmic and exponential functions will be studied from the point of view of both algebra and calculus. The applications encountered in MATH 105 will reappear in problems involving these new functions. The basic ideas and theorems of calculus will be reviewed in detail, with more attention being paid to rigor. Four class meetings per week, one of which is a two-hour group-work day.

Requisite: MATH 105. Spring semester. Professor TBA.

111. Introduction to the Calculus. Basic concepts of limits, derivatives, anti-derivatives; applications, including max/min problems and related rates; the definite integral, simple applications; trigonometric functions; logarithms and exponential functions. Four class hours per week.

Limited to 35 students per section. Fall and spring semesters. In the fall semester, the intensive section (Section 01) is open only to students listed as eligible on the Mathematics placement list. The intensive section replaces one weekly class hour with a 90-to-120-minute group work day. Professors TBA.

121. Intermediate Calculus. A continuation of MATH 111. Inverse trigonometric and hyperbolic functions; methods of integration, both exact and approximate; applications of integration to volume and arc length; improper integrals; l'Hôpital's rule; infinite series, power series and the Taylor development; and polar coordinates. Four class hours per week.

Requisite: A grade of C or better in MATH 111 or consent of the Department. Limited to 35 students per section. Fall and spring semesters. Professor TBA.

135. Introduction to Statistics via Modeling. (Offered as STAT 135 and MATH 135.) Introduction to Statistics via Modeling is an introductory statistics course that uses modeling as a unifying framework for much of statistics. The course provides a basic foundation in statistics with a major emphasis on constructing models from data. Students learn important concepts of statistics by mastering powerful and relatively advanced statistical techniques using computational tools. Topics include descriptive and inferential statistics, probability (including conditional probabilities and Bayes' rule), multiple regression and an introduction to causal inference. This is a more mathematically rigorous version of STAT 111, formerly MATH 130. (Students may not receive credit for both STAT 111 and MATH 135.) Four class hours per week (two will be held in the computer lab).

Requisite: MATH 111. Limited to 24 students. Fall and spring semesters. Lecturer Wang.

140. Mathematical Modeling. Mathematical modeling is the process of translating a real world problem into a mathematical expression, analyzing it using mathematical tools and numerical simulations, and then interpreting the results in the context of the original problem. Discussion of basic modeling principles and case studies will be followed by several projects from areas such as environmental studies and biology (e.g., air pollution, ground water flow, populations of interacting species, social networks). This course has no prerequisites; projects will be tailored to each student's level of mathematical preparation. Four class hours per week, with occasional in-class computer labs.

Limited to 24 students. Spring semester. Professor TBA.

211. Multivariable Calculus. Elementary vector calculus; introduction to partial derivatives; multiple integrals in two and three dimensions; line integrals in the plane; Green's theorem; the Taylor development and extrema of functions of several variables; implicit function theorems; Jacobians. Four class hours per week.

Requisite: A grade of C or better in MATH 121 or the consent of the instructor. Limited to 35 students per section. Fall and spring semesters. Professors TBA.

220. Discrete Mathematics. This course is an introduction to some topics in mathematics that do not require the calculus. The topics covered include logic, elementary set theory, functions, relations and equivalence relations, mathematical induction, counting principles, and graph theory. Additional topics may vary from year to year. This course serves as an introduction to mathematical thought and pays particular attention to helping students learn how to write proofs. Four class hours per week.

Limited to 25 students fall semester. No limit for spring semester. Fall and spring semesters. Professors TBA.

225. Fractal Geometry. MATH 225 is a mathematical treatment of fractal geometry, a field of mathematics partly developed by Benoit Mandelbrot (1924-2010) that continues to be actively researched in the present day. Fractal geometry is a mathematical examination of the concepts of self-similarity, fractals, and chaos, and their applications to the modeling of natural phenomena. In particular, we will develop the iterated function system (IFS) method for describing fractals, examine Julia sets, Mandelbrot sets, and study the concept of fractal dimension, among other things. Through the teaching of these concepts, MATH 225 will also lend itself to familiarizing students with some of the formalisms and rigor of mathematical proofs.

Requisite: MATH 211 or consent of the instructor. Limited to 35 students. Omitted 2015-16. Professor Folsom.

240. Mathematical Modeling of Biological Systems. (Offered as MATH 240 and BIOL 240.) With new experimental techniques leading to large biological data sets of increased quality, the ability to analyze biological systems using mathematical modeling approaches has become an integral part of modern biology. This course aims to provide students interested in the interface between biology and mathematics with an integrated understanding of some of the mathematical and computational techniques used in this field. The mathematical approaches we will use to study biological systems will include discrete and continuous dynamical models as well as probability models and parameter estimation algorithms.

Requisite: MATH 211 and BIOL 181 or 191, or permission of the instructor. Limited to 24 students. Omitted 2015-16.

250. Theory of Numbers. An introduction to the theory of rational integers; divisibility, the unique factorization theorem; congruences, quadratic residues. Selections from the following topics: cryptology; Diophantine equations; asymptotic prime number estimates; continued fractions; algebraic integers. Four class hours per week. Offered in alternate years.

Requisite: MATH 121 or consent of the instructor. Spring semester. Professor TBA.

255. Geometry. About 2300 years ago, Euclid introduced the axiomatic method to mathematics in his geometry textbook, the *Elements*. In this book, Euclid deduced the theorems of geometry from a small number of simple axioms about points, lines, and circles. Among his axioms is the parallel axiom, which asserts that if we are given a line and a point not on the line, then there is a unique line through the given point that is parallel to the given line.

Over 2000 years after Euclid, mathematicians discovered that by replacing Eu-

clid's parallel axiom with its negation, we can develop a different kind of geometry in which we still have geometric objects like triangles and circles, but many of the theorems and formulas are different. For example, the sum of the angles of a triangle will always be less than 180 degrees, and this sum will determine the area of the triangle.

In this course we will study both Euclidean and non-Euclidean geometry. We will also consider the fascinating history of how non-Euclidean geometry was discovered. Four class hours per week.

Requisite: Mathematics 121. Fall semester. Professor Velleman

260. Differential Equations. The study of differential equations is an important part of mathematics that involves many topics, both theoretical and practical. The course will cover first- and second-order ordinary differential equations, basic theorems concerning existence and uniqueness of solutions and continuous dependence on parameters, long-term behavior of solutions and approximate solutions. The focus of the course will be on connecting the theoretical aspects of differential equations with real-world applications from physics, biology, chemistry, and engineering. Four class hours per week.

Requisite: MATH 211 or consent of the instructor. Spring semester. Professor TBA.

271. Linear Algebra. The study of vector spaces over the real and complex numbers, introducing the concepts of subspace, linear independence, basis, and dimension; systems of linear equations and their solution by Gaussian elimination; matrix operations; linear transformations and their representations by matrices; eigenvalues and eigenvectors; and inner product spaces. Special attention will be paid to the theoretical development of the subject. Four class meetings per week.

Requisite: MATH 121 or consent of the instructor. This course and MATH 272 may not both be taken for credit. Fall semester. Professors TBA.

272. Linear Algebra with Applications. The study of vector spaces over the real and complex numbers, introducing the concepts of subspace, linear independence, basis, and dimension; systems of linear equations and their solution by Gaussian elimination; matrix operations; linear transformations and their representations by matrices; eigenvalues and eigenvectors; and inner product spaces. Additional topics include ill-conditioned systems of equations, the LU decomposition, covariance matrices, least squares, and the singular value decomposition. Recommended for Economics majors who wish to learn linear algebra. Four class hours per week, with occasional in-class computer labs.

Requisite: MATH 121 or consent of the instructor. This course and MATH 271 may not both be taken for credit. Spring semester. Professors TBA.

320. Wavelet and Fourier Analysis. The first half of the course covers continuous and discrete Fourier transforms (including convolution and Plancherel's formula), Fourier series (including convergence and the fast Fourier transform algorithm), and applications like heat conduction along a rod and signal processing. The second half of the course is devoted to wavelets: Haar bases, the discrete Haar transform in 1 and 2 dimensions with application to image analysis, multiresolution analysis, filters, and wavelet-based image compression like JPEG2000. Three class hours per week plus a weekly one-hour computer laboratory.

Requisite: MATH 211 and 271 or 272. Fall semester. Professor TBA.

345. Functions of a Complex Variable. An introduction to analytic functions; complex numbers, derivatives, conformal mappings, integrals. Cauchy's theorem; power series, singularities, Laurent series, analytic continuation; Riemann surfaces; special functions. Four class hours per week.

Requisite: MATH 211. Fall semester. Professor TBA.

350. Groups, Rings and Fields. A brief consideration of properties of sets, mappings, and the system of integers, followed by an introduction to the theory of groups and rings including the principal theorems on homomorphisms and the related quotient structures; integral domains, fields, polynomial rings. Four class hours per week.

Requisite: MATH 271 or 272 or consent of the instructor. Limited to 25 students fall semester. Professor TBA. No limit for spring semester. Professor TBA.

355. Introduction to Analysis. Completeness of the real numbers; topology of n -space including the Bolzano-Weierstrass and Heine-Borel theorems; sequences, properties of functions continuous on sets; infinite series, uniform convergence. The course may also study the Gamma function, Stirling's formula, or Fourier series. Four class hours per week.

Requisite: MATH 211. Limited to 25 students fall semester. Professor TBA. No limit for spring semester. Professor TBA.

360. Probability. (Offered as STAT 360 and MATH 360.) This course explores the nature of probability and its use in modeling real world phenomena. The course begins with the development of an intuitive feel for probabilistic thinking, based on the simple yet subtle idea of counting. It then evolves toward the rigorous study of discrete and continuous probability spaces, independence, conditional probability, expectation, and variance. Distributions covered include the Bernoulli and Binomial, Hypergeometric, Poisson, Normal, Gamma, Beta, Multinomial, and bivariate Normal. Four class hours per week.

Requisite: MATH 121 or consent of the instructor. Fall semester. Professor Horton.

365. Stochastic Processes. A stochastic process is a collection of random variables used to model the evolution of a system over time. Unlike deterministic systems, stochastic processes involve an element of randomness or uncertainty. Examples include stock market fluctuations, audio signals, EEG recordings, and random movement such as Brownian motion and random walks. Topics will include Markov chains, martingales, Brownian motion, and stochastic integration, including Ito's formula. Four class hours per week, with weekly in-class computer labs.

Requisite: MATH 360 or consent of instructor. Limited to 24 students. Spring semester. Professor TBA.

370. Theoretical Statistics. (Offered as STAT 370 and MATH 370.) This course examines the theory behind common statistical inference procedures including estimation and hypothesis testing. Beginning with exposure to Bayesian inference, the course will cover Maximum Likelihood Estimators, sufficient statistics, sampling distributions, joint distributions, confidence intervals, hypothesis testing and test selection, non-parametric procedures, and linear models. Four class hours per week.

Requisite: STAT 111 or STAT 135 and STAT 360, or consent of the instructor. Spring semester. Professor Horton.

380. Set Theory. Most mathematicians consider set theory to be the foundation of mathematics, because everything that is studied in mathematics can be defined in terms of the concepts of set theory, and all the theorems of mathematics can be proven from the axioms of set theory. This course will begin with the axiomatization of set theory that was developed by Ernst Zermelo and Abraham Fraenkel in the early part of the twentieth century. We will then see how all of the number systems used in mathematics are defined in set theory, and how the fundamental properties of these number systems can be proven from the Zermelo-Fraenkel axioms. Other topics will include the axiom of choice, infinite cardinal and ordinal numbers, and models of set theory. Four class hours per week.

Requisite: MATH 220, 271, 272, or 355, or consent of the instructor. Fall semester. Professor TBA.

385. Mathematical Logic. Mathematicians confirm their answers to mathematical questions by writing proofs. But what, exactly, is a proof? This course begins with a precise definition specifying what counts as a mathematical proof. This definition makes it possible to carry out a mathematical study of what can be accomplished by means of deductive reasoning and, perhaps more interestingly, what cannot be accomplished. Topics will include the propositional and predicate calculi, completeness, compactness, and decidability. At the end of the course we will study Gödel's famous Incompleteness Theorem, which shows that there are statements about the positive integers that are true but impossible to prove. Four class hours per week. Offered in alternate years.

Requisite: MATH 220, 271, 272, or 355, or consent of the instructor. Omitted 2015-16.

390. Special Topics. Fall and spring semesters. The Department.

410. Galois Theory. The quadratic formula shows us that the roots of a quadratic polynomial possess a certain symmetry. Galois Theory is the study of the corresponding symmetry for higher degree polynomials. We will develop this theory starting from a basic knowledge of groups, rings and fields. One of our main goals will be to prove that there is no general version of the quadratic formula for a polynomial of degree five or more. Along the way, we will also show that a circular cake can be divided into 17 (but not 7) equal slices using only a straight-edged knife.

Requisite: MATH 350 or consent of the instructor. Omitted 2015-16.

415. Topics in Mathematics. The topic will vary from year to year. The topic for 2014 was computational algebraic geometry.

The study of geometric objects by means of their defining equations dates back to the introduction of coordinates by Descartes in 1637.

This course will introduce algorithmic methods for manipulating and understanding algebraic equations and will develop a dictionary between algebra and geometry. We will also explore the structure of ideals in polynomial rings and the resulting quotient rings. The course will end with student presentations on applications of algebraic geometry to robotics, geometric theorem proving, invariant theory, graph theory, and sudoku. Three class hours per week plus a weekly one-hour computer lab.

Requisite: MATH 350. Limited to 16 students. Omitted 2015-16.

450. Functions of a Real Variable. An introduction to Lebesgue measure and integration; topology of the real numbers, inner and outer measures and measurable set; the approximation of continuous and measurable functions; the Lebesgue integral and associated convergence theorems; the Fundamental Theorem of Calculus. Four class hours per week.

Requisite: MATH 355. Spring semester. Professor TBA.

455. Topology. An introduction to general topology; the topology of Euclidean, metric and abstract spaces, with emphasis on such notions as continuous mappings, compactness, connectedness, completeness, separable spaces, separation axioms, and metrizable spaces. Additional topics may be selected to illustrate applications of topology in analysis or to introduce the student briefly to algebraic topology. Four class hours per week. Offered in alternate years.

Requisite: MATH 355. Spring semester. Professor TBA.

490. Special Topics. Fall and spring semesters. The Department.

498. Senior Departmental Honors. Open to seniors with the consent of the Department. Fall semester. The Department.

499. Senior Departmental Honors. Open to seniors with consent of the Department. Spring semester. The Department.

Statistics

Major Program. The minimum requirements for the Statistics major include MATH 111, 121, 211; MATH 271 or 272; STAT 111 or STAT 135; MATH 140 or COSC 111; STAT 230, 360, 370 (formerly 430), 495; and one additional elective course in Statistics. The additional elective may be STAT 235 (formerly 335), STAT 240 (formerly 330), or another approved elective. Requests for alternative courses must be approved in writing by the chair of the Department in consultation with the Statistics faculty within the Department.

Students who have placed out of certain courses, such as calculus, introductory statistics, or introductory computer science, as indicated by strong performance on an Advanced Placement Exam or other evidence approved by the Department, are excused from taking those courses. Statistics majors may place out of up to three courses without having to replace those courses. Students placing out of more than three courses must replace all but three of those courses with additional Statistics courses numbered 200 or higher, approved Mathematics courses numbered 200 or higher, Computer Science courses numbered 112 or higher, or other courses approved by the Department to complete the major.

A student considering a major in Statistics should consult with a member of the Department as soon as possible, preferably during the first year. This will facilitate the arrangement of a program best suited to the student's ability and interests. Students should also be aware that there is no single path through the major; courses do not have to be taken in numerical order (except where required by prerequisites).

Students majoring in Statistics are expected to attend all Statistics colloquia during their junior and senior years.

Students planning to attend graduate school in statistics are strongly advised to take MATH 355 (Introduction to Analysis) as well as its continuation course, MATH 450 (Functions of a Real Variable).

Double Majors in Statistics and Mathematics. Students electing a double major in Statistics and Mathematics may count MATH 111, 121, 211, and MATH 271 or 272 towards both majors. A maximum of one additional course taken to complete the Mathematics major may be counted towards the Statistics major.

Comprehensive Evaluation. In the fall of their senior year, all Statistics majors will enroll in the capstone course STAT 495, and complete a capstone project under faculty supervision. An extension of the capstone project (completed in the spring semester of senior year) will serve as the basis for a comprehensive evaluation of each student's achievement in the major. Each student's project will be assessed by the Statistics faculty in the Department to determine if the student has successfully completed the comprehensive evaluation. (Those for whom the second semester of the junior year occurs in the fall should enroll in STAT 495 in that semester in order to complete the extension of the capstone project and satisfy the comprehensive evaluation).

Honors Program in Statistics. Students are admitted to the Honors Program on the basis of a qualifying examination given at the beginning of the spring semester of their junior year. (Those for whom the second semester of the junior year occurs in the fall may elect instead to take the qualifying examination at the beginning of that

semester). The qualifying examination covers MATH 211 and 271 or 272, as well as STAT 360. The portion covering MATH 211 and 271 or 272 is equivalent to that portion on the Mathematics honors qualifying examination. The examination is described in a document which can be obtained from the Department website. Before the end of the junior year, an individual thesis topic will be selected by the Honors candidate in conference with a member of the Department. After intensive study of this topic, the candidate will write a report in the form of a thesis which should be original in its presentation of material, if not in content. In addition, the candidate will report to the departmental colloquium on her or his thesis work during the senior year. Honors candidates are not required to complete additional coursework in statistics apart from the thesis courses.

111. Introduction to Statistics. This course is an introduction to applied statistical methods useful for the analysis of data from all fields. Brief coverage of data summary and graphical techniques will be followed by elementary probability, sampling distributions, the central limit theorem and statistical inference. Inference procedures include confidence intervals and hypothesis testing for both means and proportions, the chi-square test, simple linear regression, and a brief introduction to analysis of variance (ANOVA). Four class hours per week (two will be held in the computer lab). Labs are not interchangeable between sections due to course content.

Limited to 24 students per section. Fall semester: Professor Kim. Spring semester: Professors Kim and Liao.

111E. Introduction to Statistics. (Offered as STAT 111E and ENST 240.) This course is an introduction to applied statistical methods useful for the analysis of data from all fields. Brief coverage of data summary and graphical techniques will be followed by elementary probability, sampling distributions, the central limit theorem and statistical inference. Inference procedures include confidence intervals and hypothesis testing for both means and proportions, the chi-square test, simple linear regression, and a brief introduction to analysis of variance (ANOVA). This course covers the same statistical concepts as Math 130, but has an environmental focus through examples. ENST majors are strongly encouraged to take this version of the course, but it is open to all students. Four class hours per week (two will be held in the computer lab). Labs are not interchangeable between sections due to course content.

Limited to 24 students. Spring semester. Professor Horton.

135. Introduction to Statistics via Modeling. (Offered as STAT 135 and MATH 135.) Introduction to Statistics via Modeling is an introductory statistics course that uses modeling as a unifying framework for much of statistics. The course provides a basic foundation in statistics with a major emphasis on constructing models from data. Students learn important concepts of statistics by mastering powerful and relatively advanced statistical techniques using computational tools. Topics include descriptive and inferential statistics, probability (including conditional probabilities and Bayes' rule), multiple regression and an introduction to causal inference. This is a more mathematically rigorous version of STAT 111, formerly MATH 130. (Students may not receive credit for both STAT 111 and MATH 135.) Four class hours per week (two will be held in the computer lab).

Requisite: MATH 111. Limited to 24 students. Fall and spring semesters. Lecturer Wang.

225. Nonparametric Statistics. This course is an introduction to nonparametric and distribution-free statistical procedures and techniques. These methods rely heavily on counting and ranking techniques and will be explored through both theoretical and applied perspectives. One- and two-sample procedures will provide students

with alternatives to traditional parametric procedures, such as the t-test. We will also investigate correlation, regression, and one-way analysis of variance techniques in a nonparametric setting. A variety of other topics may be explored in the nonparametric setting including resampling techniques (for example, bootstrapping), categorical data and contingency tables, density estimation, and the two-way layout. The course will emphasize data analysis (with appropriate use of statistical software) and the intuitive nature of nonparametric statistics. Four class hours per week.

Requisite: STAT 111 or STAT 135 or equivalent. Omitted 2015-16.

230. Intermediate Statistics. This course is an intermediate applied statistics course that builds on the statistical data analysis methods introduced in STAT 111 or STAT 135. Students will learn how to pose a statistical question, perform appropriate statistical analysis of the data, and properly interpret and communicate their results. Emphasis will be placed on the use of statistical software, data manipulation, model fitting, and assessment. Topics covered will include ethics, experimental design, parametric and nonparametric methods, resampling approaches, analysis of variance models, multiple regression, model selection, and logistic regression. Four class hours per week.

Requisite: STAT 111 or 135 or consent of the instructor. Limited to 24 students. Fall semester: Professor Wang. Spring semester: Professor Kim.

235. Time Series. Many real world applications deal with a series of observations collected over time. Some familiar examples are daily stock market quotations in finance, monthly unemployment rates in economics, yearly birth rates in social science, global warming trends in environmental studies, seismic recordings in geophysics, and magnetic resonance imaging of brain waves in medicine. In this applied course, students will learn how to model the patterns in historical values of the variable(s), as well as how to use statistical methods to forecast future observations. Topics covered will include time series regression, autoregressive integrated moving average (ARIMA) models, transfer function models, state-space models and spectral analysis. If time permits, additional topics will include autoregressive conditionally heteroscedastic (ARCH) models, Kalman filtering and smoothing, and signal extraction and forecasting. Students will get practice with various applications using statistical software. Four class hours per week.

Requisite: STAT 111 or 135 or 360 or consent of the instructor. Limited to 20 students. Spring semester. Professor Liao.

240. Multivariate Data Analysis. Real world experiments often provide data that consist of many variables. When confronted with a large number of variables, there may be many different directions to proceed, but the direction chosen is ultimately based on the question(s) being asked. In biology, one could ask which observed characteristics distinguish females from males in a given species. In archeology, one could examine how the observed characteristics of pottery relate to their location on the site, look for clusters of similar pottery types, and gain valuable information about the location of markets or religious centers in relation to residential housing. This course will explore how to visualize large data sets and study a variety of methods to analyze them. Methods covered include principal components analysis, factor analysis, classification techniques (discriminant analysis and classification trees) and clustering techniques. This course will feature hands-on data analysis in weekly computer labs, emphasizing application over theory. Four class hours per week.

Requisite: STAT 111 or 135. Limited to 20 students. Omitted 2015-16. Professor Wagaman.

265. Spatial Statistics. This course is an intermediate applied statistics course that builds on the statistical concepts introduced in STAT 111 or STAT 135 and data anal-

ysis methods introduced in 200-level statistics courses. It will focus on the analysis and mapping of environmental and social data in a spatial context, including continuous process data and point process data. Other topics include descriptive and inferential techniques used in quantitative geographic analysis, parametric and nonparametric analyses, model assessment, and visualization. Students will build computing skills and use R for data display, modeling, and communication. Three class meetings per week, two for 80 minutes each, one for 50 minutes.

Requisite: Previous 200-level statistics coursework, or any 2 courses in statistics, or permission of the instructor. Limited to 24 students. Fall semester. Visiting Professor Kim.

360. Probability. (Offered as STAT 360 and MATH 360.) This course explores the nature of probability and its use in modeling real world phenomena. The course begins with the development of an intuitive feel for probabilistic thinking, based on the simple yet subtle idea of counting. It then evolves toward the rigorous study of discrete and continuous probability spaces, independence, conditional probability, expectation, and variance. Distributions covered include the Bernoulli and Binomial, Hypergeometric, Poisson, Normal, Gamma, Beta, Multinomial, and bivariate Normal. Four class hours per week.

Requisite: MATH 121 or consent of the instructor. Fall semester. Professor Horton.

370. Theoretical Statistics. (Offered as STAT 370 and MATH 370.) This course examines the theory behind common statistical inference procedures including estimation and hypothesis testing. Beginning with exposure to Bayesian inference, the course will cover Maximum Likelihood Estimators, sufficient statistics, sampling distributions, joint distributions, confidence intervals, hypothesis testing and test selection, non-parametric procedures, and linear models. Four class hours per week.

Requisite: STAT 111 or STAT 135 and STAT 360, or consent of the instructor. Spring semester. Professor Horton.

495. Advanced Data Analysis. Our world is awash in data. To allow decisions to be made based on evidence, there is a need for statisticians to be able to make sense of the data around us and communicate their findings. In this course, students will be exposed to advanced statistical methods and will undertake the analysis and interpretation of complex and real-world datasets that go beyond textbook problems. Course topics will vary from year to year depending on the instructor and selected case studies. Topics may include visualization techniques to summarize and display high dimensional data, advanced topics in design and linear regression, selected topics in data mining, nonparametric analysis, and analysis of network data. Through a series of case studies, students will develop the capacity to think and compute with data, undertake and assess analyses, and effectively communicate their results using written and oral presentation.

Requisite: STAT 230 (formerly MATH 230), STAT 370 (formerly MATH 430 and STAT 430) and the computer requirement; or consent of the instructor. Limited to 20 students. Fall semester. Professor Wang.

MELLON SEMINAR

The Andrew W. Mellon Professorship is awarded for a three-year period to members of the faculty whose scholarship and teaching transcend normal disciplinary lines. The Mellon Professors contribute to the continuing process of curriculum revision and revitalization by developing courses or colloquia exploring new ways to teach and learn in their areas of interest and inquiry.

MUSIC

Professors Kallick, Móricz, Sawyer (Chair), and Schneider; Associate Professor Engelhardt*; Assistant Professor J. Robinson; Senior Lecturer Chernin, Diehl, and Swanson; Valentine Visiting Assistant Professor Wubbels; Five College Associate Professor Omojola; Five College Mellon Fellow Kolar.

The Music Department offers a full range of courses both for students with previous musical experience and for those coming to the study of music for the first time. We strive as a department to support a wide range of musical styles in our course offerings and performance activities. We encourage all students interested in making music a part of their lives and their liberal arts education to acquire a strong mastery of the fundamentals of musicianship and an appreciation for the historical and cultural study of music.

Introductory Courses. There are a number of entry points for students wishing to take courses in music. Depending on individual interest, 100-level courses in the fundamentals of musicianship, history and culture, opera, and musical theatre are well suited to students with little prior coursework in music. Several 200-level courses in history and culture are also available without requisites.

Fundamentals of Musicianship. Students interested in learning to read music and those needing to review the fundamentals of music (notation, key signatures, scales, intervals, sight-singing) should enroll in MUSI 111. Those with fluency in music fundamentals but without extensive background in music theory should consider MUSI 112, 113, and 269. Students who have not previously taken a course in music fundamentals at Amherst College should take the self-administered placement exam available on the Music Department homepage (<http://www.amherst.edu/~music/TheoryPlacement.pdf>). Students are also strongly encouraged to discuss placement in appropriate courses with a member of the department.

Individual Performance Instruction. Instrumental and vocal performance instruction (Performance 151H-180H—Beginner; 351H-380H—Intermediate; 451H-480H—Advanced [special permission from Faculty required]) is available on a credit or non-credit basis. A fee is charged in either case. For 2015-16 the fee for each semester course will be \$720, for which the student is fully committed following the last day of the add/drop period. Students who wish to elect individual performance instruction for credit must meet the criteria outlined under the heading PERFORMANCE. Students who elect individual performance instruction for credit and are receiving need-based scholarship assistance from Amherst College will be given additional scholarship grants in the full amount of these fees. Normally no more than one half-credit of performance instruction is allowed per semester. See the Music Department Coordinator for information regarding instructors for this program.

Major Program. The department offers the major in music with concentrations in performance, composition, music scholarship (music history, theory, ethnomusicology, and jazz and popular music studies), and music drama and opera studies. Students majoring in music must take the necessary background courses so as to elect MUSI 241 no later than the fall of their junior year. Those interested in declaring the music major should submit an application to the Department Chair, normally no later than the first week of their junior year. The application is found on the Music Department Website (www.amherst.edu/academiclife/departments/music/major). Note that students will not be admitted to the major before the completion of MUSI 241 nor

*On leave 2015-16.

will they normally be admitted to the major in their senior year. In consultation with a member of the department, students determine the most appropriate manner of fulfilling the departmental requirement of eight semester courses. Note that because the music faculty are eager to help students create individualized paths in the major, we strongly encourage potential majors to speak with members of the department as early as possible in their academic careers.

We urge, as well, that students acquaint themselves with the wide variety of music courses available through Five College Interchange. For example, courses in African-American music are also offered at the University of Massachusetts and Hampshire College; courses in rock and popular music at Smith College, and courses on African music are offered at Mount Holyoke College, and there is a Five College Ethnomusicology Certificate Program (<https://www.fivecolleges.edu/ethnomusicology/certificate>). Above all, the department is committed to helping students put together the program best suited to their interests, abilities, and aspirations.

Beginning with the class of 2016 (or on a case-by-case basis for those graduating before 2016), the minimum of eight courses required for the major must include the six courses specified below (requirements vary slightly for majors electing honors work):

1. One of the following History and Culture courses: MUSI 123, 124, 128, 226, 227, or 238.
2. One of the following courses from the Western Music and Culture sequence: MUSI 221, 222, or 223.
3. Two courses in Theory and Analysis: MUSI 241, 242 or 243.
4. Two courses designated as “major seminars” taken after the completion of MUSI 241. (Note that majors electing to do honors work may satisfy the seminar requirement with only one major seminar.) In 2015-16, the major seminars are: MUSI 424, 439, and 443.

NB: Majors electing honors work must elect at least one of the following seminars in advance analysis: MUSI 443, 444, or 448. Additionally, majors contemplating honors in composition must complete MUSI 387 or 388 no later than the spring of their junior year, and normally MUSI 269 in preparation.

Departmental Honors Program. In the senior year students may elect to do honors work—a critical thesis (historical, theoretical, cultural, or ethnomusicological), a major composition project, a major music drama or opera project, or a major performance project. In preparation for this work, a student will ordinarily elect a number of courses in a field of concentration beyond those required. Students contemplating honors work must complete MUSI 242 no later than the spring of their junior year. Those doing honors work in performance are required to take at least two semesters of private instruction prior to the senior year and be affiliated with a private instructor while enrolled in MUSI 498 and 499. Those doing honors work in jazz (performance and/or composition, critical thesis) are strongly encouraged to take MUSI 241 and MUSI 226 or MUSI 227 prior to their senior year. The thesis course, MUSI 498-499, should be elected in the senior year. Students interested in the Honors Program should submit a formal thesis proposal to the department for approval during the spring semester of their junior year. The Music Department Coordinator will notify all junior majors of the guidelines and deadline (usually the Monday following Spring Recess) for the thesis proposal.

101. Discovering Music: Listening Through History. This course teaches the close reading of music through guided listening in a variety of traditions and historical periods. The topic may change from year to year. In 2015-16, we focus on aural analysis of musical texture and form through an historical survey of works stretching from medieval Europe (twelfth-century Gregorian chant) to twentieth- and

twenty-first-century America (blues, swing, Broadway, bebop, and minimalism). Composers whose works we will study include: Hildegard von Bingen, G. Palestrina, C. Monteverdi, J.S. Bach, W.A. Mozart, L. van Beethoven, P. Tchaikovsky, C. Debussy, G. Puccini, A. Copland, G. Gershwin, Duke Ellington, T. Monk, P. Glass, and composers of classical Broadway musicals. Lectures will be supplemented by in-class performances. In addition to weekly listening and reading assignments, coursework includes attending concerts. Two 80-minute lectures and one 50-minute section per week.

Spring semester. Professor Schneider.

104. Writing Through Popular Music. This course will introduce students to important concepts in effective academic writing by thinking about and thinking through popular music. Our complex relationships to popular music confront us with a host of challenging social, cultural, political, and ethical issues. How do we use music to construct, maintain, or challenge private and public identities? How are race, gender, class, sexuality, and the nation constructed through popular music? What is the role of music in our everyday lives? How do concepts of intellectual property, new technologies and forms of musical creativity, and commercial interests influence the music that we listen to? Thinking critically about these issues will refine students' writing, and writing well about these issues will refine students' thinking. These questions, among others, will generate a series of assignments designed to encourage students to develop clear and persuasive writing styles. As a writing-intensive course, we will focus on fundamentals of writing style, grammatical accuracy, thesis development, and research methodologies crucial to successful written communication. We will use weekly reading assignments drawn from the field of popular music studies to frame and debate important issues emanating from global popular music cultures and to provide models of successful written scholarship. Peer review and a strong focus on editing and revising will be central to the course. Students will also take advantage of the resources of the Writing Center.

Students admitted in consultation with the Office of Student Affairs and/or their academic adviser. Preference given to first-year students. Limited to 12 students. Spring semester. Visiting Professor Wubbels.

105. African Popular Music. (Offered as BLST 204 [A] and MUSI 105.) This course focuses on twentieth-century African popular music; it examines musical genres from different parts of the continent, investigating their relationships to the historical, political and social dynamics of their respective national and regional origins. Regional examples like *highlife*, *soukous*, *chimurenga*, and *afro-beat* will be studied to assess the significance of popular music as a creative response to social and political developments in colonial and postcolonial Africa. The course also discusses the growth of hip-hop music in selected countries by exploring how indigenous cultural tropes have provided the basis for its local appropriation. Themes explored in this course include the use of music in the construction of identity; popular music, politics and resistance; the interaction of local and global elements; and the political significance of musical nostalgia.

Limited to 30 students. Spring semester. Five College Professor Omojola.

106. Master Musicians of Africa I: West Africa. (Offered as BLST 214 [A] and MUSI 106.) This course concentrates on the lives and music of selected West African musicians. Departing from ethnographic approaches that mask the identity of individual musicians and treat African societies as collectives, this course emphasizes the contributions of individual West African musicians whose stature as master musicians is undisputed within their respective communities. It examines the contributions of individual musicians to the ever continuous process of negotiating the boundaries of African musical practice. Individuals covered this semester include

Babatunde Olatunji (Nigerian drummer), Youssou N'Dour (Senegalese singer), Kandia Kouyate (Malian jelimuso) and Ephraim Amu (Ghanaian composer). The variety of artistic expressions of selected musicians also provides a basis for examining the interrelatedness of different African musical idioms, and the receptivity of African music to non-African styles.

Limited to 30 students. Omitted 2015-16. Five College Professor Omojola.

107. Sonic Architecture: Sound as Anthropogenic and Experiential Medium. (Offered as ARCH 106 and MUSI 107.) Sound—heard or otherwise perceived— influences human existence, how we interpret lived experience, how we understand places and events. Yet our awareness of sound varies individually and contextually. This course posits sound as a medium that can be constructed and environmentally transformed. How do spatial acoustics inform and affect us? How is sound intrinsic to individual and social experience?

Built environments and architectural forms embody structured acoustic dynamics, whether their particular sonics are design features or ephemeral artifacts of spatial constructs. Musical and engineered sound products directly engage the human activities of sound-making and consuming, often abstracted from specific spatial environments, yet substantially linked to sense of place through cultural context. From vibratory mechanics to conceptual design, we will examine the material and immaterial ramifications of sonic structures and the structuring of sounds, their human interactive potentials and experiential implications. An interdisciplinary range of texts, works, and concepts will drive our exploration and analysis of sound as an environmental constant and fundament to human experience.

Students will develop two projects: a concise research paper that initiates a literature review and poses a perspective on a theme related to course discussion, and a design proposal for a space, object, artwork/installation, experiment or music/sound composition that will be presented to the class. Two class meetings per week.

Fall semester. Five College Mellon Fellow Kolar.

111. Introduction to Music. This course is intended for students with little or no background in music who would like to develop a theoretical and practical understanding of how music works. Students will be introduced to different kinds of musical notation, melodic systems, harmonies, meters, and rhythmic techniques with the goal of attaining basic competence in the performance and creation of music. The music we analyze and perform will be drawn from the Western tonal tradition as well as a variety of other musical traditions. Assignments will include notational exercises, short papers, and the preparation of music for classroom performance. This course serves as a prerequisite for many other Music Department offerings. Three class meetings and one lab section per week.

Students with some musical experience contemplating MUSI 111 are encouraged to take a self-administered placement exam available on reserve in the Music Library and on the Music Department Website (www.amherst.edu/~music/TheoryPlacement.pdf). Students are also encouraged to discuss placement in music theory with a member of the Music Department.

Limited to 30 students. Fall semester. Professor Schneider.

111. Introduction to Music This course is intended for students with little or no background in music who would like to develop a theoretical and practical understanding of how music works. Students will be introduced into the technical details of music such as musical notation, intervals, basic harmony, meter and rhythm. Familiarity with basic music theory will enable students to read and perform at sight as well as to compose melodies with chordal accompaniment. The music we analyze and perform will draw from the folk, popular, and concert traditions from around the world, including the Western tonal tradition. Assignments will include

notational exercises, short papers, and preparation of music for classroom performance. This course serves as a requisite for many of the Music Department offerings. Two class meetings and one lab section per week.

Students with some musical experience contemplating MUSI 111 are encouraged to take a self-administered placement exam available on reserve in the Music Library and on the Music Department Website (www.amherst.edu/~music/TheoryPlacement.pdf). Students are also encouraged to discuss placement in music theory with a member of the Music Department.

Limited to 30 students. Spring semester. Professor J. Robinson.

112. Exploring Music. Through analysis, performance, and composition, we will build a solid working understanding of basic principles of melody and harmony common in Western musical traditions. Assignments will include writing short melodies and accompaniments as well as more detailed compositional and improvisational projects. We will use our instruments and voices to bring musical examples to life in the classroom. Two class meetings and one lab session per week. Students who have not previously taken a course in music theory at Amherst College are encouraged to take a self-administered placement exam available on reserve in the Music Library and on the Music Department Website (www.amherst.edu/~music/TheoryPlacement.pdf). Students are also encouraged to discuss placement in music theory with a member of the Music Department. This course is considered a point of entry to MUSI 241.

Requisite: MUSI 111, or equivalent ability gained by playing an instrument or singing. Limited to 30 students. Spring semester. Professor Schneider.

113. Jazz Theory and Improvisation I. A course designed to explore jazz harmonic and improvisational practice from both the theoretical and applied standpoint. Students will study common harmonic practices of the jazz idiom, modes and scales, rhythmic practices, the blues, and understand the styles of jazz in relation to the history of the music. An end-of-semester performance of material(s) studied during the semester will be required of the class. A jazz-based ear-training section will be scheduled outside of the regular class times. Two class meetings per week. This course is considered a point of entry to MUSI 241.

Students who have not previously taken a course in music theory at Amherst College are encouraged to take a self-administered placement exam available on reserve in the Music Library and on the Music Department Website (www.amherst.edu/~music/TheoryPlacement.pdf). Students are also encouraged to discuss placement in music theory with a member of the Music Department.

Requisite: MUSI 111 or 112 or equivalent, or consent of the instructor. Limited to 30 students. Fall semester. Senior Lecturer Diehl.

114. Auralized Architectures: Re-Sounding the Ancient Past. (Offered as ARCH 206 and MUSI 114) Enlivened with sound, ancient sites, structures, and musical instruments are given voice by archaeoacoustics research techniques. How can digital technologies enable us to engage these long-silent traces of past life? How might sonic re-constructions or “auralizations” be situated to communicate multiple interpretations of the distant past? How do sonic architectures relate to other archaeological evidence? We will examine such questions through cross-disciplinary readings and discussion of theories and methods commonly and uncommonly employed in archaeology and sound studies. Via computer laboratory and field exercises, we will explore how audio digital signal processing (DSP) techniques can be applied to questions of ancient humanity and musical archaeology. Comparative examples of local, present-day sonic dynamics of the built environment will additionally inform our inquiry. Three class meetings for 50, 50, and 90 minutes.

Limited to 12 students. Omitted 2015-16. Five College Mellon Fellow Kolar.

115. Bob Marley and the Globalization of Jamaican Popular Music. (Offered as MUSI 115 and BLST 154) The 1972 partnership of British-based Island Records and reggae icon Bob Marley signaled a new and important presence in the international pop music world and a rising voice of Pan-African consciousness. The commercial viability of reggae led to the globalization of a music culture with a complex semiotics and particularity to Jamaican society. At the same time, the influence of ska, reggae, Jamaican DJ culture, and Rastafarianism has had a profound influence on local cultures spread across multiple continents, creating a web of relationships between communities in Jamaica, the United States, Great Britain, Brazil, many countries in Africa, and elsewhere. This course will draw from the music and life of Bob Marley to generate a number of questions about the role of popular music in globalization and the creation, continuation, and challenging of complex racial and social identities that illustrate processes of transnationalism and globalization. We will explore the roots and development of Afro-Jamaican popular music, its leading figures and styles, and its enduring influence throughout the world. Two class meetings per week.

Fall semester. Professor J. Robinson.

121. LGBT Perspectives in Popular Music. (Offered as MUSI 121 and SWAG 121.) LGBT Perspectives in Popular Music is an introduction to the ways that LGBT people and members of other sexual minorities have participated in popular music as composers, performers, and crucial audiences. In this historical survey of the recorded repertory of (mostly) American popular song, students will acquaint themselves with music in a wide range of vernacular styles and explore the social, political, and aesthetic contexts within which they have appeared. Representative figures in this respect include blues singers like Bessie Smith or Billie Holiday; composers of standards and musicals, such as Cole Porter or Stephen Sondheim; and Post-Stonewall musicians from Alix Dobkin to Rufus Wainwright. The course is designed to be welcoming to non-majors, and knowledge of musical notation and technical vocabulary is not required to enroll.

Limited to 25 students. Omitted 2015-16.

122. Introduction to Music and Film. (Offered as MUSI 122 and FAMS 376) Introduction to Music and Film acquaints students with the primary concepts and methods used in contemporary scholarship on film music. Through a combination of readings, in-class discussion, and outside film screenings, students will gain skill in the analysis and interpretation of films with special focus on the contributions of sound to the cinematic experience. In addition, the selection of films for study will familiarize students with a broad range of film genres and styles. The course is designed to be welcoming to non-majors, and knowledge of musical notation and technical vocabulary in music or film is not required to enroll.

Limited to 40 students. Omitted 2015-16.

123. Sacred Sound. Sacred Sound examines the relationship between music and religion in broad comparative perspective. In the context of major world religions, new religious movements, and traditional spiritual practices, we will address fundamental issues concerning sacred sound: How does music enable and enhance the ritual process? How is sound sacred and what are its affects? What happens as sacred sound circulates globally among diverse communities of listeners and in secular spaces? Listening, reading, and discussion will include Sufi music from Pakistan, Haitian Vodou, the songs of Ugandan Jews, Orthodox Christian hymns from Estonia, Islamic popular music from Malaysia, Chinese Buddhist chant, spirit possession music from Bali, and the music of Korean Shamans. We will also benefit from visiting performers and the sacred sounds of religious communities in and around Amherst. Two class meetings per week.

Limited to 25 students. Omitted 2015-16. Professor Engelhardt.

127. Music, Human Rights, and Cultural Rights. While music is commonly thought of as a human universal, questions concerning the universality of human rights and the relativity of cultural forms are becoming more urgent because of global interaction and conflict. Music gives voice to human dignity and makes claims about social justice. Music is a register of power and domination, as is its silencing. The specific cultural contexts that give music its meaning may not translate into global arenas, thus highlighting the dilemmas of universality. In this course, we will examine musical censorship in Senegal, Afghanistan, and Mexico, music and the indigenous rights of the Naxi in China and the Suyá in Brazil, the use of music as an instrument of torture by the United States military, music and HIV/AIDS activism in Uganda, popular music and minority language protection in the Russian Federation, and the place of music in the study of trauma, disabilities, and human ecology. The course will feature visiting performers and will pay particular attention to the discretely musical aspects of human and cultural rights. Our work will be oriented towards activism beyond the classroom. Two class meetings per week.

Limited to 25 students. Omitted 2015-16.

ENSEMBLE AND PERFORMANCE INSTRUCTION

136H-140H entail the study of musical performance through ensemble or combo participation. Repertoire will include compositions programmed by directors each semester. Work for the course will include thorough preparation of one's individual part, intensive listening preparation, and short analytical and historical projects. These courses will culminate with a public performance. 136H-140H may be repeated. Students who wish to elect performance for credit must meet the following criteria:

1. Instrumental or vocal proficiency of at least intermediate level as determined by the Music Department.
2. Enrollment in one full-credit Music Department course concurrently with the first semester's enrollment in performance.

136H-140H may be elected only with the written consent of the ensemble director AND the Department Coordinator. The following arrangements pertain to the study of performance at Amherst College:

- a. All performance courses will be elected as a half course.
- b. Two half courses in performance may be counted as the equivalent of one full course for fulfilling degree requirements. These two half courses must be in the same ensemble. Though not strictly required, the Music Department urges that the two semesters be consecutive.
- c. A student electing a performance course may carry 4.5 courses each semester, or 4.5 the first semester and 3.5 courses the second semester.

Half credit. Fall and spring semester.

136H. Choral Ensemble (Women's Chorus, Glee Club, Concert Choir).

137H. Jazz Ensemble.

138H. Jazz Combo Ensemble.

139H. Orchestra Performance.

140H. Orchestral Chamber Performance.

INDIVIDUAL BEGINNER INSTRUCTION

151H-180H entail individual performance instruction and have a fee associated with the course. For 2015-16 the fee is \$720, for which the student is fully committed following the end of the add/drop period. Those students who are receiving

need-based scholarship assistance from Amherst College will be given additional scholarship grants in the full amount of these fees. 151H-180H may be repeated. Students who wish to elect performance for credit must complete MUSI 111 prior to enrolling in beginner lessons or demonstrate equivalent competency. If you test out of MUSI 111, you must fulfill the requirement of taking one full-credit course concurrently with beginner enrollment or defer it one semester.

151H-180H may be elected only with the consent of the Department Coordinator. The following arrangements pertain to the study of performance at Amherst College:

- a. All performance courses will be elected as a half course. Senior Music Majors preparing a recital must register for a thesis course instead of a performance course.
- b. For 151H-180H, fifty minutes of private instruction (12 lessons per semester) will be given and regular practice is expected.
- c. Two half courses in performance may be counted as the equivalent of one full course for fulfilling degree requirements. These two half courses must be in the same instrument or voice. Though not strictly required, the Music Department urges that the two semesters be consecutive.
- d. A student electing a performance course may carry 4.5 courses each semester, or 4.5 the first semester and 3.5 courses the second semester.

Students should consult with the Music Department Coordinator to arrange for teachers and auditions. Instruction in performance is also available through the Five Colleges with all of the above conditions pertaining. A student wishing to study under this arrangement must enroll through Five College Interchange.

Half credit. Fall and spring semester.

151H. Piano Performance.

152H. Voice Performance.

153H. Violin Performance.

154H. Viola Performance.

155H. Trumpet Performance.

156H. Percussion Performance.

157H. Saxophone Performance.

158H. French Horn Performance.

159H. Clarinet Performance.

160H. Cello Performance.

161H. Guitar Performance.

162H. String Bass Performance.

163H. Flute Performance.

164H. Choral Conducting Performance.

165H. Orchestra Conducting Performance.

166H. Fiddle Performance.

167H. Banjo Performance.

168H. Jazz Piano Performance.

169H. Jazz Voice Performance.

170H. Jazz Guitar Performance.

171H. Jazz Bass Performance.

172H. Bassoon Performance.

173H. Organ Performance.

174H. Tuba Performance.

175H. Trombone Performance.

176H. Harp Performance.

177H. Oboe Performance.

178H. Mallets Performance.

179H. Recorder Performance.

180H. Harpsichord Performance.

STUDIES IN OPERA AND MUSICAL THEATER

181. Movement and Opera. (Offered as THDA 211 and MUSI 181.) This course will examine different ways to create strong interactions between movement and song in contemporary opera. While in a traditional opera the singers sing and speak, expressing themselves primarily through song and the spoken word, contemporary productions often require singers to combine singing, moving and acting in surprising ways. Also, in many contemporary dance practices dancers are required to use their voices as part of the choreographic concept. This course will focus on specific methods for combining singing and moving in experimental ways and bring some of these experiments to the stage. The course will use the story of the Italian opera *I Capuleti e I Montecchi* (*The Capulets and the Montagues*), a two-act opera by Vincenzo Bellini and libretto by Felice Romani, as a way to inspire experiments in movement, text and song. A production of this opera will be staged in the spring semester by visiting artist/choreographer Idan Cohen. A central focus will be on the idea of communication between the rival parties in the libretto (*The Capulets and Montagues*), emphasizing the interaction of the different medias—music and dance—through which the story will be portrayed. Students in this course will work alongside the professional guest artists in exploring different aesthetics and possibilities for integrating dance and song in experimental ways.

Limited to 20 students. Spring semester. Visiting Lecturer Cohen.

STUDIES IN MUSIC HISTORY, CULTURE, AND JAZZ

221. Music and Culture I. (Offered as MUSI 221 and EUST 221.) One of three courses in which music is studied in relation to issues of history, theory, culture, and performance, with the focus of the course changing from year to year. This course is an introduction to European music in the Medieval, Renaissance, and Baroque eras. We will begin by singing Gregorian chant and will go on to cover such topics as the music of the Troubadours, the polyphonic style associated with Notre Dame, the development of musical notation, Renaissance sacred polyphony, madrigals, court dances, and the birth of opera. Throughout the course we will seek to bring the music we study alive by singing and/or playing. We will also host several professional performers of “early music” who will help us understand how this music is likely to have sounded at the time of its creation.

Requisite: MUSI 112 or consent of the instructor. Omitted 2015-16. Professor Móricz.

222. Music and Culture II. (Offered as MUSI 222 and EUST 222.) One of three courses in which the development of Western music is studied in its cultural-historical context. As practical, in-class performance and attendance at public concerts in Amherst and elsewhere will be crucial to our work. Composers to be studied include Beethoven, Rossini, Schubert, Mendelssohn, Schumann, Chopin, Liszt, Berlioz, Wagner, Verdi, Musorgsky, and Brahms. Regular listening assignments will broaden the repertoire we encounter and include a wide sampling of Classical and Romantic music. Periodic writing assignments will provide opportunities to connect detailed musical analysis with historical-cultural interpretation. A variety of readings will include music-historical-aesthetic documents as well as selected critical and analytical studies. Class presentations will contribute to a seminar-style class environment. This course may be elected individually or in conjunction with other Music and Culture courses (MUSI 221 and 223). Two class meetings per week.

Requisite: MUSI 111, 112, or consent of the instructor. Spring semester. Professor Kallick.

223. Music and Culture III. (Offered as MUSI 223 and EUST 223.) Music 223 is the third semester of the Music Department's Music and Culture series. It surveys twentieth-century music starting from Gustav Mahler at the turn of the century Vienna and concluding with Kaija Saariaho's 2000 opera *L'amour de loin*. Political turmoil, artistic movements, cultural shifts all left their marks on the music of the twentieth century and we will follow history's course through the lens of composers such as Debussy, Strauss, Schoenberg, Stravinsky, Bartók, Ives, Gershwin, Shostakovich, to name only a few of the twentieth-century most significant composers. Assignments will include regular listening, periodic short papers, and a culminating project. This course may be elected individually or in conjunction with other Music and Culture courses (MUSI 221 and 222). Two class meetings per week.

Requisite: MUSI 111 or 112, or consent of the instructor. Fall semester. Professor Moricz.

226. Jazz History to 1945: Emergence, Early Development, and Innovation. (Offered as MUSI 226 and BLST 234 [US].) One of two courses that trace the development of jazz from its emergence in early 20th-century New Orleans to its profound impact on American culture. Jazz History to 1945 examines its early roots in late 19th-century American popular culture and its role as American popular music in the 1920s, '30s, and '40s. Using themes that connect the evolution of jazz practices to social and racial politics in American popular culture, we will look closely at the work of well-known historical figures (Louis Armstrong, Jelly Roll Morton, Duke Ellington, Fletcher Henderson, Billie Holiday, Count Basie, Benny Goodman, and several others) as well as the vibrant communities that nurtured and prompted their innovative musical practices. Two class meetings per week.

Omitted 2015-16. Professor Robinson.

227. Jazz History After 1945: Experimentalism, Pluralism, and Traditionalism. (Offered as MUSI 227 and BLST 244 [US].) One of two courses that trace the development of jazz from its emergence in early 20th-century New Orleans to its profound impact on American culture. Jazz History after 1945 explores the emergence of bebop in the 1940s, the shift of jazz's relationship with American popular culture after World War II, and the dramatic pluralization of jazz practice after the 1950s. We will also look at the emergence of fusion and the jazz avant-garde of the 1960s and 1970s, and theorize the reformulation of "tradition" during the 1980s. Central to our examination will be the phenomenon of "neoclassicism" common in jazz discourse today, measuring that against the radical diversity of jazz practice around the world. Many figures central to the development of the varied post-bebop directions in jazz will be discussed: Miles Davis, John Coltrane, the Association for the Advancement

of Creative Musicians, Ornette Coleman, the New York Downtown scene, and many others. Two class meetings per week.

Spring semester. Professor J. Robinson.

238. Pioneer Valley Soundscapes. (Offered as MUSI 238 and FAMS 312.) This course is about exploring, participating in, and documenting the musical communities and acoustic terrain of the Pioneer Valley. The first part of the course will focus on local histories and music scenes, ethnographic methods and technologies, and different techniques of representation. The second part of the course will involve intensive, sustained engagement with musicians and sounds in the Pioneer Valley. Course participants will give weekly updates about their fieldwork projects and are expected to become well-versed in the musics they are studying. There will be a significant amount of work and travel outside of class meetings. The course will culminate in contributions to a web-based documentary archive of Pioneer Valley soundscapes. We will also benefit from visits and interaction with local musicians. Two class meetings per week.

Requisite: MUSI 111, 112, or consent of the instructor. Limited to 12 students. Omitted 2015-16.

241. Tonal Harmony and Counterpoint. Basic principles of harmonic and contrapuntal technique. Emphasis will be on the acquisition of writing skills. This course is the first of the required music theory sequence for majors. Two class meetings and two ear-training sections per week.

Students who have not previously taken a course in music theory at Amherst College are encouraged to take a self-administered placement exam available on reserve in the Music Library and on the Music Department Website (<https://www.amherst.edu/academiclife/departments/music/theoryexam>). Students are also encouraged to discuss placement in music theory with a member of the Music Department.

Requisite: MUSI 112 or consent of the instructor. Fall semester: Visiting Professor Wubbels. Spring semester: Professor Sawyer.

242. Form in Tonal Music. A continuation of MUSI 241 and the second of the required music theory sequence for majors. In this course we will study different manifestations of formal principles, along with the relationship of form to harmony and tonality. We will start with pre-tonal music (Lassus) focus on the understanding of musical form in the eighteenth and nineteenth centuries. Topics to be covered will include minuet, variation, sonata form, the romantic character piece and eighteenth-century counterpoint. There will be analyses and writing exercises, as well as model compositions and analytic papers. Two class meetings and two ear-training sections per week.

Requisite: MUSI 241 or consent of the instructor. Spring semester. Visiting Professor Wubbels.

243. Jazz Form and Analysis. An upper level theory course designed for majors or students with prior jazz performance or theory experience. Students do not need a background in jazz to enroll in this course, and this course may be used to satisfy the second required course of the music theory sequence for majors (in place of MUSI 242).

Among the topics to be explored in the course will be melodic, harmonic and formal concepts from: hot jazz of the 1920s, big bands of the 1930s and 1940s, bebop of the 1940s, the post-bop legacies of hard bop, cool jazz and their manifestations today, as well as the jazz avant-garde and fusion of the 1960s and 1970s. Students will gain an understanding of the formal principles of various types of small and large ensemble jazz composition and improvisation.

Required coursework will include melodic, harmonic and formal/structural analysis of compositions, arrangements, and improvisations from various historical and stylistic periods within the development of jazz. We will carry out these investigations through listening, transcription, and composition/writing projects. This is not a performance course; however, certain assignments will require basic performance exercises on piano and/or another instrument with which the student is familiar (including voice).

Requisite: MUSI 241 or consent of the instructor. Omitted 2015-16. Professor Robinson.

246. Jazz Theory and Improvisation II. A continuation of MUSI 113, this course is designed to acquaint students with the theory and application of advanced techniques used in jazz improvisation. Work on a solo transcription will be a main focus throughout the semester. An end-of-semester performance of material(s) studied during the semester will be required of the class. A jazz-based ear-training section will be scheduled outside of the regular class times. Two class meetings per semester.

Requisite: MUSI 113 and/or performance experience in the jazz idiom strongly suggested. Musical literacy sufficient to follow a score. Limited to 16 students. Spring semester. Senior Lecturer Diehl.

247. Advanced Topics in Jazz. In this class we will explore jazz through transcription, composition, arranging and improvisation. Materials for transcription will range from the classic renditions of jazz standards by Gershwin and Kern to highly complex works by such greats as Wayne Shorter and Charles Mingus. Advanced approaches to improvisation will include the exploration of new source materials including the *Thesaurus of Scales and Melodic Patterns* by Nicolas Slonimsky as used by John Coltrane. Using members of the class as a laboratory band we will seek to develop our own unique compositional voices that draw on jazz traditions.

Requisite: MUSI 113, 246 and/or performance experience in the jazz idiom strongly suggested. Musical literacy sufficient to follow a score. Admission with consent of the instructor. Omitted 2015-16. Senior Lecturer Diehl.

265. Electroacoustic Composition. This course provides instruction in the use of electronic equipment for composition of music. Topics to be considered include approaches to sound synthesis, signal editing and processing, hard disk recording techniques, sequencing audio and MIDI material, and the use of software for interaction between electronics and live performers. The course will also survey the aesthetics and repertory of electroacoustic music. Assignments in the use of equipment and software as well as required listening will prepare students for a final composition project to be performed in a class concert.

Requisite: MUSI 241 or consent of the instructor. Limited to 10 students. Spring semester. Visiting Lecturer S. Robinson.

266. Electroacoustic Performance and Improvisation. This course introduces students to current trends in improvisation-oriented electroacoustic performance. Using laptop computers in dynamic performance situations, we will develop techniques to generate sound and modify and enhance the sound of acoustic instruments. Hardware topics will include audio interfaces, cabling, mixing boards, MIDI controllers, microphone techniques, and networking. A wide variety of specialized software will be explored, including Max/MSP, Ableton Live, Reason, and others. Assignments will focus on preparing students to perform and improvise using new "instruments" built through customized hardware and software configurations. Directed listening and reading will introduce students to the development of electroacoustic music since the 1960s. The course culminates with a class performance.

Requisite: MUSI 112 or 113, or consent of the instructor. Limited to 10 students. Omitted 2015-16. Professor Robinson.

269. Composition I. This course will explore compositional techniques that grow out of the various traditions of Western art music. Innovations of twentieth-century composers in generating new approaches to melody and scale, rhythm and meter, harmony, instrumentation, and musical structure will be examined. The course will include improvisation as a source of ideas for written compositions and as a primary compositional mode. Instrumental or vocal competence and good music reading ability are desirable. Assignments will include compositions of various lengths and related analytical projects. Two class meetings per week.

Requisite: MUSI 111 or 112, and consent of the instructor. Limited to 10 students. Fall semester. Visiting Professor Wubbels.

309. Chamber Music Seminar I. Members of the class will be assigned to chamber ensembles, representing a range of repertoire from the past and present. Ensembles will include both student and artist musicians, who will prepare works for performance in class sessions and private coachings. Intensive class analysis will serve as the basis of musical expression and interpretation. This course is open to singers and instrumentalists. MUSI 309 may be elected either as a full credit or half credit and may be repeated.

Admission with consent of the instructor. Fall semester. Professor Kallick.

309H. Chamber Music Seminar I. Members of the class will be assigned to chamber ensembles, representing a range of repertoire from the past and present. Ensembles will include both student and artist musicians, who will prepare works for performance in class sessions and private coachings. Intensive class analysis will serve as the basis of musical expression and interpretation. This course is open to singers and instrumentalists. MUSI 309 may be elected either as a full credit or half credit and may be repeated.

Admission with consent of the instructor. Fall semester. Professor Kallick.

310. Chamber Music Seminar II. Members of the class will be assigned to chamber ensembles, representing a range of repertoire from the past and present. Ensembles will include both student and artist musicians, who will prepare works for performance in class sessions and private coachings. Intensive class analysis will serve as the basis of musical expression and interpretation. This course is open to singers and instrumentalists. MUSI 310 may be elected either as a full credit or half credit and may be repeated.

Admission with consent of the instructor. Spring semester. Professor Kallick.

310H. Chamber Music Seminar II. Members of the class will be assigned to chamber ensembles, representing a range of repertoire from the past and present. Ensembles will include both student and artist musicians, who will prepare works for performance in class sessions and private coachings. Intensive class analysis will serve as the basis of musical expression and interpretation. This course is open to singers and instrumentalists. MUSI 310 may be elected either as a full credit or half credit and may be repeated.

Admission with consent of the instructor. Spring semester. Professor Kallick.

INDIVIDUAL INTERMEDIATE INSTRUCTION

351H-380H entail individual intermediate performance instruction and have a fee associated with the course. For 2015-16 the fee is \$720, for which the student is fully committed following the end of the add/drop period. Those students who are receiving need-based scholarship assistance from Amherst College will be given

additional scholarship grants in the full amount of these fees. 351H-380H may be repeated. Students who wish to elect performance for credit must meet the following criteria:

1. Instrumental or vocal proficiency of intermediate level as determined by the Music Department.
2. Enrollment in one full-credit Music Department course concurrently with the first semester's enrollment in performance.

351H-380H may be elected only with the consent of the Department Coordinator. The following arrangements pertain to the study of performance at Amherst College:

- a. All performance courses will be elected as half courses. Senior Music Majors preparing a recital may take 351H-380H as a full course.
- b. For 351H-380H, fifty minutes of private instruction (12 lessons per semester) will be given and regular practice is expected.
- c. Two half courses in performance may be counted as the equivalent of one full course for fulfilling degree requirements. These two half courses must be in the same instrument or voice. Though not strictly required, the Music Department urges that the two semesters be consecutive.
- d. A student electing a performance course may carry 4.5 courses each semester, or 4.5 the first semester and 3.5 courses the second semester.

Students should consult with the Music Department Coordinator to arrange for teachers and auditions. Instruction in performance is also available through the Five Colleges with all of the above conditions pertaining. A student wishing to study under this arrangement must enroll through Five College Interchange.

Half credit. Fall and spring semester.

351H. Piano.

352H. Voice.

353H. Violin.

354H. Viola.

355H. Trumpet.

356H. Percussion.

357H. Saxophone.

358H. French Horn.

359H. Clarinet.

360H. Cello.

361H. Guitar.

362H. String Bass.

363H. Flute.

364H. Choral Conducting.

365H. Orchestra Conducting.

366H. Fiddle.

367H. Banjo.

368H. Jazz Piano.

369H. Jazz Voice.

370H. Jazz Guitar.

371H. Jazz Bass.

372H. Bassoon.

373H. Organ.

374H. Tuba.

375H. Trombone.

376H. Harp.

377H. Oboe.

378H. Mallets.

379H. Recorder.

380H. Harpsichord.

387. Composition Seminar I. Composition according to the needs and experience of the individual student. One class meeting per week and private conferences. This course may be repeated.

Requisite: MUSI 269 or the equivalent, and consent of the instructor. Fall semester. Professor Sawyer.

388. Composition Seminar II. A continuation of MUSI 387 (formerly MUSI 371). One class meeting per week and private conferences. This course may be repeated.

Requisite: MUSI 387 (formerly MUSI 371) or the equivalent and consent of the instructor. Spring semester. Professor Sawyer.

390. Special Topics. Independent Reading Course. A full course.

Fall and spring semesters.

390H. Special Topics. Independent Reading Course. A half course.

Fall and spring semesters.

421. Songwriting in Tin Pan Alley. Songwriting in Tin Pan Alley is a seminar focusing on the song repertoires associated with the commercial songwriting industry in New York City during the first half of the twentieth century. The course will introduce students to the formal characteristics of music and lyrics as well as some of the most widely admired composers of these songs, and consider the broader social/musical worlds encompassing the repertory. In addition to analysis and interpretation in writing, students will also attempt to craft their own songs in these styles. *Fulfills either the departmental seminar requirement or the comprehensive exam requirement for the major.*

Requisite: MUSI 241 or consent of the instructor. Omitted 2015-16.

422. Music and Revolution: The Symphonies of Mahler and Shostakovich. (Offered as MUSI 422 and EUST 371.) Gustav Mahler (1860-1911) and Dmitri Shostakovich (1906-1975) are arguably the two greatest symphonic composers after Beethoven. In this course we will compare and contrast their highly charged music and explore the eras in which they worked—for Mahler, imperial Vienna on the eve of World War I, and for Shostakovich, revolutionary Russia under the tyrannical reign of Joseph Stalin. The class will attend Mahler and Shostakovich performances in New York and Boston. *Fulfills either the departmental seminar requirement or the comprehensive exam requirement for the major.*

Requisite: MUSI 241 or consent of the instructor. Omitted 2015-16. Professor Kallick.

424. Concertos: Analysis and Criticism. In this course we will study and write about concertos, works for solo instrument and orchestra. From Mozart's path-breaking achievements in the form in the late eighteenth century to John Adams' recent masterpieces written at the end of the twentieth century and beginning of the twenty-first, concertos represent some of the most important and most entertaining works in the classical music canon. Perhaps because of a deep-seated suspicion of the virtuosity inherent in the genre, concertos have inspired less high-quality criticism than have genres such as opera, symphony, string quartet, or works for solo piano. The first half of the course will consist of an overview of the history of the concerto from c.1775-1945 as well as a survey of the most important scholarly criticism on the subject by authors such as Scott Burnham, Simon Keefe, Joseph Kerman, Robert Levin, and David Schneider. The second half of the semester will be devoted to individual research projects designed by students in consultation with the professor with the goal of making genuine contributions to the scholarly literature on concertos. Two class meetings per week. *Fulfills the departmental seminar requirement for the major.*

Requisite: MUSI 242 or consent of the instructor. Fall semester. Professor Schneider.

429. Music, Film and Culture: Ethnographic Perspectives. This seminar will explore the relationship of music and film, with a focus on ethnographic film and ethnographic film-making. How does our understanding of music inform our experience of film? How, in turn, does our immersion in film and its conventions inform our understanding of different musics? How are such conventions localized and expanded in different cultural settings? How does ethnographic film both react against, and make use of, other stylistic conventions of film-making in achieving its ends? Practical exercises in ethnographic film-making (and their analysis) during the semester will lead towards ethnographic, historical, creative, or performance-based projects. *Fulfills either the departmental seminar requirement or the comprehensive exam requirement for the major in music.*

Limited to 15 students. Omitted 2015-16.

439. Improvised Music: Spectrum, Theory, and Practice. Functioning as a combined seminar and performance workshop, this course explores the theory and practice of musical improvisation. Rather than focus on one specific musical style, we will define "improvised music" in an inclusive way that draws equally from American and European experimental musics, various approaches to post-1965 jazz improvisation, and several musical traditions from around the world that prominently use improvisation. Students will be encouraged to develop new performance practices drawn from and in dialogue with these diverse musical traditions. Reading, listening, and video assignments will help familiarize students with the burgeoning field of improvised music studies and will serve to guide class discussions. Students with any musical/stylistic background are encouraged to enroll. Two class meetings per week. *Fulfills the departmental seminar requirement for the major.*

Requisite: Basic instrumental or vocal proficiency and consent of the instructor. Senior seminar. Limited to 10 students. Fall semester. Professor J. Robinson.

443. Repertoire and Analysis. A continuation of MUSI 242. In this course we will study music by a wide variety of nineteenth-century composers, including Schubert, Schumann, Chopin, Liszt, Musorgsky and Rimsky-Korsakov. Works will be considered from a number of different analytical perspectives including methods current in the nineteenth century and those developed more recently. Comparing analytical methods of the nineteenth and twentieth centuries will enable students to gain a critical perspective on each and to learn about the limits of analysis and interpretation in general. Work will consist of short weekly assignments,

papers, and class presentations. Two class meetings and two ear-training sections per week. *Fulfills either the departmental seminar requirement or the comprehensive exam requirement for the major.*

Requisite: MUSI 241 and 242, or consent of the instructor. Spring semester. Professor Móricz.

444. Twentieth-Century Analysis. In this seminar we explore stylistic characteristics of compositions that demonstrate the most important tendencies in twentieth-century music. Instead of applying one analytical method, we try out various approaches to twentieth-century music, taking into consideration the composers' different educational and cultural backgrounds. The repertory of focus will consist of compositions written in the first half of the twentieth century in Europe, Russia and America (including works by Debussy, Scriabin, Stravinsky, Shostakovich, Schoenberg, Berg, Webern, Bartok, Copland), but will also sample music by late twentieth-century composers. Two class meetings and two ear-training sections per week. *Fulfills either the departmental seminar requirement or the comprehensive exam requirement for the major.*

Requisite: MUSI 241 or 242, or consent of the instructor. Omitted 2015-16. Professor Móricz.

449. Seminar in the Anthropology of Music: Arvo Pärt and the Present Age. This course examines the music and cultural impact of the Estonian composer Arvo Pärt. We will explore the aesthetic, cultural, religious, and media-related aspects of his music within a set of global cultural formations and social transformations. Our focus on Pärt's music and persona will include representations of Pärt in media and scholarship, the use of his music in the films of Tom Tykwer, Werner Herzog, Jean-Luc Godard, Michael Moore, and others, and the impact of record labels like ECM, for instance. This will enable us to engage a number of issues critical to the present age, including the ways in which popular, jazz, classical, and non-Western musics interact, the appeal of spirituality and religious orthodoxy in a secular world, and the ways in which cosmopolitan identity and post-Soviet nationalism are expressed musically. This course will culminate in written, composition, or performance projects. *Fulfills either the departmental seminar requirement or the comprehensive exam requirement for the major.*

Omitted 2015-16. Professor Engelhardt.

INDIVIDUAL ADVANCED INSTRUCTION

451H-480H. Advanced enrollment is reserved for those students who are giving a full recital or an honors recital and must have the chair's approval.

Half credit. Fall and spring semester.

451H. Piano.

452H. Voice.

453H. Violin.

454H. Viola.

455H. Trumpet.

456H. Percussion.

457H. Saxophone.

458H. French Horn.

459H. Clarinet.

460H. Cello.

461H. Guitar.

462H. String Bass.

463H. Flute.

464H. Choral Conducting.

465H. Orchestra Conducting.

466H. Fiddle.

467H. Banjo.

468H. Jazz Piano.

469H. Jazz Voice.

470H. Jazz Guitar.

471H. Jazz Bass.

472H. Bassoon.

473H. Organ.

474H. Tuba.

475H. Trombone.

476H. Harp.

477H. Oboe.

478H. Mallets.

479H. Recorder.

480H. Harpsichord.

490. **Special Topics.** Independent Reading Course. A full course.
Fall and spring semester.

490H. **Special Topics.** Independent Reading Course. A half course.
Fall and spring semester.

498. **Senior Departmental Honors.** Advanced work for Honors candidates in music history and criticism, music theory, ethnomusicology, composition, or performance. A thesis, a major composition project or a full-length recital will be required. No student shall elect more than one semester as a double course. A full course.
Fall semester.

498D. **Senior Departmental Honors.** Advanced work for Honors candidates in music history and criticism, music theory, ethnomusicology, composition, or performance. A thesis, a major composition project or a full-length recital will be required. No student shall elect more than one semester as a double course. A double course.
Fall semester.

499. **Senior Departmental Honors.** Advanced work for Honors candidates in music history and criticism, music theory, ethnomusicology, composition, or performance. A thesis, a major composition project or a full-length recital will be required. No student shall elect more than one semester as a double course. A full course.
Spring semester.

499D. Senior Departmental Honors. Advanced work for Honors candidates in music history and criticism, music theory, ethnomusicology, composition, or performance. A thesis, a major composition project or a full-length recital will be required. No student shall elect more than one semester as a double course. A double course. Spring semester.

NEUROSCIENCE

Advisory Committee: Professors Baird, Raskin† and Turgeon (Chair); Assistant Professors Graf and Trapanit.

Affiliated Faculty: Professors Clotfelter‡, Goutte‡, Pociat, and Williamson.

Neuroscience seeks to understand behavior and mental events by studying the brain. The interdisciplinary Neuroscience major at Amherst is designed for those students who wish to have the breadth of experience this program provides and/or to prepare for graduate study in a neuroscience-related field.

Major Program.

- (1) General science requirements: Chemistry: All of the following: CHEM 151 (or 155), CHEM 161, and CHEM 221. (Most majors also take CHEM 231). Biology: BIOL 191. (BIOL 181 is optional for Neuroscience, but should be considered by students in the second semester of the first year who are considering majoring in Biology or Neuroscience and are undecided.) Biochemistry: one of the following: BIOL 331 or BIOL 251 or BIOL 330. Students electing BIOL 330 must also take one additional Biology laboratory course numbered 200 or above. Statistics: one of the following: STAT 111 (formerly MATH 130), or STAT 135 (formerly MATH 135), or STAT 230 (formerly MATH 230), or BIOL 210, or PSYC 122. Physics/Mathematics: At least two of the following courses: PHYS 116, PHYS 117, PHYS 123, PHYS 124, MATH 111, MATH 121, MATH 211. (Note: This requirement applies to the classes of 2016 and subsequently.) If you have advanced placement in any of these subjects, take more advanced courses.

MATH 111 or Advanced Placement (at least 4 on AB or 3 on BC) is a prerequisite for CHEM-161 and PHYS 117. The Statistics requirement above is a separate requirement and those courses do not count towards this Physics/Math requirement. For more information about advanced placement see the Neuroscience Program website.

- (2) The Introduction to Neuroscience course: NEUR 226, must be taken in spring semester of sophomore year.
- (3) Upper-level Behavioral Neuroscience: One of the following: PSYC 325, or PSYC 356, or PSYC 359.
- (4) Upper-level Cellular/Molecular Neuroscience: Either BIOL 301 or BIOL 351.
- (5) Electives: Two additional upper-level science courses, chosen as follows:

GROUP A: At least one elective must be chosen from any of the following courses: An additional behavioral neuroscience course from item (3) above, an additional molecular/cellular neuroscience course from item (4) above; NEUR 425 or NEUR 450, BIOL 450; Seminar in Physiology, NEUR 425; Proseminar: Research and Writing, or a Five College neuroscience course approved by the Neuroscience faculty.

*On leave, 2015-16.

†On leave fall semester 2015-16.

‡On leave spring semester 2015-16.

GROUP B: The second elective may also be from the above list, or it may be chosen from the following courses:

BIOL 251 (if BIOL 331 was taken as the biochemistry requirement), BIOL 331 (if BIOL 251 was taken for the General science requirement above), BIOL 220, BIOL 241, BIOL 260, BIOL 271, BIOL, 281, BIOL 291, BIOL 310, BIOL 370 BIOL 380, BIOL 381; CHEM 351, CHEM 361; PHYS 225, PHYS 400 (Also called BIOL 400 and CHEM 400); PSYC 233, PSYC 234, PSYC 236, PSYC 357 or a Five College neuroscience course or neuroscience course taken abroad that is approved (prior to enrollment) by the Neuroscience faculty.

The large number of courses required for the major makes it important for a prospective Neuroscience major to begin the program early, usually with CHEM 151 and MATH 111 in the first semester of the first year. A student considering a Neuroscience major should also consult with a member of the Advisory Committee early in his or her academic career. All senior majors must participate in the Neuroscience Seminar, which includes guest speakers and student presentations; attendance and participation constitute the senior comprehensive exercise in Neuroscience.

Departmental Honors Program. Subject to availability, an Honors candidate may conduct Senior Departmental Honors work with any faculty member from the various science departments who is willing to direct thesis work relevant to neuroscience. Candidates for the degree with Honors should elect NEUR 498 and 499D in addition to the above program ("E" students completing studies in December should choose NEUR 499 and NEUR 498D).

226. Introduction to Neuroscience. (Offered as NEUR 226 and PSYC 226.) An introduction to the structure and function of the nervous system, this course will explore the neural bases of behavior at the cellular and systems levels. Basic topics in neurobiology, neuroanatomy and physiological psychology will be covered with an emphasis on understanding how neuroscientists approach the study of the nervous system. Three class hours and four hours of laboratory per week.

Requisite: PSYC 212 or BIOL 181 or 191. Limited to 36 students. Spring semester. Professors Turgeon and Trapani.

245. Proseminar in Systems Neuroscience. The course will survey behavioral neurobiological systems. Students will explore recent research findings in areas pertaining to the role of neural circuits in several behavioral processes including but not limited to echolocation, mating, prey location, flight control, spatial navigation, song development in birds, mineral appetites, social functions, aggression, and learning in memory mechanisms in several species. Through instructor supervision, discussion, group presentations, and peer review, each student develops a specific research project that results in a research proposal. The course will place significant emphasis on the development of writing skills. Key goals of the course are to prepare juniors for upper level seminars and to provide an intensive literature-research and writing experience. This course will count as a Group A/List A elective course for the neuroscience major.

Limited to junior and senior Neuroscience majors or by permission of the instructor. Limited to 15 students. Fall semester. Professor Baird.

301. Molecular Neurobiology. (Offered as BIOL 301 and NEUR 301.) An analysis of the molecules and molecular mechanisms underlying nervous system function, development, and disease. We will explore the proteins that contribute to the unique structure and function of neurons, including an in-depth analysis of synaptic communication and the molecular processes that modify synapses. We will also study the molecular mechanisms that control brain development, from neurogenesis, neurite growth and synaptogenesis to cell death and degeneration. In addition to

analyzing neural function, throughout the course we will also study nervous system dysfunction resulting when such molecular mechanisms fail, leading to neurodevelopmental and neurodegenerative disease. Readings from primary literature will emphasize current molecular techniques utilized in the study of the nervous system. Four classroom hours and three hours of laboratory per week.

Requisite: BIOL 191 and CHEM 161. Not open to first year students. Limited to 24 students. Fall semester. Professor Graf.

325. Psychopharmacology. (Offered as PSYC 325 and NEUR 325.) In this course we will examine the ways in which drugs act on the brain to alter behavior. We will review basic principles of brain function and mechanisms of drug action in the brain. We will discuss a variety of legal and illegal recreational drugs as well as the use of psychotherapeutic drugs to treat mental illness. Examples from the primary scientific literature will demonstrate the various methods used to investigate mechanisms of drug action, the biological and behavioral consequences of drug use, and the nature of efforts to prevent or treat drug abuse.

Requisite: PSYC 212 or PSYC/NEUR 226, or consent of the instructor. Limited to 22 students. Not open to five college students. Fall semester. Professor Turgeon.

351. Neurophysiology. (Offered as BIOL 351 and NEUR 351.) This course will provide a deeper understanding of the physiological properties of the nervous system. We will address the mechanisms underlying electrical activity in neurons, as well as examine the physiology of synapses; the transduction and integration of sensory information; the function of nerve circuits; the trophic and plastic properties of neurons; and the relationship between neuronal activity and behavior. Laboratories will apply electrophysiological methods to examine neuronal activity and will include experimental design as well as analysis and presentation of collected data. Throughout the course, we will focus on past and current neurophysiology research and how it contributes to the field of neuroscience. Three classroom hours and three hours of laboratory work per week.

Requisites: BIOL 191 and CHEM 151; PHYS 117 or 124 is recommended. Limited to 24 students. Open to juniors and seniors. Omitted 2015-16. Professor Trapani.

356. Neurophysiology of Motivation. (Offered as PSYC 356 and NEUR 356.) This course will explore in detail the neurophysiological underpinnings of basic motivational systems such as feeding, fear, and sex. Students will read original articles in the neuroanatomical, neurophysiological, and behavioral scientific literature. Key goals of this course will be to make students conversant with the most recent scientific findings and adept at research design and hypothesis testing.

Requisite: PSYC 212 or 226 and consent of the instructor. Limited to 15 students. Spring semester. Professor Baird.

359. Hormones and Behavior. (Offered as PSYC 359 and NEUR 359.) This course will examine the influence of hormones on brain and behavior. We will introduce basic endocrine (hormone) system physiology and discuss the different approaches that researchers take to address questions of hormone-behavior relationships. We will consider evidence from both the human and the animal literature for the role of hormones in sexual differentiation (the process by which we become male or female), sexual behavior, parental behavior, stress, aggression, cognitive function, and affective disorders.

Requisite: PSYC 212 or NEUR 226. Limited to 15 students. Omitted 2015-16. Professor Turgeon.

390. Special Topics. Research in an area relevant to neuroscience, under the direction of a faculty member, and preparation of a thesis based upon the research. Full course.

Fall and spring semesters. The Committee.

490. Special Topics. Research in an area relevant to neuroscience, under the direction of a faculty member, and preparation of a thesis based upon the research. Full course.

Fall and spring semesters. The Committee.

498. Senior Departmental Honors. Research in an area relevant to neuroscience, under the direction of a faculty member, and preparation of a thesis based upon the research. Full course fall semester. Double course spring semester.

Fall semester. The Committee.

498D. Departmental Honors Courses. Research in an area relevant to neuroscience, under the direction of a faculty member, and preparation of a thesis based upon the research. Full course fall semester. Double credit for fall semester (used by “E” seniors graduating after Fall semester).

Fall semester. The Committee.

499. Departmental Honors Course. Research in an area relevant to neuroscience, under the direction of a faculty member, and preparation of a thesis based upon the research. Full course spring semester. Used by “E” seniors graduating in the next Fall semester.

Spring semester. The Committee.

499D. Senior Departmental Honors. Research in an area relevant to neuroscience, under the direction of a faculty member, and preparation of a thesis based upon the research. Double course spring semester.

Spring semester. The Committee.

PHILOSOPHY

Professors Gentzler, A. George Moore (Chair), Shah, and Vogel, Assistant Professor Hasan; Professor Emeritus Kearns.

An education in philosophy conveys a sense of wonder about ourselves and our world. It achieves this partly through exploration of philosophical texts, which comprise some of the most stimulating creations of the human intellect, and partly through direct and personal engagement with philosophical issues. At the same time, an education in philosophy cultivates a critical stance to this elicited puzzlement, which would otherwise merely bewilder us.

The central topics of philosophy include the nature of reality (metaphysics); the ways we represent reality to ourselves and to others (philosophy of mind and philosophy of language); the nature and analysis of inference and reasoning (logic); knowledge and the ways we acquire it (epistemology and philosophy of science); and value and morality (aesthetics, ethics, and political philosophy). Students who major in philosophy at Amherst are encouraged to study broadly in all of these areas of philosophy.

Students new to philosophy should feel comfortable enrolling in any of the entry-level courses numbered 100 through 231. Courses numbered 310 through 339 are somewhat more advanced, typically assuming a previous course in philosophy. Courses numbered 360 through 369 concentrate on philosophical movements or figures. Courses numbered 460 through 478 are seminars and have restricted enrollments, a two-course prerequisite, and are more narrowly focused. No course may be used to satisfy more than one requirement.

All students are welcome to organize and to participate in the activities of the Philosophy Club.

Major Program. To satisfy the comprehensive requirement for the major, students must pass nine courses, exclusive of PHIL 498 and 499. Among these nine courses, majors are required to take:

- (1) Three courses in the History of Philosophy: PHIL 217 and 218, and a course on a Major Figure or Movement (i.e., PHIL 360 to 369);
- (2) One course in Logic (PHIL 213, or MATH 385, or the equivalent);
- (3) One course in Moral Philosophy (PHIL 310);
- (4) One course in Theoretical Philosophy (i.e., PHIL 332, 333, 335, 341, or 350); and
- (5) One seminar (i.e., PHIL 460 to 478).

Departmental Honors Program. Candidates for Honors in Philosophy must complete the Major Program and the Senior Honors sequence, PHIL 498 and 499. Admission to PHIL 499 will be contingent on the ability to write an acceptable honors thesis as demonstrated, in part, by performances in PHIL 498 and by a research paper on the thesis topic (due in mid-January). The due date for the thesis falls in the third week of April.

Five College Certificate in Logic. The Logic Certificate Program brings together aspects of logic from different regions of the curriculum: Philosophy, Mathematics, Computer Science, and Linguistics. The program is designed to acquaint students with the uses of logic and initiate them into the profound mysteries and discoveries of modern logic. For further information about the relevant courses, faculty, requirements, and special events, see <http://www.fivecolleges.edu/sites/logic/index.php>.

111. Philosophical Questions. This is an introduction to philosophy that explores a range of issues pertaining to religious conviction, knowledge, mind, freedom, ethics, and value. This exploration will take place through critical engagement, via reflection, writing, and conversation, with written work—some classical, some contemporary—in the philosophical tradition.

Each section limited to 25 students. Fall semester: Professor Hasan. Spring semester: Professors George and Shah.

213. Logic. “All philosophers are wise and Socrates is a philosopher; therefore, Socrates is wise.” Our topic is this mysterious “therefore.” We shall expose the hidden structure of everyday statements on which the correctness of our reasoning turns. To aid us, we shall develop a logical language that makes this underlying structure more perspicuous. We shall also examine fundamental concepts of logic and use them to explore the logical properties of statements and the logical relations between them. This is a first course in formal logic, the study of correct reasoning; no previous philosophical, mathematical, or logical training needed.

One main lecture each week and four breakout sections each limited to 15 students. Fall semester. Professor A. George.

217. Ancient Greek Philosophy. An examination of the origins of Western philosophical thought in Ancient Greece. We will consider the views of the Milesians, Heraclitus, Parmenides, Protagoras, Socrates, Plato, Aristotle, the Epicureans, and the Stoics. Particular attention will be paid to questions about the nature, sources, and limits of human knowledge; about the merits of relativism, subjectivism, and objectivism in science and ethics; about the nature of, and relationship between, obligations to others and self-interest; and about the connection between the body and the mind.

Limited to 25 students. Fall semester. Professor Gentzler.

218. Early Modern Philosophy. A survey of European philosophy in the seventeenth and eighteenth centuries with emphasis on Descartes, Leibniz, Spinoza, Locke, Berkeley, Hume, and Kant. Reading and discussion of selected works of the period.

Limited to 30 students. Spring semester. Professor Vogel.

219. Philosophy of Religion. (Offered as RELI 316 and PHIL 219.) An examination of several major discussion topics in the analytic philosophy of religion: the ethics of religious belief, the “problem of religious language,” the nature of God and the problem of evil. It would seem that it is always irrational to believe that statements about matters which transcend the realm of the empirical are true, since none of these statements can be directly supported by evidence. Thus it would seem that a great deal of religious belief is irrational. Is this the case, or can religious beliefs be supported by other means? Can philosophical reflection bring clarity to such puzzling matters as God’s relationship to time, or the question of how a good and all-powerful God could permit the existence of evil? Alternatively, is the entire project of evaluating religious discourse as a set of claims about transcendent realities misguided—i.e., does religious language work differently than the language we use to speak about ordinary objects?

Spring semester. Professor A. Dole.

223. Human Health: Rights and Wrongs. U.S. citizens are currently faced with many important decisions about health care policy. Who should have access to health care and to which services? Should people shoulder the costs of their own unhealthy choices, or would a just society provide health care to all equally? Should physician-assisted suicide be legalized? Should abortion remain legal? Should I be able to make decisions about the health care of my future incompetent self with dementia, even if my future self would disagree with these decisions? What are our moral obligations to protect human health globally? These issues, in turn, raise basic philosophical questions. What is the nature of a just society? When are individuals rightly held responsible for their choices? Am I the same person as any future person with severe dementia? When does my life begin and when does it end? What are rights? Do we, for example, have a basic moral right to health care, to privacy, to decide the course of our treatment, or to authority about the timing and manner of our deaths? Do we have rights to other goods that have even more impact on our health than access to health care? Do fetuses have a right to life? These issues, in turn, raise questions about the relative weight and nature of various goods (e.g., life, pain relief, health, privacy, autonomy, and relationships) and questions about the justice of various distributions of these goods between different individuals. Finally, our attempts to answer these questions will raise basic questions about the nature of rationality. Is it possible to reach rational decisions about ethical matters, or is ethics merely subjective?

Limited to 25 students and 12 will be enrolled in the course as a Writing Intensive course with an extra section. Spring semester. Professor Gentzler.

225. Environmental Philosophy. (Offered as PHIL 225 and ENST 228.) Our impact on the environment has been significant, and in recent decades the pace of change has clearly accelerated. Many species face extinction, forests are disappearing, and toxic wastes and emissions accumulate. The prospect of a general environmental calamity seems all too real.

This sense of crisis has spurred intense and wide-ranging debate over what our proper relationship to nature should be. This is the focus of the course. Among the questions we shall explore will be: What obligations, if any, do we have to non-human animals, to living organisms like trees, to ecosystems as a whole, and to future generations of humans? Do animals have rights we ought to respect? Is nature

intrinsically valuable or merely a bundle of utilities for our benefit? Is there even a stable notion of “what is natural” that can be deployed in a workable environmental ethic? Do our answers to these questions result in some way from a culturally contingent “image” we have of nature and our place within it? How might we best go about changing the ways we inhabit the planet?

Limited to 25 students. Priority will be given first to declared Philosophy and Environmental Studies majors. Next priority will be given to students with previous experience in one of these areas. Spring semester. Professor Moore.

226. Political Philosophy: Justice, Freedom, and the State. States are made by collections of individuals. And yet states have powers that no individuals have. They collect taxes, put us in jail, draft us into the army, tell us what we can and cannot own, etc. In general, they compel us to do things in the name of a “common good,” even when that good conflicts with what we would prefer to do. In this introduction to key concepts of Western political philosophy we seek to understand what, if anything, could justify states having this power over us. To this end, we examine three philosophical issues raised by the state. (1) *The problem of political obligation.* Is there any reason why we ought to obey the law? (2) *The question of distributive justice.* What reasons are there to tax the rich in order to give to the poor? What is the role of the state in securing economic equality? And what else beyond income ought the state to redistribute? (3) *The paradox of political freedom.* If freedom is naturally thought of as the ability to do whatever one wants, how could being a citizen of the state (with all the constraints that involves) possibly make us free? Readings will be both classical and contemporary, including Hobbes, Locke, Rousseau, Berlin, Hart, Nozick, Rawls, Nussbaum, and Sen. In the final module of the course we consider whether abstract philosophical arguments in favor of the state hold up in the face of one grim aspect of current political reality: systematic racism and racial exclusion. We will ask how the fact of racism ought to shape our orientation to the state and to the project of political philosophy more generally. Here we will read Tommie Shelby, Charles Mills, and some literature on mass incarceration.

Recommended requisite: One prior course in philosophy. Limited to 25 students. Fall semester. Professor Hasan.

227. Aesthetics. The course investigates the central issues of aesthetics. These include: the nature and value of art, works of art, expression, creativity, artistic meaning, aesthetic experience, interpretation and aesthetic judgment. In the first half of the course, we will examine certain historical texts—from Plato to Tolstoy—that have been influential in both the study and practice of art. In the second half, we will discuss contemporary treatments of selected topics in aesthetics.

Limited to 25 students. Omitted 2015-16. Professor Moore.

229. The Problem of Evil. (Offered as RELI 318 and PHIL 229.) If God is *omnibenevolent*, then God would not *want* any creature to suffer evil; if God is *omniscient*, then God would *know how* to prevent any evil from occurring; and if God is *omnipotent*, then God would *be able* to prevent any evil from occurring. Does the obvious fact that there is evil in the world, then, give us reason to think that there is no such God? Alternatively: if an omnibenevolent, omniscient, and omnipotent God does exist, then what could possibly motivate such a God to permit the existence of evil? This course will survey recent philosophical discussions of these questions. We will read works by J. L. Mackie, Nelson Pike, John Hick, Alvin Plantinga, Robert and Marilyn Adams, and others.

Omitted 2015-16. Professor A. Dole.

230. Markets, Ethics, and Law. In this course, we will examine the extent to which markets and market forces, in a broadly capitalist economy, shape not only our

economic relations but also our social and political relations and even our self-conceptions. The course will be divided into three sections:

- (1) As a decentralized system of voluntary exchange, usually among strangers, a market is constituted by certain rules, ones that must be generally enforced among market participants. One set of rules governs the making of contracts between economic actors, and these rules are defined by law and interpreted and enforced by the legal system. In this section, we will examine contract law—both the legal theory and relevant case law—in order to get a sense of the role laws (and the courts) play in shaping and enabling markets.
- (2) Classical political economy was very concerned not only with the economic benefits of markets and the market economy but also with their social and political effects, both good and bad. In this section, we will read two of the more important classical political economists—Adam Smith and Karl Marx—as well as two social theorists—Jean-Jacques Rousseau and Thorsten Veblen—whose texts also address these issues.
- (3) Are there moral limits to markets? Are there things that should not be for sale? Several philosophers have recently taken up these questions. They argue against allowing for markets in women’s sexual and reproductive labor, in children’s labor, and in human organs, and they argue against market-oriented solutions to other public and political problems. These arguments are not only worth exploring in themselves but also because they take up many of the themes and concerns of classical political economy. At the end, we will consider the worries that Max Horkheimer and Theodor Adorno have raised about the Western market in mass cultural products (what they call “the culture industry”).

Limited to 25 students. Omitted 2015-16

231. Philosophy of Sport. Most people participate in some form of sporting activity, and many of us also pay close attention to the sporting accomplishments of others. Sport plays a significant role in education, in culture, and even in politics. It’s also a multi-billion dollar international business. Yet sport has received scant attention within philosophy. And this is odd, since it raises many interesting philosophical questions.

What makes something a “sport”? Does cheer-leading or beer-pong count? Competition is central to sport, but is competition clearly a good thing? And what about the connection between sport and violence? Why do so many of us value watching other people engage in sporting activity? Is sport a form of art or does it have its own aesthetics? Why do we care if the Red Sox win? Does sport have any intrinsic connections with issues of race, class, nationality or gender? What’s wrong with doping and the use of other enhancements in sport? Is it right to regard star athletes as role models? What is the proper role of athletics in society and in education—particularly higher-education? Should major college athletes be paid? And do we strike the right balance at Amherst College? Finally, what is the proper place of sport in one’s own life?

Over the course of the semester, we will explore these and other questions about the nature of sport.

Limited to 25 students. Fall semester. Professor Moore

310. Ethics. We will be concerned to see whether there is anything to be said in a principled way about right and wrong. The core of the course will be an examination of three central traditions in ethical philosophy in the West, typified by Aristotle, Immanuel Kant, and John Stuart Mill. We will also look at contemporary discussions of the relation between the demands of morality and those personal

obligations that spring from friendships, as well as recent views about the nature of personal welfare.

Requisite: One course in Philosophy or consent of the instructor. Limited to 25 students. Spring semester. Professors Shah and Hasan.

311. Philosophy of Law. What is law? Is law a branch of morality discoverable by ethical reflection? Is it nothing more than the commands issued by whoever happens to have the most power? Or, is neither of these positions quite right? When judges interpret laws in order to decide cases, is this a process of discovery or of invention? Are there any objective standards for determining whether a law has been correctly interpreted?

This course provides an in-depth introduction to several central issues in the philosophy of law. In the first half of the course, we will address the fundamental questions about law listed above. Those topics will be: (1) the nature of, and difficulties in, legal reasoning; (2) several competing conceptions of the nature of law and its connection, if any, to morality; and (3) the ideal of the rule of law and its value. In the second half of the course, we will consider one important problem area in each of criminal law, civil law, and constitutional law: (4) the rights of defendants in criminal law; (5) the law of contract in civil law; and (6) the right to privacy in constitutional law. And, if time permits, we will end the course by considering (7) the debate about whether judicial review—i.e., judges' power to strike down laws as unconstitutional—is compatible with democratic governance.

Requisite: One course in Philosophy or consent of the instructor. Limited to 25 students. Omitted 2015-16.

332. Metaphysics. Metaphysics is the investigation, at the most fundamental level, of the nature of reality. It has been an especially vibrant area of philosophy in recent years, and we will read some of the freshest and most important work in the field. Among the questions to be considered are: What is existence? Is there more than one kind of existence? Are there merely possible things? Could you have been a poached egg (Tichy)? What is possibility anyway? Can things really change, or do they last for no more than a moment, or both? When are several things parts of some greater whole, and why? Is a statue identical to the lump of clay from which it is fashioned? How can you destroy the statue, yet not destroy the clay? Thinking through such basic questions leads to surprising perplexities and surprising insights. Readings by Quine, Kripke, Lewis, Van Inwagen, and others.

Requisite: One course in philosophy. Limited to 25 students. Fall semester. Professor Vogel.

333. Philosophy of Mind. An introduction to philosophical problems concerning the nature of the mind. Central to the course is the mind-body problem—the question of whether there is a mind (or soul or self) that is distinct from the body, and the question of how thought, feelings, sensations, and so on, are related to states of the brain and body. In connection with this, we will consider, among other things, the nature of consciousness, mental representation, the emotions, self-knowledge, and persons.

Requisite: One course in Philosophy. Limited to 25 students. Omitted 2015-16. Professor Moore

335. Theory of Knowledge. A consideration of some basic questions about the nature and scope of our knowledge. What is knowledge? Does knowledge have a structure? What is perception? Can we really know anything at all about the world?

Requisite: One course in Philosophy or consent of the instructor. Limited to 25 students. Omitted 2015-16. Professor Vogel.

339. Moral Blindnesses. Since the sixteenth century, justice has often been represented in art as a woman wearing a blindfold. Since the latter half of the twentieth century, various social institutions in the United States have attempted to make moral progress by adopting policies that are race-, gender-, age-, sexuality-, religion-, disability-, etc. “blind.” Twentieth-century American philosopher John Rawls has famously suggested that we would best understand what justice demands if we imagine ourselves deciding on the basic structure of society “behind a veil of ignorance.” And eighteenth-century German philosopher Immanuel Kant argued that genuine friendship demands that we not pursue certain types of knowledge of one another. But blindness is not always a moral advantage. Certain types of ignorance lead to damaging stereotyping and biases against various groups of individuals. Ignorance of the lives that others must live and of the effects of past biases leads not inevitably to moral respect, but just as often to moral indifference.

When does morality require ignorance and when does it require knowledge? In a world in which blind and blinding biases against certain groups of individuals lead to great moral wrongs, is justice really best served by remaining blind? Or should justice full-sightedly compensate for past and present wrongs to members of groups who were wronged by past or present blindnesses? Do different forms of social and economic relations foster different sorts of moral blindness and insight? Does occupying different social standpoints within social organizations foster different sorts of moral blindness or insight? To what extent are we responsible for the quality of our own moral vision and that of others?

Requisite: One course in Philosophy or permission of the instructors. Limited to 25 students. Omitted 2015-16. Professor Gentzler

341. Freedom and Responsibility. Are we free? Do we possess the freedom necessary for moral responsibility? What form of freedom is necessary for moral responsibility? Is this freedom compatible with causal determinism? To be morally responsible for an action, must its agent have been able to act otherwise? Must she have chosen her own character? What is it to be morally responsible for an action? These are the main questions we shall address in this course. To address them, we shall read works by Hume, Reid, Chisholm, Ayer, Strawson, Frankfurt, Nagel, and others.

Requisite: One course in Philosophy. Limited to 25 students. Omitted 2015-16. Professor Shah.

350. Philosophy of Mathematics. Mathematics is often thought to be the paragon of clarity and certainty. However, vexing problems arise almost immediately upon asking such seemingly straightforward questions as: “What is the number 1?” “Why can proofs be trusted?” “What is infinity?” “What is mathematics about?” During the first decades of the twentieth century, philosophers and mathematicians mounted a sustained effort to clarify the nature of mathematics. The result was three original and finely articulated programs that seek to view mathematics in the proper light: logicism, intuitionism, and finitism. The mathematical and philosophical work in these areas complement one another and indeed are, to an important extent, intertwined. For this reason, our exploration of these philosophies of mathematics will examine both the philosophical vision that animated them and the mathematical work that gave them content. In discussing logicism, we will focus primarily on the writings of Gottlob Frege. Some indication of how the goal of logicism—the reduction of mathematics to logic—was imagined to be achievable will also be given: introduction to the concepts and axioms of set theory, the set-theoretic definition of “natural number,” the Peano axioms and their derivation in set theory, reduction of the concepts of analysis to those in set theory, etc. Some of the set-theoretic paradoxes will be discussed as well as philosophical and math-

ematical responses to them. In the section on intuitionism, we will read papers by L.E.J. Brouwer and Michael Dummett, who argue that doing mathematics is more an act of creation than of discovery. This will proceed in tandem with an introduction to intuitionistic logic, which stands in contrast to the more commonly used classical logic. Finally, we will discuss finitism, as articulated in the writings of David Hilbert, who sought to reconcile logicism and intuitionism. Students will then be taken carefully through Gödel's Incompleteness Theorems and their proofs. The course will conclude with an examination of the impact of Gödel's work on Hilbert's attempted reconciliation, as well as on more general philosophical questions about mathematics and mind.

Requisite: PHIL 213 or MATH 385 or consent of the instructors. Omitted 2015-16. Professors A. George and Velleman.

360. Origins of Analytic Philosophy: Frege, Russell, and the Early Wittgenstein. Gottlob Frege, Bertrand Russell, and Ludwig Wittgenstein are towering figures in the history of analytic philosophy. We shall examine their work, paying special attention to the following themes and their interconnections: language and the nature of meaning, the limits of sense and rationality, and the search for a philosophical method.

Requisite: One course in Philosophy. Spring semester. Professor George.

361. Continental Philosophy and the Critique of Autonomy. In ordinary usage, an individual is autonomous if she makes up her own mind about how to lead her life. In a more specialized usage developed by Immanuel Kant, autonomy refers to the idea that an individual governs herself through her own capacity for reason, the very same capacity which accounts for her moral duties to others. In both the ordinary and Kantian sense, autonomy is an attractive ideal. After all, it makes the individual, rather than anyone else, the guide to her own life. Yet much Continental philosophy after Kant criticizes this idea. After briefly orienting ourselves to the Kantian understanding through a reading of selections from his *Groundwork for the Metaphysics of Morals*, we take up the charges that the ideal of autonomy is: (1) alienating, in that it blinds us to important ways in which we are shaped by other people; (2) historically contingent, in that it represents a value that arose through concrete power struggles; and (3) violent, in that it represents an imposition of the self on others. Along the way, we consider alternative ways of thinking about ethics and the self. Readings will be from Hegel, Nietzsche, Foucault, Hadot, and Levinas.

Requisite: One course in Philosophy or consent of the instructor. Limited to 25 students. Spring semester. Professor Hasan.

363. Nineteenth-Century European Philosophy. This course will guide the student through a selection of philosophical writings from the nineteenth century: Kant's *Groundwork of the Metaphysics of Morals*; Fichte's *Introductions to the Wissenschaftslehre*; Hegel's *Phenomenology of Spirit* and *Philosophy of Right*; Kierkegaard's *Concluding Unscientific Postscript*; and Nietzsche's *Genealogy of Morality*. The focus of this course is on philosophical views concerning the nature of things like morality, subjectivity, and self-knowledge.

Requisite: One course in Philosophy or consent of the instructor. Limited to 25 students. Omitted 2015-16.

364. Kant. An examination of the central metaphysical and epistemological doctrines of the *Critique of Pure Reason*, including both the historical significance of Kant's work and its implications for contemporary philosophy.

Requisite: PHIL 218 or consent of the instructor. Fall semester. Professor Vogel.

366. Marx and Critical Theory. A "critical theory" has a distinctive aim: to unmask the ideology falsely justifying some form of social or economic oppression—to re-

veal it *as* ideology—and, in so doing, to contribute to the task of ending that oppression. And so, a critical theory aims to provide a kind of enlightenment about social and economic life that is itself *emancipatory*: persons come to recognize the oppression they are suffering *as* oppression and are thereby partly freed from it.

Marx's critique of capitalist economic relations is arguably just this kind of critical theory. As participants in a capitalist market economy, we fall into thinking of the economy in terms of private property rights, free exchange, the laws of supply and demand, etc., and, in so doing, we fall into thinking of capitalist economic relations as justified, as how things should be. Marx argues that this way of thinking is nothing but ideology: it obscures, even from those persons who suffer them, the pervasive and destructive forms of alienation, powerlessness, and exploitation that, in Marx's view, define capitalist economic relations. Any prospects for change, reform, or for Marx, revolution requires first that people come to see capitalism for what it is, for they must first see the ways in which they themselves are alienated, powerless and exploited before they can try to free themselves from it. Later social theorists in what came to be called the Frankfurt School—Horkheimer, Adorno, Marcuse, and Habermas—develop and refine this Marxian project of providing a critical theory of capitalist economic and social relations. In particular, they argue that the forms of oppression distinctive of “late” capitalism are importantly different than the forms Marx found in the early capitalism of the Industrial Revolution, and so a critical theory about them must also be different.

Readings will be made up mostly of (somewhat difficult but very rich) primary sources, with some secondary readings to aid in the tasks of understanding and interpretation.

Requisite: One course in philosophy or consent of the instructor. Limited to 25 students. Omitted 2015-16.

461. Seminar: Skepticism. The topics change from year to year. Some of the most interesting and most characteristic work in recent philosophy has been concerned with the problem of skepticism about the external world, i.e., roughly, the problem of how you know that your whole life isn't merely a dream. We will critically examine various responses to this problem and, possibly, consider some related issues such as relativism and moral skepticism. There will be readings from authors such as Wittgenstein, Moore, and Austin, and philosophers working today such as Dretske and Putnam.

Requisite: Two courses in Philosophy or consent of the instructor. Limited to 15 students. Spring semester. Professor Vogel.

463. The Later Wittgenstein. In 1933, shortly after he returned to philosophy, Ludwig Wittgenstein began to dictate to his students at Cambridge a series of notes on his revolutionary new ideas “so that they might have something to carry home with them, in their hands if not in their brains.” They were never published during his lifetime but were circulated privately, eventually becoming known as *The Blue Book*. This course will primarily be a slow reading and discussion of this seminal and suggestive work.

Requisite: Two courses in philosophy or consent of the instructor. Limited to 15 students. Omitted 2015-16. Professor A. George.

467. Seminar: Philosophy of Music. Music is sometimes described as a language, but what, if anything, does Charlie Parker's “Ah-Leu-Cha” say to us? If music isn't representational, then how should we understand its connection to the various emotions that it can express and invoke? (Or maybe these aren't genuine emotions: Samuel Barber's *Adagio for Strings* is widely described as sad, but what exactly are we—or is it—sad about? And why would we choose to listen to Mozart's *Requiem*

if it genuinely terrified us?) Perhaps our musical descriptions and experiences are metaphorical in some way—but how, and why?

What exactly is a musical work anyway? Where, when and how do “Summertime,” or “Stairway to Heaven,” or “Shake Ya Tailfeather” exist? And what makes for a performance of one or the other (or of no work at all)?

What, if anything, guides a proper “listening” or understanding of a musical work? Does it require knowledge of relevant musical and cultural conventions, or of the composition’s historical context, or even of the composer’s intentions and guiding aesthetic philosophy? (Think of gamelan music; think of the Sgt. Pepper’s album; think of John Cage.)

What determines whether a work, or a performance of it, is good? What role is played by beauty, grace, intensity and so on? And how objective are these aesthetic properties? Finally, why do we sometimes find music to be not just enjoyable, but intensely moving and even profound?

Requisite: Two courses in Philosophy or consent of the instructor. Limited to 15 students. Omitted 2015-16. Professor Moore.

471. Metaphilosophy. The topic for this proseminar (which is one of four similar proseminars offered across the College) changes from year to year. In 2012-13, the proseminar in Philosophy will be on Metaphilosophy.

Proseminars are designed to give students the knowledge and the intellectual and technical skills necessary to do advanced research and writing in their major. They are most suitable for junior majors who are considering writing a senior honors thesis, and for senior majors, who are not writing a thesis, but would like to have the experience of writing a significant paper in the discipline.

“Metaphilosophy,” as philosopher Nicholas Rescher put it, “is a philosophical investigation of the practice of philosophizing itself. Its definitive aim is to study the methods of the field in an endeavor to illuminate its promise and prospects.” What is philosophy? What are its methods? What are its objects of inquiry? Is there progress in philosophy? If so, then why do philosophers study the history of philosophy in order to gain philosophical insight? What constitutes progress in philosophy? Are the discoveries of the natural and social sciences relevant to philosophical investigation? What are philosophical intuitions, and should we trust them to give us insight into anything interesting? Why is there so much disagreement in philosophy, and is such disagreement rationally resolvable?

In this seminar, we will carefully examine the practice of philosophy as it is done by some of its best practitioners, and we will critically examine philosophical work on the very nature and methods of philosophy. As a result, we will identify those methods required to do philosophy at the highest level and attempt to determine why these methods are effective. In addition, through significant practice and feedback over the course of the semester, students will develop and improve their ability to apply these methods to the philosophical problems that most engage them. This course will satisfy the seminar requirement for the Philosophy Major.

Open to juniors and seniors, but priority will be given to junior majors who are considering writing a senior thesis and to senior majors who have opted not to write a thesis. Limited to 15 students. Omitted 2015-16. Professor Gentzler.

472. Seminar: Identity. Identity is the relation a thing bears to itself and to no other thing. It is so basic to our thought, and so fundamental to the world we think about, that philosophers have despaired of saying much more about it. Some have even suggested that we should dispense with talk of “identity.” Yet, issues of identity are at the center of many important philosophical issues, for example, the relation between mind and body, the constitution of persons, and the nature of scientific discovery. And recent philosophers have done much to illuminate the nature of iden-

tity by studying its logic and grammar, and by asking how it interacts with other fundamental phenomena.

In the first part of this seminar, we will explore some puzzles revealed by these recent investigations. Identity and meaning: why exactly is it more informative to say that Lady Gaga is Stefani Germanotta than it is to say that Lady Gaga is identical to herself? Relative Identity: Should we say that one thing is identical to another, such as Barack Obama and the President of the United States, only relative to a functional role or a sortal concept? Contingent identity: could one thing, such as Water/H₂O, have been two, or two things one? Vague identity: is it coherent to hold that two things, such as the mountain(s) that rise to connected and nearby peaks, neither stand, nor fail to stand in the identity relation to one another? Identity and composition: is my reading lamp identical to the swarm of microphysical particles that compose it? Identity and change: how can a thing, such as a river, undergo change while retaining its identity?

In the second part of the course, we will use our general understanding of identity to explore the individuation of such entities as psychological states, musical works, events, and persons. The topic of personal identity will consume the final month of the seminar.

Requisite: Two courses in Philosophy or consent of the instructor. Limited to 15 students. Spring semester. Professor Moore.

474. What Happens When Someone Acts? In a seminal article with the same title, David Velleman poses the question “What Happens When Someone Acts?” The goal of this seminar will be to answer this question. It is only once we have answered it that we can tackle some of the most fundamental issues in moral philosophy—including issues concerning moral motivation, the possibility of unconditional moral requirements, the extent of moral responsibility, and the nature of virtue. We shall begin the seminar by examining Velleman’s claim that the standard causal theory of action omits agents from the picture. A central issue to be explored is whether the “problem of the disappearing agent” represents a genuine problem or whether it is an artifact of certain assumptions Velleman makes concerning the nature of beliefs, desires, and mental states, more generally. As we shall see, Velleman, like many other contemporary philosophers of action, thinks of beliefs and desires as internal, causally interacting, entities or token states that rationalize the actions they cause. Our task will be to examine this and other assumptions underlying Velleman’s account of what happens when someone acts and to fill in the details of an alternative account based on a different way of understanding beliefs and desires. Anscombe was right: moral philosophy must await an adequate philosophy of psychology (philosophy of action). And, as the seminar will emphasize, an adequate philosophy of action depends on an adequate philosophy of mind.

Other issues we shall discuss include the role of desire versus belief in motivating human action—whether every action must be motivated by a desire, as Hume insists, or whether beliefs (e.g., about what is morally required) are capable of motivating on their own, as Kant maintains; whether it is possible for an agent freely and knowingly to act contrary to what, even at the time, she judges it would be best for her to do; how to understand psychologically compelled action.

Required reading will include works by Velleman, Davidson, Nagel, Hornsby, Wallace, Watson, and others.

Requisite: Two courses in Philosophy or consent of the instructor. Limited to 15 students. Omitted 2015-16.

475. The Moral Significance of National Borders. Despite some movement towards increasing political integration (particularly in Europe) in recent years, the world is still generally organized into separate political territories with precise bor-

ders between them. These political territories—"states"—organize in important ways the lives of those who reside within those borders, including their interactions both with one another and with those outside the borders. And they usually claim that the vast majority of these people—"citizens"—owe them allegiance.

In this seminar, we will consider several moral questions that arise in this sort of global situation: Do people in developed countries owe the poor in developing countries a demanding duty of aid, a duty that holds regardless of state borders? Or do they owe it to them *because* of the harms to citizens of developing countries that the system of separate states does or allows? Or do features of the political community protected by national borders justify compatriot priority with regard to distributive justice? Does the domineering power of the contemporary American state over other developing countries give America particular (and particularly demanding) duties towards citizens of developing countries? What might be the value of nationality—to individuals and/or to the community—and what steps, if any, may states take to protect that value? Is military invasion across borders objectionable because it violates communal autonomy, and, if so, how might that affect the permissibility of humanitarian intervention? We will read a variety of contemporary answers to these and other questions, and, though the course is organized into sections, many of the issues are interrelated and so themes from one section regarding the moral significance of borders will reappear in later ones.

Requisite: Two courses in Philosophy or consent of the instructor. Limited to 15 students. Omitted 2015-16.

476. Seminar: Ordinary Language Philosophy. What kinds of problems are philosophical problems and how should we solve them? Most philosophers assume that philosophy has a subject matter (the nature of mind, morality, and freedom, for instance) that presents us with substantive questions which we can only answer by articulating general principles that explain the puzzling phenomena. In the mid-twentieth century, however, some philosophers, working primarily in Britain, argued that philosophical problems are by and large the products of confusion that could be dissolved by attending to the ways in which we ordinarily talk. The approach promised an exhilarating release from millennia of miasma, but it was roundly condemned by many and now taken seriously by few. We shall examine some of the seminal writings in this tradition.

Requisite: Two courses in Philosophy or consent of the instructor. Limited to 15 students. Omitted 2015-16. Professor George.

477. Seminar: The Problem of Political Authority and Obligation. The problem of political authority and obligation is arguably the central problem in political philosophy, at least in the Western liberal tradition. Arthur Ripstein captures this problem well in his *Force and Freedom* (2009): "States claim powers that no private person could have. Not only can they collect taxes and imprison wrongdoers; they can impose binding resolutions on private disputes, restrict agents on grounds of public health, and regulate other aspects of social life. Defenders of limited government insist that the state's power to do these things must be subject to fundamental restrictions. Prior to any question of what factors properly *limit* the exercise of those powers, however, is the more basic question of the justification of those powers themselves: how can an institution, whose offices are filled with ordinary fallible human beings, be entitled to do things to people, or demand things of them, that none of those same human beings are entitled to do or demand on their own [as private persons]?"

This seminar will consider the main contemporary accounts of the state's authority over its citizens and the citizen's political obligations to her state or fellow citizens, as well as the important criticisms of these accounts.

Requisite: Two courses in Philosophy or consent of the instructor. Limited to 15 students. Omitted 2015-16.

478. Ethics and the Limits of Philosophy. We will engage in a close reading of Bernard Williams' modern classic, *Ethics and the Limits of Philosophy*. In this book Williams delivers a sustained indictment of philosophical reflection on morality from Kant onward. He argues that philosophy cannot answer many of the questions that reflection on our moral practices raises, and that we would be better off without some of the moral concepts we assume to be indispensable. In the course of these arguments, Williams offers provocative new ideas about relativism, objectivity, and the possibility of ethical knowledge.

Requisite: Two courses in Philosophy or consent of the instructor. Limited to 15 students. Fall semester. Professor Shah.

490. Special Topics. Independent Reading Course. Reading in an area selected by the student and approved in advance by a member of the Department.

Admission with consent of the instructor. Fall and spring semesters.

498. Senior Departmental Honors. Required of candidates for Honors in Philosophy. Directed research culminating in a substantial essay on a topic chosen by the student and approved by the Department.

Open to seniors with consent of the Department. Fall semester. The Department.

499. Departmental Honors Course. Required of candidates for Honors in Philosophy. The continuation of PHIL 498. In special cases, subject to approval of the Department, a double course.

Admission with consent of the instructor. Spring semester. The Department.

RELATED COURSES

Artificial Intelligence. See COSC 241.

Mathematical Logic. See MATH 385.

Christianity, Philosophy, and History in the Nineteenth Century. See RELI 278.

Philosophy of Religion. See RELI 316.

The Problem of Evil. See RELI 318.

PHYSICAL EDUCATION

Athletic Director Faulstick; Professor Morgan; Coaches Arena, Augustin, Bagwell, Ballard, Banks, Boyko, Bussard, Doepler; Everden, Fucillo, Funke-Harris, Gromacki, Hamm, Hixon, Hughes, Johnson, Knerr, Matthews, McBride, Mills, Nedeau, Nichols, Paradis, Robson, Serpone, and Thompson; Athletic Trainers Cook, Jekanowski, Klingensmith, and Poore; Director of Sports Medicine Rello.

The courses in Physical Education are available to all Amherst College students and members of the College community. All courses are elective, and although there is no academic credit offered, transcript notation is given for successful completion of all courses.

Courses are offered on a quarter basis, two units per semester, and one unit during the January interterm. Classes are offered on the same time schedule as all academic courses. Students are encouraged to enroll in courses that interest them and may obtain more information about the Physical Education Program from the Department of Physical Education and Athletics.

In an attempt to meet the needs and interests of the individual student, the Department offers the following:

1. *Physical Education Courses.* In these courses, the basic skills, rules and strategy of the activity are taught and practiced. This program emphasizes individual activities which have value as lifelong recreational pursuits.

2. *Recreational Program.*

(a) Organized Recreational Classes, in which team sports are organized, played, and supervised by Physical Education Department personnel, and

(b) Free Recreational Scheduling, where the Department schedules, maintains and supervises facilities and activities for members of the College community, i.e., recreational golf, skating, squash, swimming and tennis.

A detailed brochure concerning all programs is available upon request from the Department of Physical Education. Details concerning the College's physical education and athletic programs are available on the Department's website and in the *Student Handbook*.

PHYSICS AND ASTRONOMY

Professors Friedman, Hunter†, Hall, Jagannathan‡, and Loinaz (Chair); Assistant Professors Carter and Hanneke.

The Departments of Physics and Astronomy were combined into a new Department of Physics and Astronomy beginning in the 2014-15 academic year.

Physics

Physics is the study of the natural world emphasizing an understanding of phenomena in terms of fundamental interactions and basic laws. As such, physics underlies all of the natural sciences and pervades contemporary approaches to the study of the universe (astronomy and astrophysics), living systems (biophysics and neuroscience), chemistry (chemical physics), and earth systems (geophysics and environmental science). In addition, the relationship of physics to mathematics is deep, complex and rich. To reflect the broad range of activities pursued by people with training in physics, the department has developed a curriculum that provides a solid background in the fundamentals of physics while allowing some flexibility, particularly at the upper level, for students' interests in astronomy, biology, chemistry, computer science, geology, mathematics and neuroscience.

The core physics program provides a course of study for those who are interested in physics as a liberal arts major, with career plans in diverse fields such as law, medicine, business and education. The department also provides a number of upper-level electives to deepen the background of those students intending to pursue careers in physics and closely related technical fields.

The sequence PHYS 116, 117 may be taken by students who require two semesters of physics with laboratory. MATH 111 is a requisite for PHYS 116. There is no additional mathematics requirement for PHYS 117. Students interested in majoring in physics should take PHYS 123 and 124 early in their college career. Those who have taken PHYS 116 and 117 are also able to join the majors' stream, but they should discuss the transition with a faculty member as early as they can. The general content of the two sequences is similar, but the mathematical levels are different. MATH 121

†On leave fall semester 2015-16.

‡On leave spring semester 2015-16.

is a requisite for PHYS 124, but not for PHYS 117. Hence, students who wish to major after completing PHYS 117 should complete MATH 121.

Major Program. Students who wish to major in physics are required to take MATH 111 and 121, and PHYS 123, 124 (or PHYS 116, 117, but see above), 225, 226, 227, 230 (or CHEM 361), 343, 347 and 348. Students may petition the Department to substitute an upper-level course in a related discipline for a required upper level departmental course. Students planning a career in physics should seriously consider taking one or more electives in physics and mathematics. PHYS 452 is an advanced course in electromagnetic theory and will follow the required intermediate course on the subject, PHYS 347; similarly, PHYS 453, an advanced course in quantum mechanics, will follow PHYS 348. PHYS 460 is a course on General Relativity. Not all these electives may be offered every year, and from time to time, the department may offer other upper-level electives.

All Physics majors must demonstrate satisfactory performance on an approved standardized test in general physics prior to the beginning of the second semester of the senior year. Students failing to do so must instead pass an alternate comprehensive examination in the second semester of the senior year. All Physics majors must also attend at least nine public physics lectures during the senior year.

General Education Physics Courses. The Physics Department offers a variety of courses for students not majoring in the sciences. Typically these courses do not assume any background beyond high-school mathematics. In most years, the department teaches a few of these courses.

Departmental Honors Program. Students who wish to receive departmental Honors should enroll in PHYS 498 and 499D in addition to completing the other requirements for the major. To enter the Honors program, a student must attain an average grade of at least B- in all Physics courses taken through the end of the junior year or receive department approval. At the end of the first semester of the senior year the student's progress on the Honors problem will determine the advisability of continuation in the Honors program.

The aim of Departmental Honors work in Physics is to provide the student an opportunity to pursue, under faculty direction, in-depth research into a project in experimental and/or theoretical physics. Current experimental areas of research in the department include atomic and molecular physics, precision measurements and fundamental symmetries, Bose-Einstein condensation, ultracold collisions, the quantum-classical frontier, nonlinear dynamics, optical trapping, ion trapping, cellular and molecular mechanics, and phase transitions. Theoretical work is primarily in the area of High Energy and Elementary Particle physics, but faculty members pursue studies in quantum computers, foundations of quantum mechanics, and classical gravitation theory. In addition to apparatus for projects closely related to the continuing experimental research activity of faculty members, facilities are available for experimental projects in many other areas. Subject to availability of equipment and faculty interest, Honors projects arising out of students' particular interests are encouraged. Students must submit a written thesis on the Honors work a few weeks before the end of their final semester (in late April for spring graduation). Students give a preliminary presentation of their work during the first semester, and a final presentation at the end of the second semester. In addition, they take oral examinations devoted primarily to the thesis work. The departmental recommendation for the various levels of Honors will be based on the student's record, Departmental Honors work, Comprehensive Examination and oral examination on the thesis.

109. Energy. We will develop the concept of energy from a Physics perspective. We will introduce the various forms that energy can take and discuss the mechanisms by which it can be generated, transmitted, and transformed. The law of conservation of energy will be introduced both as a useful tool, and as an example of a fundamental physical law. The environmental and financial costs and benefits of various methods of energy generation and consumption will be discussed. Demonstrations and hands-on laboratory experiences will be an integral part of the course. The course is intended for non-science majors and not for students who have either completed or intend to complete the equivalent of PHYS 117 or CHEM 110.

Requisite: A working knowledge of high-school algebra, geometry and trigonometry. Limited to 20 students. Spring semester. Professor Hunter.

114. Relativity, Cosmology, and Quantum Physics. This course will discuss Einstein's Special Theory of Relativity in quantitative detail, beginning with the roots of the principle of relativity in the writings of Galileo and Newton. We will then examine a qualitative outline of general relativity. We will next study the structure of matter and forces on the small scale and the challenges posed by the quantum theory, which provides the best description of the microworld. The last topic of the semester will be the application of relativity and quantum physics to the early universe. The course is designed for the non-specialist audience and will take an elementary but rigorous approach. No advanced mathematics or prior physics will be required; high school algebra and geometry will, however, be used extensively in class and in the problem sets. The work will require readings and regular problem sets, and students will also write a few essays.

Omitted 2015-16. Professor Jagannathan.

116. Introductory Physics I: Mechanics and Wave Motion. The course will begin with a description of the motion of particles and introduce Newton's dynamical laws and a number of important force laws. We will apply these laws to a wide range of problems to gain a better understanding of the laws and to demonstrate the generality of the framework. The important concepts of work, mechanical energy, and linear and angular momentum will be introduced and the unifying idea of conservation laws will be discussed. The study of mechanical waves permits a natural transition from the dynamics of particles to the dynamics of waves, including the interference of waves. Additional topics may include fluid mechanics and rotational dynamics. Three hours of lecture. Also one three-hour laboratory per week.

Requisite: MATH 111. Limited to 48 students. Fall and spring semesters. Fall semester: Professor Friedman. Spring semester: Professor TBA.

117. Introductory Physics II: Electromagnetism and Optics. Most of the physical phenomena we encounter in everyday life are due to the electromagnetic force. This course will begin with Coulomb's law for the force between two charges at rest and introduce the electric field in this context. We will then discuss moving charges and the magnetic interaction between electric currents. The mathematical formulation of the basic laws in terms of the electric and magnetic fields will allow us to work towards the unified formulation originally given by Maxwell. His achievement has, as a gratifying outcome, the description of light as an electromagnetic wave. The course will consider both ray-optics and wave-optics descriptions of light. Laboratory exercises will emphasize electrical circuits, electronic measuring instruments, optics and optical experiments. Three hours of lecture and discussion and one three-hour laboratory per week.

Requisite: PHYS 116 or 123. Limited to 48 students. Fall semester: Professor Carter. Spring semester: Professor TBA.

119. Life at the Nanoscale. Our everyday intuitions about physics completely break down when thinking about life at the nanoscale. At this scale, biological molecules are large and Brownian motion and viscous friction dominate. Yet, to design the next generation of medical technologies, including nanobots that augment the immune system or destroy cancer cells, we need to understand the physics at this scale. In this course, we will learn about the physics behind random molecular motion and how to create nanoscale-directed movement using an engine. We will learn about how to build a microscope to visualize a nanomachine and the physical properties of polymers that might be useful as building materials. By the end of the course, students will have a working knowledge of physics at the molecular scale, important in nanotechnology and drug design. Three hours of lecture and three hours of laboratory per week; the laboratory projects will require additional time outside of class hours.

Requisite: PHYS 116. Limited to 20 students. Omitted 2015-16. Professor Carter.

123. The Newtonian Synthesis: Dynamics of Particles and Systems, Waves. The idea that the same simple physical laws apply equally well in the terrestrial and celestial realms, called the Newtonian Synthesis, is a major intellectual development of the seventeenth century. It continues to be of vital importance in contemporary physics. In this course, we will explore the implications of this synthesis by combining Newton's dynamical laws with his Law of Universal Gravitation. We will solve a wide range of problems of motion by introducing a small number of additional forces. The concepts of work, kinetic energy, and potential energy will then be introduced. Conservation laws of momentum, energy, and angular momentum will be discussed, both as results following from the dynamical laws under restricted conditions and as general principles that go well beyond the original context of their deduction. Newton's laws will be applied to a simple continuous medium to obtain a wave equation as an approximation. Properties of mechanical waves will be discussed. Four hours of lecture and discussion and one three-hour laboratory per week.

Requisite: MATH 111. Limited to 24 students. Fall semester. Professor Hanneke.

124. The Maxwellian Synthesis: Dynamics of Charges and Fields, Optics. In the mid-nineteenth century, completing nearly a century of work by others, Maxwell developed an elegant set of equations describing the dynamical behavior of electromagnetic fields. A remarkable consequence of Maxwell's equations is that the wave theory of light is subsumed under electrodynamics. Moreover, we know from subsequent developments that the electromagnetic interaction largely determines the structure and properties of ordinary matter. The course will begin with Coulomb's Law but will quickly introduce the concept of the electric field. Students will explore moving charges and their connection with the magnetic field, study currents and electrical circuits, and discuss Faraday's introduction of the dynamics of the magnetic field and Maxwell's generalization. Laboratory exercises will concentrate on circuits, electronic measuring instruments, and optics. Four hours of lecture and discussion and one three-hour laboratory per week.

Requisite: MATH 121 and PHYS 116 or 123. Limited to 24 students. Spring semester. Professor TBA.

225. Modern Physics. The theories of relativity (special and general) and the quantum theory constituted the revolutionary transformation of physics in the early twentieth century. Certain crucial experiments precipitated crises in our classical understanding to which these theories offered responses; in other instances, the theories implied strange and/or counterintuitive phenomena that were then investigated by crucial experiments. After an examination of the basics of Special Relativity, the quantum theory, and the important early experiments, we will consider

their implications for model systems such as a particle in a box, the harmonic oscillator, and a simple version of the hydrogen atom. We will also explore the properties of nuclei and elementary particles, study lasers and photonics, and discuss some very recent experiments of interest in contemporary physics. Three class hours per week.

Requisite: MATH 121 and PHYS 117 or 124. Fall semester. Professor Hall.

226. Intermediate Laboratory. A variety of classic and topical experiments will be performed. In the area of fundamental constants, we will undertake a measurement of the speed of light, a determination of the ratio of Planck's constant to the charge of the electron through the study of the photoelectric effect, and an experiment to obtain the charge-to-mass ratio of the electron. We will study the wave nature of the electron through a diffraction experiment. An experiment to measure optical spectra and another on gamma ray spectra will reveal the power of spectroscopy for exploring the structure of matter. Other experiments such as nuclear magnetic resonance, quantized conductance in nanocontacts, and properties of superconductors will give students an opportunity to experience laboratory practice in its contemporary form. Emphasis will be placed on careful experimental work and data-analysis techniques. One meeting a week of discussion plus additional, weekly self-scheduled laboratory work.

Requisite: PHYS 225 or consent of the instructor. Spring semester. Professor TBA.

227. Methods of Theoretical Physics. The course will present the mathematical methods frequently used in theoretical physics. The physical context and interpretation will be emphasized. Topics covered will include vector calculus, complex numbers, ordinary differential equations (including series solutions), partial differential equations, functions of a complex variable, and linear algebra. Four class hours per week.

Requisite: MATH 121 and PHYS 117/124 or consent of the instructor. Fall semester. Professor Loinaz.

230. Statistical Mechanics and Thermodynamics. The basic laws of physics governing the behavior of microscopic particles are in certain respects simple. They give rise both to complex behavior of macroscopic aggregates of these particles, and more remarkably, to a new kind of simplicity. Thermodynamics focuses on the simplicity at the macroscopic level directly, and formulates its laws in terms of a few observable parameters like temperature and pressure. Statistical Mechanics, on the other hand, seeks to build a bridge between mechanics and thermodynamics, providing in the process, a basis for the latter, and pointing out the limits to its range of applicability. Statistical Mechanics also allows one to investigate, in principle, physical systems outside the range of validity of Thermodynamics. After an introduction to thermodynamic laws, we will consider a microscopic view of entropy, formulate the kinetic theory, and study several pertinent probability distributions including the classical Boltzmann distribution. Relying on a quantum picture of microscopic laws, we will study photon and phonon gases, chemical potential, classical and degenerate quantum ideal gases, and chemical and phase equilibria. Three class hours per week.

Requisite: PHYS 225 or consent of the instructor. Spring semester. Professor TBA.

343. Dynamics. This course begins with the foundation of classical mechanics as formulated in Newton's Laws of Motion. We then use Hamilton's Principle of Least Action to arrive at an alternative formulation of mechanics in which the equations of motion are derived from energies rather than forces. This Lagrangian formulation has many virtues, among them a deeper insight into the connection between symmetries and conservation laws. From the Lagrangian formulation we will move

to the Hamiltonian formulation and the discussion of dynamics in phase space, exploring various avenues for the transition from the classical to the quantum theory. We will study motion in a central force field, the derivation of Kepler's laws of planetary motion from Newton's law of gravity, two-body collisions, and physics in non-inertial reference frames. Other topics may include the dynamics of driven, damped oscillators, and non-linear dynamics of chaotic systems. Three class hours per week.

Requisite: PHYS 227 or consent of the instructor. Fall semester. Professor Loinaz.

347. Electromagnetic Theory I. A development of Maxwell's electromagnetic field equations and some of their consequences using vector calculus. Topics covered include: electrostatics, steady currents and static magnetic fields, time-dependent electric and magnetic fields, and the complete Maxwell theory, energy in the electromagnetic field, Poynting's theorem, electromagnetic waves, and radiation from time-dependent charge and current distributions. Three class hours per week.

Requisite: PHYS 117 or 124 and PHYS 227 or consent of the instructor. Fall semester. Professor Hall.

348. Quantum Mechanics I. Wave-particle duality and the Heisenberg uncertainty principle. Basic postulates of Quantum Mechanics, wave functions, solutions of the Schroedinger equation for one-dimensional systems and for the hydrogen atom. Three class hours per week.

Requisite: PHYS 225 and 343 or consent of the instructor. Spring semester. Professor TBA.

400. Molecular and Cellular Biophysics. (Offered as PHYS 400, BIOL 400, BCBP 400, and CHEM 400.) How do the physical laws that dominate our lives change at the small length and energy scales of individual molecules? What design principles break down at the sub-cellular level and what new chemistry and physics becomes important? We will answer these questions by looking at bio-molecules, cellular substructures, and control mechanisms that work effectively in the microscopic world. How can we understand both the static and dynamic shape of proteins using the laws of thermodynamics and kinetics? How has the basic understanding of the smallest molecular motor in the world, ATP synthase, changed our understanding of friction and torque? We will explore new technologies, such as atomic force and single molecule microscopy that have allowed research into these areas. This course will address topics in each of the three major divisions of Biophysics: bio-molecular structure, biophysical techniques, and biological mechanisms.

Requisite: CHEM 161, PHYS 116/123, PHYS 117/124, BIOL 191 or evidence of equivalent coverage in pre-collegiate courses. Spring semester. Professor TBA.

490. Special Topics. Independent Reading Course. A full course.

Fall and spring semester.

498. Senior Departmental Honors. Individual, independent work on some problem, usually in experimental physics. Reading, consultation and seminars, and laboratory work. Designed for honors candidates, but open to other advanced students with the consent of the department.

Fall semester. The Department.

499. Senior Departmental Honors. Same description as PHYS 498. A single course.

Requisite: PHYS 498. Spring semester. The Department.

499D. Senior Departmental Honors. Same description as PHYS 498. A double course.

Requisite: PHYS 498. Spring semester. The Department.

Astronomy

Astronomy was the first science, and it remains one of the most exciting and active fields of scientific research. Opportunities exist to pursue studies both at the non-technical and advanced levels. Non-technical courses are designed to be accessible to every Amherst student: their goal is to introduce students to the roles of quantitative reasoning and observational evidence, and to give some idea of the nature of the astronomical universe. These courses are often interdisciplinary in nature, including discussion of issues pertaining to Earth Sciences and Physics. Advanced students pursue a study of Physics, Mathematics, Computer Science, as well as Astronomy.

A joint Five College Astronomy Department provides instruction at Amherst, Hampshire, Mount Holyoke and Smith Colleges and the University of Massachusetts (<http://www.astro.umass.edu/about/fcad/>). All introductory courses and some advanced courses are taught at Amherst, but students are also encouraged to take advanced courses at the four other institutions. As a result of this partnership, students can enjoy the benefits of a first-rate liberal arts education while maintaining association with a research department of international stature. Students may pursue independent theoretical and observational work in association with Amherst Professors Haggard and Cowan, or with any member of the Five College Astronomy Department, either during the academic year or the summer term. The notation "FC" indicates courses offered by the Five College Astronomy Department. The facilities of all five institutions are available to departmental majors.

Major Program. The Astronomy major consists of nine required courses (MATH 111, MATH 121, STAT 135, PHYS 123 (or 116), PHYS 124 (or 117), COSC 111, ASTR 228, ASTR 335, and ASTR 352, and three electives from the list below. Those who have taken PHYS 116 and 117 are also able to join the majors' stream, but they should discuss the transition with a faculty member as early as they can. In addition, all Astronomy majors must pass a written comprehensive examination in the second semester of their senior year. Astronomy majors must also attend at least nine public astronomy lectures during the senior year.

Of the three elective courses, at least one elective must be in Astronomy, at least two must be 300-level or higher. Elective courses not on this list may count toward the major with departmental approval. These electives include: ASTR 220, 223, 224, 225, 226, 330, 337, and 341; CHEM 351 and 361; GEOL 341 and 431; MATH 230, 335, and 360; PHYS 230, 343, and 347; COSC 201, 301, and 341.

Departmental Honors Program. Students who wish to receive departmental Honors should enroll in ASTR 498 and 499 in addition to completing the other requirements for the major. To enter the Honors program, a student must attain an average grade of at least B- in all required courses taken through the end of the junior year or receive department approval. At the end of the first semester of the senior year the student's progress on the Honors problem will determine the advisability of continuation in the Honors program.

The aim of Departmental Honors work in Astronomy is to provide the student an opportunity to pursue, under faculty direction, in-depth research into a project in observational and/or theoretical astronomy. Current areas of research at Amherst include active galactic nuclei (accreting supermassive black holes) and their host galaxies, the Galactic Center and Sgr A*, accretion-driven outflows, multi-wavelength and time domain surveys, high-precision infrared photometry, atmospheric characterization of extrasolar planets, and the modeling of planetary climate. Additional opportunities within the Five College Astronomy Department include cosmology, cosmogony, radio astronomy, relativistic astrophysics, labora-

tory astrophysics, gravitational theory, infrared balloon astronomy, stellar astrophysics, spectroscopy, and exobiology. Facilities include the Five College Radio Astronomy Observatory, the Laboratory for Infrared Astrophysics, the Large Millimeter Telescope, balloon astronomy equipment (16-inch telescope, cryogenic detectors), and modern 24- and 16-inch Cassegrain reflectors. Subject to availability of resources and faculty interest, Honors projects arising out of students' particular interests are encouraged.

Students must submit a written thesis on the Honors work a few weeks before the end of their final semester (in late April for spring graduation). Students give a preliminary presentation of their work during the first semester, and a final presentation at the end of the second semester. In addition, they take oral examinations devoted primarily to the thesis work. The departmental recommendation for the various levels of Honors will be based on the student's record, Departmental Honors work, Comprehensive Examination, and Oral Examination on the thesis.

General Education Astronomy Courses. The Astronomy Department offers a variety of courses for students not majoring in Astronomy. These include ASTR 111 and 112.

Students may search for Astronomy courses through the Five College online catalog. The Website is <http://www.astro.umass.edu/academics/courses/>

111. Exploring the Cosmos. An introduction to the cosmos, with an emphasis on modern theories and observations. We'll discuss the nature and evolution of stars, our Milky Way Galaxy, external galaxies, black holes, and the origin and fate of the universe itself. The emphasis will be on conceptual, as contrasted with mathematical, comprehension, making this an excellent opportunity for non-science majors. Two 80-minute sessions per week.

Not open to upper-division students majoring in the physical sciences. Fall semester. Professor TBA.

112. Alien Worlds. Thousands of planets have been discovered since the 1990s, all of them orbiting other stars. The existence of extrasolar planets confirms that planets are commonplace, but closer inspection of these planetary systems reveals that they are completely different from our Solar System. We will discuss how planets form, how they change with time, and how we can observe them with current and planned telescopes. Along the way, students will explore what makes Earth habitable and will estimate the likelihood that such conditions exist on nearby exoplanets. Two 80-minute sessions per week.

Not open to upper-division students majoring in the physical sciences. Spring semester. Professor TBA.

220. Astrophysical Black Holes. Black holes, agglomerations of mass so dense that even light cannot escape their gravitational pull, are among the simplest and yet most exotic objects in astrophysics. Some black holes are the fossils of supernovae, exploding stars that leave behind a remnant with a mass tens or hundreds of times the mass of our sun. Other "supermassive" black holes lurk at the hearts of galaxies, including our Milky Way. These monsters (sometimes a billion times the mass of our sun) have a profound impact on the formation and structure of their host galaxies, despite being packed into structures smaller than the solar system. In this course, we will explore the astrophysical evidence for black holes, the basic theory required to begin to understand them, and the many active research questions surrounding their origins and their impacts on our physical universe.

Requisite: MATH 111 and PHYS 123 or 116, concurrent enrollment acceptable. Omitted 2015-16.

226. Cosmology. Cosmological models and the relationship between models and observable parameters. Topics in current astronomy that bear upon cosmological

problems, including background electromagnetic radiation, nucleosynthesis, dating methods, determinations of the mean density of the universe and the Hubble constant, and tests of gravitational theories. Discussion of questions concerning the foundations of cosmology and its future as a science.

Requisites: MATH 111 and one course in the physical sciences. Spring semester. Professor TBA.

228. Astrophysics I: Stars and Galaxies. A calculus-based introduction to the properties, structure, formation and evolution of stars and galaxies. The laws of gravity, thermal physics, and atomic physics provide a basis for understanding observed properties of stars, interstellar gas and dust. We apply these concepts to develop an understanding of stellar atmospheres, interiors, and evolution, the interstellar medium, and the Milky Way and other galaxies.

Requisite: MATH 121 and PHYS 124 or 117, concurrent enrollment acceptable. Spring semester. Professor TBA.

335. Astrophysics II: Stellar and Planetary Structure. The same basic laws describe stars and planets. We will learn about equations of state as well as radiative and convective heat transport in order to understand the steady-state structure of stellar and planetary interiors and atmospheres. We will then see how waves propagate through these bodies, producing stellar pulsations, earthquakes, and weather.

Requisite: MATH 121 and PHYS 124 or 117. Fall semester. Professor TBA.

337. Observational Techniques. In this course we provide an introduction to the techniques of gathering and analyzing ground- and space-based astronomical data at multiple wavelengths (X-ray, optical, infrared, and radio). The course will cover methods for astronomical data acquisition and analysis using the Python computing language. Topics covered include: astronomical coordinate and time systems; telescope design and optics; instrumentation and techniques for imaging, photometry, and spectroscopy; astronomical detectors; digital image processing tools and techniques; atmospheric phenomena affecting astronomical observations; and error analysis and curve fitting.

Requisites: At least one of ASTR 224, 225, 226, 228 or 335. Previous experience in computer programming is strongly recommended. Fall semester. Professor TBA.

490. Special Topics. Independent Reading Course.

Fall and spring semesters. The Department.

498. Senior Departmental Honors. Opportunities for theoretical and observational work on the frontiers of science are available in cosmology, cosmogony, radio astronomy, planetary atmospheres, relativistic astrophysics, laboratory astrophysics, gravitational theory, infrared balloon astronomy, stellar astrophysics, spectroscopy, and exobiology. Facilities include the Five College Radio Astronomy Observatory, the Laboratory for Infrared Astrophysics, balloon astronomy equipment (16-inch telescope, cryogenic detectors), and modern 24- and 16-inch Cassegrain reflectors. An Honors candidate must submit an acceptable thesis and pass an oral examination. The oral examination will consider the subject matter of the thesis and other areas of astronomy specifically discussed in Astronomy courses.

Open to seniors. Required of Honors students. Fall semester. The Department.

499. Senior Departmental Honors. Opportunities for theoretical and observational work on the frontiers of science are available in cosmology, cosmogony, radio astronomy, planetary atmospheres, relativistic astrophysics, laboratory astrophysics, gravitational theory, infrared balloon astronomy, stellar astrophysics, spectroscopy, and exobiology. Facilities include the Five College Radio Astronomy Observatory, the Laboratory for Infrared Astrophysics, balloon astronomy equipment

(16-inch telescope, cryogenic detectors), and modern 24- and 16-inch Cassegrain reflectors. An Honors candidate must submit an acceptable thesis and pass an oral examination. The oral examination will consider the subject matter of the thesis and other areas of astronomy specifically discussed in Astronomy courses.

Open to seniors. Required of Honors students. Spring semester. The Department.

POLITICAL SCIENCE

Professors Basu (Chair), Bumiller†, Corrales, Dumm, Machala‡, and Sarat; Professors Emeriti Arkes and W. Taubman; Assistant Professors Burns, Obert, Poe* and Ratigan. Five College Professor Western; Five College Visiting Professors Babo and Xenos; Visiting Assistant Professor Pleshakov; Assistant Professor and Loewenstein Fellow Mattiacci; Loewenstein Fellow Gescinska.

Major Program. Majors in Political Science must complete 10 courses for *rite* or 12 for honors in courses offered or approved by the Department, including at least one introductory course and at least one advanced seminar. In addition they must fulfill a distribution requirement and complete a core concentration within Political Science.

Introductory courses. These courses are generally numbered in the 100s. Because these courses are designed to introduce students to the study of politics, the department recommends that they be taken in the first and second years. Students may count a maximum of two introductory courses toward their major. FYSE courses taught by members of our department count toward the introductory course requirement.

Advanced Seminars. These courses are numbered in the 400s. They have prerequisites, limited enrollment, and a substantial writing requirement.

Distribution Requirement. To fulfill the distribution requirement, majors must take one course in each of the following areas: Institutions and Law: States, institutions, parties, political economy, the law and public policy [IL]; Society and Culture: Civil society, social movements, rights and identities, cultural politics [SC]; Global: War, peace, diplomacy, foreign policy and globalization studies [G]; Political Theory: Power, norms, and justice [PT].

Core Concentration. Political Science majors shall also designate a core concentration within the major. The core concentration will consist of a minimum of four courses organized around a theme chosen by the student in consultation with the advisor. Students may count up to two courses from outside the Political Science Department to fulfill the core requirement. These courses will count for the completion of the major. Ordinarily students shall designate a core concentration by the end of the sophomore year or at the time they declare the major. Advisors will certify that graduating students have completed their core concentration requirement.

Credits for study abroad and transfer students. Two courses for those going abroad for 1 semester; 3 courses for students going abroad for 1 year. Courses must 1) be taught by someone with a degree in political science or have substantial political content; and 2) not be redundant with other courses already taken in the Five Colleges. The chair of the department will decide whether courses will be given credit toward the major.

*On leave 2015-16.

†On leave fall semester 2015-16.

‡On leave spring semester 2015-16.

For students transferring to Amherst, the Department will accept three courses for the major. We may waive the introductory course requirement if the transfer student has had an equivalent course.

For students coming to the College with a B.A. in hand (e.g. from Japanese universities), we will accept 4 courses and waive the introductory course requirement.

Decisions regarding credit or requests to vary the requirements for completion of the major. Decisions regarding credit or requests to vary the requirements for completion of the major shall be made by the Department Chair.

Honors in Political Science. Students who wish to be considered for graduation with Departmental Honors in Political Science must have an A- cumulative average or higher after six semesters.

Prospective applicants should consult with members of the Department during their junior year to define a suitable Honors project and determine whether a member of the Department is competent to act as an advisor and will be available to do so.

Information about topics that faculty members would like to supervise is posted on our website. We will give preference to working with students whose research interests coincide with our own. The department may deny students permission to pursue projects for which suitable advisors are not available. In assigning advisors for honors work, in addition to the expertise/interests of the faculty, we will also consider faculty workload. The Department Chair will organize three meetings for juniors who hope to do honors work. These meetings are designed to introduce students to the thesis program and to facilitate the development of a thesis proposal. Students who hope to do honors work should attend all of these meetings. Those who are studying abroad should communicate with prospective thesis advisors before leaving and while abroad.

A thesis proposal, posted on the web site, should be submitted online by March 1. The proposal consists of a description of the thesis topic—what it is, why it is important, how it is to be illuminated—and information about relevant experience and interests. The department chair will inform students whether they have been admitted into the thesis program by the end of the spring semester of their junior year. Prior department approval is necessary to register for thesis courses in the senior year.

In assigning second and third readers, the principal advisor shall play a primary role. Colleagues from other departments at Amherst or in the Five Colleges may serve as second and third readers. Only one member of a thesis committee may be from another department at Amherst or from the Five Colleges.

Candidates for Honors should enroll in a senior honors course in the fall and spring semesters. Students may request a third thesis course in either the fall or the spring, with the approval from their advisor. A first draft of the thesis will be submitted by the middle of January. At that time, the candidate's advisor, in consultation with a second reader, will evaluate the draft and determine whether it merits the candidate's continuing in the Honor's program in the second semester. Students who are informed that they cannot continue in the thesis program submit their work for a "special topics course" to be graded by the thesis advisor. Students continuing in the Honors program participate in a thesis defense with the first and third reader in April.

111. Leviathan. [PT] This seminar course is designed to introduce students to the study of politics through the close textual analysis and shared discussion of Thomas Hobbes' famous 1651 treatise *Leviathan, or the Matter, Forme and Power of a Common Wealth, Ecclesiasticall and Civil*. For Hobbes, human life was fundamentally unstable and dangerous. Without a common political power, he believed that coop-

eration was impossible and that human sociability would inevitably result in the most savage of wars. In response, Hobbes set out to develop a science by which a potent political authority could be established, and from which a lasting peace might endure. Hobbes named this authority the “Leviathan,” and his account has become one of the most important for Western conceptions of sovereignty. What is political authority? What should government be for? What is a commonwealth? Can there really be a science of politics? How do reason and emotions and our imagination condition our experience of politics? What is sovereignty? What is power? What is justice? Hobbes struggled with these questions, and they will form the basis of our investigations in this course. In addition to Hobbes’ *Leviathan*, readings will include analysis of the political, social, and literary contexts that inform Hobbes’ thinking, as well as some contemporary theory literature on the significance of the *Leviathan* for modern political life.

Limited to 15 students. Limited to first- and second-year students. Omitted 2015-16. Professor Poe.

112. The International Politics of Climate Change. [G,SC] Can countries come together to address the challenges of climate change? And if so, which negotiation techniques are more likely to be successful, and why? Does one solution fit all, or would it be better to rely on different formats for pairs of states? This class employs a diverse set of learning techniques to address these timely questions in international politics. First, we will build on cutting-edge academic research to investigate the mechanisms through which climate change puts each country’s economy and political stability under duress. Then, we will utilize role-playing analysis techniques to have each student embrace the perspective of one key international actor (such as the U.S., the United Nations, China, Ghana, Kenya, the World Bank, etc.) and devise a strategy for that actor to decrease the challenges that climate change poses to its economic and political stability. Finally, we will use simulation techniques to reproduce international negotiations to reduce CO2 emissions. Each student, while representing a key international actor and advancing the national interest of that country, will try to mitigate the impact of climate change on the recurrence of violence and war. The aim of the class is to wrestle with the fundamental contradiction between the global scale that international efforts to tackle the climate change require and the region-specific challenges that climate change impose on each country’s economy and political stability.

Limited to 15 students. Spring semester. Visiting Professor Mattiacci.

116. Policy Choice as Value Conflict. [IL] This course will examine the ethical and moral complexities of public policy formation and implementation and investigate the varied moral foundations of public policy. We will locate contemporary debates within the historical-political contexts that define ethical dilemmas faced by policy makers and social actors. This course also will introduce students to a number of theorists, such as Marx, Plato, Rawls, Locke, and J.S. Mill. We will investigate a selection of case studies that shed light on value conflicts in political decision-making, including case studies related to war, using examples from WWII, Vietnam, and the War on Terror; distributive justice in wages, business and consumption; race, diversity, and citizenship; humanitarianism; gender, sex, and reproduction; and environmental pollution, global warming, and animal rights. Students will be encouraged to reflect upon the important but often neglected connections between ethics, politics, and public policy formation and implementation.

Limited to 15 students. Spring semester. Professor Burns.

117. Transformative Ideas. [PT] This course explores a series of ideas from the nineteenth and twentieth centuries that have substantially changed the way people think about humanity in the Western world. Each idea is closely associated with an

author. While from year to year the ideas change, for 2013 we read and wrote about, Karl Marx and Frederic Engels' *The Communist Manifesto*, Henry David Thoreau's *Walden*, Friedrich Nietzsche's *On the Genealogy of Morals*, Sigmund Freud's *The Ego and the Id*, selections from Franz Kafka's *The Complete Stories*, Hannah Arendt, *Eichmann in Jerusalem* and Michel Foucault's *Discipline and Punish*. Students are required to purchase a copy of Strunk and White, *The Elements of Style*.

This course emphasizes the development of several skills, including close reading, interpretation, and expository writing. Students are required to pose critical questions concerning the readings posted to the course blog on the night prior to each meeting. Each week students are required to write a brief essay in response to a prompt provided by me commenting on a passage in the week's reading. These essays are evaluated for grammar, style, logical coherence, and clarity.

This is a discussion-based course with the expectation of active participation by students who must complete the reading for each class meeting prior to class. Students are evaluated for their ability to engage thoughtfully with the texts and with each other. Evaluation of participation constitutes the remaining 10% of the final grade for the course.

Limited to 15 students. Fall semester. Professor Dumm.

119. Violence and Politics. [IL, SC] Violence lies at the very heart of both political institutions such as the state, as well as the expression of political beliefs. Focusing on domestic rather than international forms of conflict, this course will address questions of what violence is, how it is organized in society, and what it means to those who use it. We will first identify ways to think about violence as a political activity—why do actors choose violent over non-violent means of resisting governments or expressing dissent? Is violence ever rational? What purposes does it serve? How is violence different from other kinds of political interaction like arguing or debating? Next we will think about how violence is *organized*—that is, how do political leaders, parties, police forces, and paramilitaries, for example, try to control and manage the use of force? When do private individuals and groups choose to protect themselves and when do they turn to the state? Building on the theoretical interventions of scholars such as Arendt, Weber, Sartre and others, we will use empirical studies of the political use of force from around the world to ask how violence shapes political phenomena such as elections, protest movements, taxation, and nationalism.

Limited to 15 students. Omitted 2015-16. Professor Obert.

130. Climate Change and Civil Unrest. [G, SC] This class will address the relationship between two of the most compelling phenomena in world politics in the aftermath of the Cold War: civil war and climate change. Civil wars have far surpassed international conflict as the primary sources of battle-related deaths in the past decade, while anthropogenic climate change has long been debated as one of the major contemporary challenges. The class will be divided in two main parts. First, we will investigate the question of how climate change affects (or does not affect) the likelihood for civil insecurity, including riots, protests, and even civil conflict. Second, we will ask what has been done on the part of the international community to mitigate the effects of climate change on the likelihood of domestic conflict. The aim of the class is to shed a light on one of the key contradictions at the heart of the connection between climate change and civil unrest: while the challenges posed by climate change need to be addressed in a concerted manner by the most powerful actors in the international system, the immediate consequences tend to be felt more strongly by a handful of very poor countries.

Readings from the class will draw on contemporary research on the correlation between climate change and civil unrest; primary sources on statistical evidence of

the impact of climate change on agricultural production (from organizations such as FAO, World Bank, and IMF); and classic work on collective action, public goods, and international cooperation.

Limited to 15 students. Omitted 2015-16. Visiting Professor Mattiacci.

151. Political Identities. [SC] The assertion of group identities, based on language, region, religion, race, gender, sexuality, and class, among other variables, has increasingly animated politics cross-nationally. However, the extent to which identities become politicized varies enormously across time and place. We will explore what it means to describe an identity as political. This exercise entails assessing the conditions under which states, civil societies, and political societies recognize certain identities while ignoring or repressing others. In other words, it entails analyzing the ways in which political processes make and remake identities. What do groups gain and lose from identity-based movements? And what are the broader implications of identity-based movements for democratic politics?

Limited to 30 students. Fall semester. Professor Basu.

154. The State. [G] Most humans live in territories that are controlled by a state. Why do different nations have different types of states? Why are some states more repressive than others, more war-prone than others, better promoters of development than others, more inclusive than others? How can we make sense of the varied reactions to state domination, ranging from active support to negotiated limits to apathy to vigorous contestation? Does globalization make states more or less democratic, more or less efficient, more or less able to promote development?

This course goes to the heart of current debates on the “state of the state.” How significant is the state in an era in which its sovereignty is increasingly challenged both by global and domestic forces? What ought to be the proper role of the state in the twenty-first century? These questions are central to the current debates taking place—in the U.S. and abroad—on the extent to which countries should open up their economies, privatize social services, incorporate minorities and immigrants, recognize gay marriages, counterbalance U.S. pop culture, accommodate religious fundamentalism, etc. We will explore these questions by studying political theorists and empirical cases from around the world.

Limited to 30 students. Spring semester. Professor Corrales.

158. The Social Organization of Law. (Offered as LJST 101 and POSC 218 [IL]) Law in the United State is everywhere, ordering the most minute details of daily life while at the same time making life and death judgments. Our law is many things at once—majestic and ordinary, monstrous and merciful, concerned with morality yet often righteously indifferent to moral argument. Powerful and important in social life, the law remains elusive and mysterious. This power and mystery is reflected in, and made possible by, a complex bureaucratic apparatus which translates words into deeds and rhetorical gestures into social practices.

This course will examine that apparatus. It will describe how the problems and possibilities of social organization shape law as well as how the social organization of law responds to persons of different classes, races and genders. We will attend to the peculiar way the American legal system deals with human suffering—with examples ranging from the legal treatment of persons living in poverty to the treatments of victims of sexual assault. How is law organized to cope with their pain? How are the actions of persons who inflict inquiries on others defined in legal terms? Here we will examine cases on self defense and capital punishment. Throughout, attention will be given to the practices of police, prosecutors, judges, and those who administer law’s complex bureaucratic apparatus.

Limited to 100 students. Omitted 2015-16. Professor Sarat.

206. Race and American Politics. [SC] This course will examine the salience of race in American politics and public policy. Race—its construction and meaning—shapes and has been shaped by the politics and institutions of the United States. The course will help students to develop an understanding of the historical, ideological and cultural foundations and contexts of racial politics. While attention will be directed to the emblematic black-white racial paradigm, we will also examine minority politics of Latinos, American Indians, Asian Americans and other groups. We will evaluate the ways in which race remains central in a number of political and policy contexts including representation, political partisanship, public opinion, legal institutions, and the mass media. How can we make sense of the conflicting descriptions of contemporary America as a racist, colorblind, multicultural, or post-racial Society???

Limited to 25 students. Fall semester. Professor Burns.

207. The Home and the World: Women and Gender in South Asia. (Offered as SWAG 207, ASLC 207, and POSC 207.) This course will study South Asian women and gender through key texts in film, literature, history and politics. How did colonialism and nationalism challenge the distinctions between the “home” and the “world” and bring about partitions which splintered once shared cultural practices? What consequences did this have for postcolonial politics? How do ethnic conflicts, religious nationalisms and state repression challenge conceptions of home? How have migrations, globalization and diasporas complicated relations between the home and the world? Texts will include Salman Rushdie’s *Shalimar the Clown*, Ram Gopal Varma’s epic film *Sarkar*, and Partha Chatterjee’s *The Nation and Its Fragments*.

Spring semester. Professors Shandilya and Basu.

208. Power and Politics in Contemporary China. (Offered POSC 208 [SC, IL] and ASLC 208.) This course provides an introduction to the major institutions, actors, and ideas that shape contemporary Chinese politics. Through an examination of texts from the social sciences as well as historical narratives and film, we will analyze the development of the current party-state, the relationship between the state and society, policy challenges, and prospects for further reform. First, we examine the political history of the People’s Republic, including the Maoist period and the transition to market reforms. Next, we will interrogate the relations between various social groups and the state, through an analysis of contentious politics in China including the ways in which the party-state seeks to maintain social and political stability. Finally, we will examine the major policy challenges in contemporary China including growing inequality, environmental degradation, waning economic growth, and foreign policy conflicts.

Limited to 25 students. Fall and spring semester. Professor Ratigan.

209. China in the International System. (Offered as POSC 209 [G] and ASLC 209) This course will analyze China’s foreign relations, major foreign policy challenges, and China’s role in the international community. To understand the context in which foreign policy is made, we will begin the course by examining the domestic forces that shape foreign policy, including the role of elites and popular nationalism. We will then turn to China’s relations with its neighbors in the Asia-Pacific region with a particular focus on political hot-spots and areas of territorial dispute or historical conflict such as relations with Japan and Taiwan. We will also broaden our focus to examine China’s relations with other regions of the world including North America, Europe, Latin America, and Africa. Finally, we will evaluate the evolution of China’s engagement with international organizations, such as the World Trade Organization and the United Nations. We will assess the impact that China has had on international discourse related to human rights and democracy

and analyze the implications of a “Beijing Consensus” as an alternative narrative for the international system.

Limited to 25 students. Spring semester. Professor Ratigan.

210. Local Politics in a Globalized World. [G, SC] In recent decades, two competing trends have emerged: the deepening of globalization and increasing decentralization. While globalization has inspired significant debate, decentralization has been accepted with relatively little discussion. Decentralization can take many forms: from federalism to devolution of power in select regions to tasking local government or non-state actors with certain policy responsibilities. This course examines the politics of decentralization and its implications for the state, society, and good governance. We begin by critically examining theoretical approaches to state—society relations and assessing the need to disaggregate the state. Using examples from around the world, we will conduct empirical analyses of local power and politics by analyzing cases ranging from community organizing and local development projects to clientelism and machine politics. Finally, we assess the implications for democracy, good governance, and state–society relations.

Limited to 30 students. Omitted 2015-16. Professor Ratigan.

211. The Political Theory of Liberalism. [PT] This course is a survey of Western liberal political theory from its 17th-century origins through some of its contemporary expressions. Among the thinkers whose works we may read are Thomas Hobbes, John Locke, Mary Wollstonecraft, Ralph Waldo Emerson, John Stuart Mill, Isaiah Berlin, John Rawls, Stanley Cavell, and Judith Sklar.

Limited to 40 students. Fall semester. Professor Dumm.

212. Political Obligations. [PT] The mark of the polity, or the political order, has always been the presence of “law”—the capacity to make decisions that are binding, or obligatory, for everyone within the territory. The roots of obligation and law are the same: “ligare,” to bind. When the law imposes a decision, it restricts personal freedom and displaces “private choice” in favor of a public obligation, an obligation applied uniformly or universally. The law may commit us then on matters that run counter even to our own convictions, strongly held, about the things that are right or wrong, and even on matters of our private lives. The law may forbid people to discriminate on grounds of race even in their private businesses; the law may forbid abortions or, on the other hand, the law may compel the funding of abortions even by people who find them abhorrent. This state of affairs, this logic of the law, has always called out for justification, and in facing that question, we are led back to the original understanding of the connection between morality and law. The law can justify itself only if it can establish, as its ground, propositions about the things that are in principle right or wrong, just or unjust—which is to say, right or wrong, just or unjust, for others as well as ourselves. The questions of law and obligation then must point to the questions at the root of moral philosophy: What is the nature of the good or the just, and the grounds on which we may claim to “know” moral truths?

The course will proceed through a series of cases after it returns to the beginning of political philosophy and lays the groundwork for the argument. We will begin with Aristotle on the polis, and the debate between Abraham Lincoln and Stephen Douglas on “natural rights.” We will draw on Kant and Hume, on Thomas Reid and Bertrand Russell, as we seek to set the groundwork in place. The argument of the course will then be unfolded further, and tested, through a train of cases and problems: conscientious objection, the war in Vietnam, the obligation to rescue, the claims of privacy. And the culmination will come on the issues of abortion, euthanasia, and assisted suicide.

Omitted 2015-16. Professor Emeritus Arkes.

213. World Politics. [G] This is an introductory course which examines the interaction of military, political, economic, social and cultural forces in present-day world politics. Close attention is paid to the complex relationship between two central components of this system: great power relations and global capitalist dynamics. Among the topics covered are hegemonic stability and the rise and fall of the great powers, the changing role of state sovereignty, the strengths and weaknesses of international civil society, as well as the role of justice and international/transnational legal institutions in world politics. Other issues to be discussed include the relations of the world's sole superpower (the United States) vis-à-vis the newly emerging geopolitical centers of power, namely the European Union, China, India and Russia, as well as such regions as the Middle East and Latin America. The course does not rely on a single theoretical framework; instead, we will follow in the path of such world classics as Kautyilia, Sun Tzu, Thucydides, Clausewitz, Locke, Kant, and Karl Marx. To see examples of past syllabi please go to <http://www3.amherst.edu/~pmachala/Syllabi/> for more information.

Limited to 30 students. Omitted 2015-16. Professor Machala.

214. Geopolitics and American Foreign Policy. [G, IL] My goal in this course is to examine the geopolitics which lies at the intersection of international relations and foreign policy. But what is geopolitics and why is it as often berated as it is embraced by American politicians and policy elites alike? Over the past two centuries, what part has geopolitics played in the currents of world politics and in the conduct of American foreign policy? What role has geopolitics played in the post-Cold War era, after the demise of the Soviet Union and the ostensible triumph of liberal capitalism? Although my approach is broadly historical, the main focus of the course will be on the post-Cold War period during which the U.S. has become the preponderant global actor. This is also a period which has been characterized by growing tension between two sets of political power dynamics: one is dominated by a territorial logic of power that has as its basis the direct control of specific territory, people and resources; the other is dominated by a more diffuse logic of power that derives from the command of "de-territorialized" global political, economic, technological and cultural forces which emanate from states as well as stateless groups with a global and transnational reach. In an attempt to better understand world politics in the age of America's preponderance, the course will ultimately examine how American presidents have understood and navigated between these two sets of political power dynamics in articulating and conducting foreign policy, and how the American public and elites have facilitated or complicated this task.

Limited to 20 students. Fall semester. Professor Machala.

219. Introduction to American Politics. [IL] U.S. politics have been an object of fascination not only for American citizens but also for scholars, students, and observers from around the world. This course provides both an introduction to key scholarly arguments about American political institutions, development and participation as well as a chance to engage with the important question of how distinctive the politics of the U.S. actually are. Focusing our attention initially on the role Congress, the Presidency, the Supreme Court, and the Constitution play in the shaping of policy, we will then examine how Americans actually participate in the political process. This means looking at how parties, the media, perceptions of class, race, and gender, interactions with bureaucracy, and even arguing and fighting shape the way Americans view their place in the political world. Finally, we will focus on the question of American "exceptionalism"—how different, really, are American political institutions and experience, and what lessons can we draw from the American experiment that might (or might not) help us understand the political process elsewhere?

Limited to 30 students. Spring semester. Professor Obert.

231. The Political Economy of Petro States: Venezuela Compared. [IL] This is a modified version of POSC 232, The Political Economy of Development. The first half of the course is identical to 232, but the second half will have a different focus: the political economy of oil. This section will explore the extent to which oil is a “resource curse,” the neo-structuralist notion that an abundance of a natural resource, in this case oil, is detrimental for development because it distorts economic incentives (away from diversification) and distorts politics (by facilitating corruption, raising the stakes of power-holding, increasing the chance for abuse of state power, and weakening society’s capacity to hold the state accountable). We will examine these hypotheses by focusing on Venezuela, one of the world’s leading oil producers. Until the 1980s, Venezuela was considered an example of democratization. In the 1990s, Venezuela became instead a paradigmatic case of policy incoherence. In the early 2000s, under the Hugo Chávez administration, Venezuela became a case of political polarization, and some argue, rising authoritarianism. The second half of this course will assess whether the resource-curse theory provides the best account of Venezuela’s politics since the 1980s. To address this question, we will: (1) compare the resource-curse argument with other competing theories of development that might account for Venezuelan politics; and (2) compare the Venezuelan case with other cases in Latin America, Asia, the Middle East, and Africa. *This course fulfills requirements for the Five College Certificates in Latin American Studies and International Relations.*

Not open to students who have taken POSC 232. Limited to 35 students. Omitted 2015-16. Professor Corrales.

232. Political Economy of Development. [IL] This course surveys some of the principal themes in the political economy of lower-income countries. Questions will cover a broad terrain. What are the key characteristics of poor economies? Why did these countries fail to catch up economically with the West in the 20th century? Who are the key political actors? What are their beliefs, ideologies and motivations? What are their political constraints, locally, nationally and globally? We will review definitions of development, explanations for the wealth and poverty of nations, the role of ideas, positive and dysfunctional links between the state and business groups, the role of non-state actors, the causes and consequences of poverty, inequality, disease and corruption, the impact of financial globalization and trade opening, the role of the IMF and the World Bank, and the arguments of anti-developmentalists. We will look at the connection between regime type and development. (Are democracies at a disadvantage in promoting development?) We will also devote a couple of weeks to education in developing countries. We know education is a human good, but is it also an economic good? Does education stimulate economic growth? What are the obstacles to education expansion? We will not focus on a given region, but rather on themes. Familiarity with the politics or economics of some developing country is helpful but not necessary.

Limited to 25 students. Fall semester. Professor Corrales.

243. Ancient Political Thought. [PT] This course surveys ancient Greek and Roman political thought. The course aims to illustrate that, although the ancient Western world was remarkably different from our own, many of the concepts and ideas that dominate our thinking about politics today have been influenced by our inheritance of these classic traditions. Such ideals as democratic citizenship, the rule of law, public and private spaces, and civil liberties, find their first articulation in these ancient polities. Indeed, many of the questions and problems that plagued politics in those ancient worlds—What is justice? What are the obligations of rulers and the ruled? What is the best form of government?—are still vibrant today. The course is divided into two parts: The first, set within the context of ancient Athenian thought,

examines the invention of democracy, as well as purported critiques of its functioning (Sophocles, Plato, and Aristotle); The second section examines the concept of “the universal” and its genealogy as a political concept in Roman thought (Cicero, Paul, and Augustine). Through close textual readings and contextual analysis we will engage in a systematic comparison of our assumptions about politics with those expressed in these ancient worlds. And, in so doing, we will attempt to further our understanding of contemporary politics and the problems requisite to our own political practices.

Omitted 2015-16. Professor Poe.

245. Modern Political Thought. [PT] Modernity—the age of individualism, increasing social autonomy, and political self-determination—was an era of enormous progression and novelty in political thinking. In it we find new conceptions of political rationality and affect (how to think and feel about politics), as well as reconceptualizations of such key concepts as equality and liberty, the state and civil society. These changes held much promise, shaping institutions that seemed destined to improve economic and social conditions for rapidly increasing populations. Yet the politics that ensued from this “modern” thinking sometimes proved disastrous: The 20th century—once thought to fulfill the promise of modernity—has been the most violent in history. This course surveys the development of political concepts in modern Western thought. We will trace paradigmatic shifts in political ideas as they begin to surface in 17th- and 18th-century European thought, evidenced in the writings of Hobbes, Locke, Rousseau, and Kant, amongst others. And we will compare these ideas with the thinking of some prominent 19th- and 20th-century critics, including Marx, Nietzsche, Weber, and Schmitt. Through close textual readings and contextual analysis we will engage in a systematic comparison of our assumptions about politics with those expressed in these philosophical debates. And, in so doing, we will attempt to further our understanding of contemporary politics and the problems requisite to our own political practices.

Requisite: One course in POSC or LJST. Omitted 2015-16. Professor Poe.

248. Cuba: The Politics of Extremism. [IL] The study of Cuba’s politics presents opportunities to address issues of universal concern to social scientists and humanists in general, not just Latin Americanists. When is it rational to be radical? Why has Cuban politics forced so many individuals to adopt extreme positions? What are the causes of radical revolutions? Is pre-revolutionary Cuba a case of too little development, uneven development or too rapid development? What is the role of leaders: Do they make history, are they the product of history, or are they the makers of unintended histories? Was the revolution inevitable? Was it necessary? How are new (radical) states constructed? What is the role of foreign actors, existing political institutions, ethnicity, nationalism, religion and sexuality in this process? How does a small nation manage to become influential in world affairs, even altering the behavior of superpowers? What are the conditions that account for the survival of authoritarianism? To what extent is the revolution capable of self-reform? Is the current intention of state leaders of pursuing closed politics with open economics viable? What are the most effective mechanisms to change the regime? Why does the embargo survive? Why did Cubans (at home and abroad) care about Elián González? Although the readings will be mostly from social scientists, the course also includes selections from primary sources, literary works and films (of Cuban and non-Cuban origin). As with almost everything in politics, there are more than just two sides to the issue of Cuba. One aim of the course is to expose the students to as many different sides as possible.

Limited to 30 students. Omitted 2015-16. Professor Corrales.

250. Contemporary Francophone Africa: Colonial State and Beyond. [IL, SC] This course will investigate the idea of colonialism, its evolution in France, and its practice in past and contemporary Africa. We will study the colonial and post-colonial administration, states, peoples, ethnicities, and cultures that have been shaped by long-term French colonization. This course also will explore the economy, the society and the politics that have been used to establish the French colonial system in Africa. In addition, we will investigate forms of resistance in Africa by studying some African heroes and their political movements against colonial administration and for independence. Because independence didn't end the ideology of French colonialism in Africa, we will study new forms of colonialism which are still implemented in the African (West and Central) countries of the former French empire. To this end, the course will cover three major periods hinged on three parts: (1) colonial administration and state, (2) struggles for independence and (3) post-independence "neo-colonialism."

Limited to 18 students. Fall semester. Visiting Professor Babo.

260. African Politics. (Offered as POSC 260 [G] and BLST 227) Students will develop a rich understanding of African politics from the pre-colonial period to the present and will be able to analyze and discuss contemporary African politics in light of historical forces. Specifically, students will be able to analyze and discuss local experiences of democracy and governance; the challenges of economic development; and national as well as international policy responses. The topics will be considered in light of varied colonial experiences; nationalist and independence movements; international political economy; and informal sources of political power.

Omitted 2015-16.

302. Disabling Institutions. [IL] This course will consider how institutions, often contrary to their intended purposes, serve to disable individuals and limit their life potential. We will examine a variety of institutions, including state bureaucracies, facilities designed to house people with mental and physical conditions, schools, and prisons. We will also consider a range of disablements, resulting from visible and invisible disabilities as well as gender, sexuality, race and class-based discrimination. We will explore how institutions might be redesigned to less rigidly enforce normalcy and to enable the political participation of individuals who currently experience social exclusion.

Limited to 25 students. Spring semester. Professor Bumiller.

308. Democratic Theory. [PT] What do we mean by "democracy"? Is democracy the rule of the people? Or is it free and fair elections? Is democracy merely a set of political institutions and practices, such as party systems and electoral structures? Or is democracy something more radical, such as the opposition to any form of domination? How these different meanings operate—how they do and don't work together—is not always clear. In this course we will examine current debates in democratic theory. Our aim will be to parse different theories of what democracy is and could be. The course will be divided into three parts: Part One will serve as an introduction, questioning the possibility and impossibility of democracy, and paying particular attention to paradoxes of democratic rule. Part Two will focus on agreement, examining logics of consensus and the forms of democracy that might result. In Part Three, we will turn our investigation to disagreement, and the promise of democracy as seen through the lens of more radical and agonistic democrats. Readings will consist of selections from various theorists, including Hannah Arendt, Walter Benjamin, Jürgen Habermas, Jacques Rancière, Jean-Jacques Rousseau, Carl Schmitt, Jacques Derrida, and Sheldon Wolin, amongst others.

Limited to 25 students. Not open to first-year students. Omitted 2015-16. Professor Poe.

310. American Politics/Foreign Policy. [IL] The attacks of September 11, the continuing war in Iraq and America's growing relative industrial decline, have cast a long shadow over current U.S. foreign policy. But while these events dominate much of the news, the purpose of this course will not be to analyze any specific foreign policies, but, instead, to examine how foreign policy is made in the United States. We will explore the domestic political, socio-economic and cultural forces which have historically shaped major foreign policy debates as well as the grand strategies which have sustained America's role in world affairs. After familiarizing ourselves with the four main foreign policy ideological traditions (Jeffersonian, Hamiltonian, Jacksonian and Wilsonian), which typically compete for political dominance, we will scrutinize how the rules set in the Constitution structure the foreign policy making process. Special attention will be paid to the shifting and evolving power of the Presidency, Congress, the mass media, public opinion, elections, think-tanks, ethnic, religious and class-based lobbies and grass roots social movements. The course will also examine the rise of the power elite and the national security state, the role of the military and intelligence agencies, the power of secrecy and deception, and the significance of the political psychology of presidents and their key advisors, as well as the function of gender in the making of foreign policy.

Limited to 70 students. Omitted 2015-16. Professor Machala.

312. Post-Cold War American Diplomacy. (Offered as POSC 312 [G] and HIST 257 [US].) A 1992 still-classified Pentagon Defense Policy Guidance draft asserts that America's political and military mission in the post-cold war era will be to ensure that no rival superpower be allowed to emerge in world politics. This course will examine American foreign relations from the fall of the Berlin Wall to the present. We will study the similarities and differences in the styles of statecraft of all post-cold war U.S. administrations in producing, managing and sustaining America's unrivaled international position, which emerged in the aftermath of the collapse of the Soviet Union. While examining the debates between liberals and neoconservatives about America's role in the world both preceding and following the 9-11 attack, we will also discuss the extent to which these debates not only have shaped American foreign policy but also how they have influenced our domestic politics and vice versa. Among the other main themes to be examined: the strategic, tactical and humanitarian uses of military and other forms of power by each administration (e.g., towards Somalia, the Balkans, Iraq, Afghanistan); U.S. policy towards NATO and towards the world economy; U.S. policy towards Russia, China, the Middle East and Latin America; human, economic and political costs and benefits of American leadership in this period.

Preference given to students who have taken one of the following courses: POSC 213, 310, 311, 410; HIST 256. Limited to 30 students. Not open to first-year students. Omitted 2015-16. Professor Machala and Professor Emeritus G. Levin.

313. Reading Politics. [G] Hegel once remarked that "To read the newspaper is the modern man's morning-prayer." What may be captured in this seemingly obvious observation is a proposition that political understanding of current events is difficult to sustain without daily reading of a newspaper; that reading itself is a dynamic activity, involving interpretation; that all interpretation is, in effect, translation because in any act of reading, the reader inevitably forms a judgment as to what the text is saying. A century and half later, Paul Sweezy wrote [E]veryone knows that the present will someday be history . . . [and believes] that the most important task of the social scientist is to try to comprehend it as history now, while it is still the present and while we still have the power to influence its shape and outcome."

In the spirit of these observations, this seminar has a three-fold aim: (1) to introduce the habit of reading a newspaper daily; (2) to encourage an in-depth reading

of current political events in the U.S. and around the world from an interdisciplinary perspective by drawing upon the theoretical and methodological tools which students have encountered in their college courses across many social science disciplines; and (3) to help students recognize the multitude of fascinating researchable social science topics imbedded in an active reading of the daily press. This groundwork will enable class participants to develop and formulate viable research designs, make normative and causal arguments as well as address rival hypotheses in a research paper which will be due at the end of the semester.

Although the specific newspapers may vary from year to year, this semester, students will be reading the *New York Times*, the *Wall Street Journal* and a newspaper of their choice, selected from a list of newspapers in English from around the world;

Requisite: the seminar is open to qualified second-semester sophomores and juniors who have taken at least six social science courses in college, including two in political science, and at least four additional courses from at minimum two *other* social science departments. Participants should seriously anticipate writing a thesis during their senior year.

Admissions with consent of the instructor. Limited to 14 students. Not open to first-year students. Omitted 2015-16. Professor Machala.

316. Politics of Place: Poverty, Policy and Housing. [IL] In the U.S., issues of stratification along the lines of income/wealth, spatial designation, and housing persist. These dimensions of place and space are basic components of the lived experience of many citizens. This course will explore the oftentimes disjointed perceptions and realities of poverty, neighborhoods, and housing policy in America. We will examine some key theoretical and critical issues regarding both the existence and persistence of poverty in the U.S. We will also assess the role and significance of the physical, economic, social, political and demographic attributes of neighborhoods as key aspects of place and space in society. Finally, we will explore contemporary housing policy and the ways in which such public interventions impact and shape the relationships between poverty and place. In addition to texts such as Patillo's *Black Picket Fences*, Jargowsky's *Poverty and Place*, Jackson's *Crabgrass Frontier*, Sen's *Development as Freedom*, and Ehrenreich's *Nickel and Dime*, we will also assess the geography of opportunity as portrayed in such films as *Winter's Bone*, *Slumdog Millionaire*, *Beasts of the Southern Wild*, *Precious*, and *Trouble the Water*.

Requisite: prior coursework in Political Science. Limited to 15 students. Fall and spring semester. Professor Burns.

319. History, Time, and American Political Development. [IL] Politics are not frozen in time, but are rather the product of developmental processes. Building on a survey of crucial works in the American Political Development (APD) literature and on general approaches (rational choice, sociological, etc.) to understanding institutional change, this course will introduce ways of thinking historically about political institutions in the U.S. Why did the party system evolve the way it did? Where did the rules and procedures of Congress come from? Where and when did important public services (transportation and communication infrastructure, protection for property, social insurance, etc.) become the provenance of state bureaucracies? How has the function and power of the Presidency changed over time? How did western expansion, imperialism, and military experience shape the federal government? These are a few of the substantive questions we will address in this course.

More broadly, however, this course helps us think about politics in a temporal way. History and political science are intrinsically related, but to understand the current debates and questions we need to be explicit about the types of processes (long-term, short-term, episodic, cyclic, etc.) that shape the institutions and events we see. Hence a key component of this course will be interrogating how scholars ad-

dress the historiographic problem of studying politics, with the aim of cultivating the analytic tools necessary to situate contemporary political debates in the stream of time.

Requisite: An introductory Political Science course in IL (200 level or above) or any U.S. History course (100 level or above) or HIST 301 or AMST 468 or LSJT 222. Limited to 25 students. Spring semester. Professor Obert.

320. Rethinking Post-Colonial Nationalism. [IL] Nationalist fervor seemed likely to diminish once so-called Third World nations achieved independence. However, the past few years have witnessed the resurgence and transformation of nationalism in the post-colonial world. Where anti-colonial nationalist movements appeared to be progressive forces of social change, many contemporary forms of nationalism appear to be reactionary. Did nationalist leaders and theoreticians fail to identify the exclusionary qualities of earlier incarnations of nationalism? Were they blind to its chauvinism? Or has nationalism become increasingly intolerant? Was the first wave of nationalist movements excessively marked by European liberal influences? Or was it insufficiently committed to universal principles? We will explore expressions of nationalism in democratic, revolutionary, religious nationalist, and ethnic separatist movements in the post-colonial world.

Spring semester. Professor Basu.

323. From Petrograd to Petrostate: Power and Public in Post-Communist Russia. [IR] Russia emerged from the collapse of the Soviet Union a budding democracy with aggressively contested elections on the federal and local level. Twenty years later, it is an authoritarian state in which opposition is persecuted and the electorate divorced from any policy-making. This course will examine the dynamics of Russian politics from the anti-Communist revolution of 1991 to the present, attempting to answer the question why this happened. First, we will revisit the legacy of the Soviet era pertinent to “new” Russia—centralism and political repression but also social welfare systems, feminism, and communalism. Second, we will look at the socio-economic factors of Russia’s metamorphosis, the products of the Russian version of a free market economy (among others: the emergence of a new dominant minority, the “oligarchs,” and the gap between the rich and the poor). Third, we will examine the concepts of democracy and human rights prevalent in Russia over the past twenty years and ask how different they are from Western concepts of democracy and human rights. Fourth, we will try determining the role of individuals in Russian politics. How did Vladimir Putin dismantle the democratic institutions of Russia so quickly? What was the voters’ reaction to that? What made his victory over the “oligarchs” possible? Was this a case of a leader going against the grain or did he fit the profile of an ideal leader the majority of Russians wanted? Is it Putin’s Russia or Russia’s very own Putin?

Requisite: A previous POSC course. Limited to 20 students. Fall semester. Visiting Professor Pleshakov.

324. Power and Violence in America: An Historical Approach to Politics. [IL] This course will introduce students to the transformative year of 1877, with a focus on the end of Reconstruction and the “Great Railroad Strike of 1877.” Through studying these two events the course will introduce students to some of the most important trends in American political development, including industrialization, capital-labor relations, the Civil War, the growth of the military, the organization of violence, and the settling of the America frontier. The course will begin with a short introduction to Reconstruction and the Great Strike. We will then spend roughly one third of the course reading theoretical and empirical work on the historical processes that proceeded the upheaval of 1877, including the Civil War, the transformation of the American economy, and the rapid growth of the railroads. We will

spend the second third of the course focusing specifically on the end of Reconstruction and the actual Great Strike. We will spend the final third of the course tracing the historical consequences of the events of 1877 into the twentieth century. This course, which is being taught contemporaneously at Middlebury College and Amherst College, will include a virtual classroom component as well as opportunities for intercollegiate collaboration.

Limited to 25 students. Fall semester. Professor Obert.

334. American Political Thought. [PT] This course is a study of aspects of the canon of American political thought. While examining the roots of American thought in Puritanism and Quakerism, the primary focus will be on American transcendentalism and its impact on subsequent thought. Among those whose works we are likely to consider are Ralph Waldo Emerson, Henry David Thoreau, Margaret Fuller, Walt Whitman, W.E.B. DuBois, William James, Jane Addams, John Dewey, Martin Luther King, Hannah Arendt, Richard Rorty, and Stanley Cavell.

Not open to first-year students. Spring semester. Professor Dumm.

342. Development Aid in Practice. [SC] The rich countries of the world annually give more than \$100 billion in aid to promote social and economic change in the developing world—a type of planned social change that has come to be known as “development.” But this is not only the preserve of big bilateral and UN agencies. Every year, millions of citizens in both rich countries and poor countries give money to NGOs that aid the poor and “do development”—they seek to empower women, protect the environment, provide microcredit, educate children, promote democracy, increase farmers’ incomes, etc. Development is one of the great projects of our modern world, and millions of people are active in it, whether as volunteers or professionals. This course analyzes the operational and professional world of development. It aims to analyze the policy and operational debates ongoing in the development world as a profession, an institution, a community of like-minded people. We will study what it is development professionals do when they provide development aid. We will look at the concrete aims, tools, practices, and institutions of development and subject all this to serious social science analysis. The course uses readings from political science, anthropology, history, and institutional economics to analyze these practices and aims. In so doing, the course will end up questioning many of the received wisdoms about the development world, and hopefully prepare those of you who are concerned by the continued existence of mass deprivation in a world of plenty with appropriate tools to carve out your own path.

Omitted 2015-16.

347. Nuclear America. [G] Nuclear activity is ridden with contradictions: nuclear power is one of the most environmental-friendly sources of energy, yet nuclear waste presents considerable health dangers. Moreover, while nuclear energy is badly needed by many states for economic development, it can lay the foundations for the acquisition of the most powerful weapons in the world. Few countries embody the contradictions of nuclear power to the degree to which the United States does. The first country to detonate a nuclear device (and the only one to have used it in conflict), the U.S. quickly became the champion of anti-proliferation efforts; at the same time, while heavily relying on nuclear power, the U.S. also has displayed throughout its history a burgeoning “Nuclear Fear,” permeating, as Spencer Weart explains, various aspects of public life. This class explores the evolution through history of the U.S. foreign policy strategy on issues of nuclear proliferation (both horizontal and vertical), connecting it to the domestic debate on uses of nuclear power and nuclear research. The aim of the class is to explore the links between the domestic and the international dimension of the U.S. position on nuclear weapons:

how did the Three Mile Island incident affect the U.S. posture on nuclear weapons reduction, if at all? How did the culture of containment during the Cold War affect the domestic debate on nuclear weapons? Under what conditions had the boundaries between domestic and international stances on nuclear power become porous, and when did they become fixed instead? The structure of the class will be diachronic: we will be following and reading about the posture of the U.S. on nuclear weapons issues in the international arena through the decades, as well as on domestic developments concerning nuclear weapons. The class will therefore use the relation between America and nuclear weapons to understand a variety of theories of International Relations, including Liberalist, Social Constructivist, and Critical Security Studies approaches.

Limited to 25 students. Omitted 2015-16. Visiting Professor Mattiacci.

348. The International Politics of Nuclear Security. [G] Nuclear weapons were used only once in conflict, by the U.S. against Japan during World War II. Then, why do countries such as North Korea and Iran decide to spend countless time and resources to acquire nuclear weapons, even at the cost of multiple sanctions and international isolation? And why do countries such as the United States with vastly superior conventional military capabilities vow to stop them with all the means at their disposal? This class will address these fundamental questions surrounding the role of nuclear weapons in international politics. The class will use multiple learning techniques to explore the three fundamental components of this international question. First, the class will delve into the motivations of the states that pursue nuclear weapons and the challenges they face, investigating their standing in the international system, their domestic politics, as well as their history and their aspirations. The class will then explore the reasons why some members of the international community mobilize to stop other countries from acquiring these weapons. Finally, the class will inspect the international negotiations (those that took place during the Cold War and the more recent ones) to halt the spread of nuclear weapons in the international arena: when they fail, when they succeed, and why. The aim of the class is to wrestle with the fundamental contradiction between the efforts of nuclear weapons countries to stop others from acquiring nuclear weapons, and those very same nuclear weapons countries' refusal to completely give up their own nuclear weapons.

Limited to 25 students. Fall semester. Visiting Professor Mattiacci.

356. Regulating Citizenship. [IL] This course considers a fundamental issue that faces all democratic societies: How do we decide when and whether to include or exclude individuals from the rights and privileges of citizenship? In the context of immigration policy, this is an issue of state power to control boundaries and preserve national identity. The state also exercises penal power that justifies segregating and/or denying privileges to individuals faced with criminal sanctions. Citizenship is regulated not only through the direct exercise of force by the state, but also by educational systems, social norms, and private organizations. Exclusion is also the result of poverty, disability, and discrimination based on gender, race, age, and ethnic identity. This course will describe and examine the many forms of exclusion and inclusion that occur in contemporary democracies and raise questions about the purpose and justice of these processes. We will also explore models of social change that would promote more inclusive societies. This course will be conducted inside a correctional facility and enroll an equal number of Amherst students and residents of the facility. Permission to enroll will be granted on the basis of a questionnaire and personal interview with the instructor.

Admission with consent of the instructor. Limited to 12 students. Omitted 2015-16. Professor Bumiller.

359. The Politics of Moral Reasoning. [PT] This course is an exploration of the connections between the experience of ordinary life and the judgments humans and citizens make concerning good and bad, and competing goods. We will use as the core text Stanley Cavell's *Cities of Words*, which organizes themes concerning moral reasoning around a series of thinkers—Emerson, Aristotle, Plato, Rawls, Nietzsche, Locke, Mill and others—and couples each thinker with a movie from the classic age of American cinema. While we will be relying on Cavell's study as a primary source, students will also be reading essays by the thinkers Cavell identifies. Each week we will discuss the reading in the first class exclusively, and then screen the film prior to the second class meeting, when we will broaden the discussion.

Not open to first-year students. Omitted 2015-16. Professor Dumm.

360. Punishment, Politics, and Culture. [IL] Other than war, punishment is the most dramatic manifestation of state power. Whom a society punishes and how it punishes are key political questions as well as indicators of its character and the character of the people in whose name it acts. This course will explore the connections between punishment and politics with particular reference to the contemporary American situation. We will consider the ways crime and punishment have been politicized in recent national elections as well as the racialization of punishment in the United States. We will ask whether we punish too much and too severely, or too little and too leniently. We will examine particular modalities of punishment, e.g., maximum security prisons, torture, the death penalty, and inquire about the character of those charged with imposing those punishments, e.g., prison guards, executioners, etc. Among the questions we will discuss are: Does punishment express our noblest aspirations for justice or our basest desires for vengeance? Can it ever be an adequate expression of, or response to, the pain of victims of crime? When is it appropriate to forgive rather than punish? We will consider these questions in the context of arguments about the right way to deal with juvenile offenders, drug offenders, sexual predators ("Megan's Law"), rapists, and murderers. We will, in addition, discuss the meaning of punishment by examining its treatment in literature and popular culture. Readings may include selections from *The Book of Job*, Greek tragedy, Kafka, Nietzsche, Freud, George Herbert Mead, and contemporary treatments of punishment such as Foucault's *Discipline and Punish*, Butterfield's *All God's Children*, Scarry's *Body in Pain*, Garland's *Punishment in Modern Society*, Hart's *Punishment and Reasonability*, and Mailer's *Executioner's Song*. Films may include *The Shawshank Redemption*, *Dead Man Walking*, *Mrs. Soffel*, *Minority Report*, and *One Flew Over the Cuckoo's Nest*

Limited to 15 students. Spring semester. Professor Sarat.

380. Kremlin Rising: Russia's Foreign Policy in the 21st Century. [IR] This course will examine the foreign policy of the Russian Federation of the past twenty years. As a successor state Russia has inherited both the Soviet Union's clout (nuclear arms, permanent seat on the U.N. Security Council) and Soviet debts—monetary, psychological, and historical. What are the conceptual foundations of Russian diplomacy? Can we deconstruct Russian nationalism so as to examine its different trends and their impact on foreign policy? Do Russian exports of oil and gas define Russian diplomacy, as it is often claimed? Is there any pattern in the struggle over resources and their export routes in continental Eurasia?

Requisite: A previous POSC course. Limited to 20 students. Spring semester. Visiting Professor Pleshakov.

400. Domestic Politics. [SC] This course will explore the domestic sphere as a site of politics. We will define the domestic sphere broadly, including politics in the home, private life, and state and local governments. The principle questions to be addressed will include: How does the conception of public and private shift over time

and what are the forces driving these changes? How is the private sphere seen as a site of safety versus danger? What are the consequences of the intervention of state power and policing into the private sphere? A wide range of issues will be covered including the role of bureaucracies, the social organization of families, regulation of health and safety, domestic violence, urban revitalization, the deinstitutionalization of people with disabilities, homelessness, economic and racial inequality, policing, and incarceration. The course will examine these issues primarily in the context of American politics and society. There is a required 20-page research paper. *This course satisfies the seminar requirement for the Department of Political Science.*

Requisite: An Introductory course in political science or its equivalent. Limited to 20 students. Omitted 2015-16. Professor Bumiller.

401. Fanaticism. [SC] Many perceive a dangerous rise in radically utopian politics, often described as “fanaticism.” Against the backdrop of increased ethnic and nationalist violence, authoritarianism, and declining safeguards for human rights, fanaticism is considered a fundamental impediment to well-functioning democratic politics. Yet, if such a concept is to have the theoretical force policy makers and theorists would like, more clarity is needed regarding what “fanaticism” is and how it operates.

This course examines the genealogy of fanaticism as a political concept. Who are political fanatics? What are the political (and psychological) consequences to “us” in labeling others as “fanatics”? How might we distinguish between fundamentalism and fanaticism? Is fanaticism necessary to define the limits of toleration or representation or an open civil society? Is fanaticism always dangerous to democratic politics, or can it be usefully employed to reshape that politics? This course will use these questions to explore fanaticism and its critiques, especially as the concept developed in relation to the history of liberal democracy. The first section of the course examines the problem of identity and fanaticism, exploring the practical and conceptual costs of asking, “Who is a fanatic?” The second section of the course traces the political anxiety raised by fanaticism, engaging European Enlightenment debates on representation, rationality, and public passions. The third section of the course questions the traditionally perceived dangers of fanaticism to democratic politics, and whether fanaticism can be better conceived as a mode of political practice—a way of doing politics. Ultimately these inquiries are designed to test our assumptions about what fanaticism is as a political idea and how it operates in contemporary political thought. *This course fulfills the requirement of an advanced seminar in Political Science.*

Requisite: One course in political or social theory. Limited to 15 students. Omitted 2015-16. Professor Poe.

403. Social Policy in China. (Offered as POSC 403 [IL, SC] and ASLC 403 [C].) After three decades of unprecedented economic growth, China is facing a new phase of development in which social policy issues such as healthcare, social security, and environmental degradation are taking center stage in the national dialogue. This course will provide students with the substantive knowledge and analytical tools to critically examine these issues, evaluate current policies, and propose feasible alternatives within the Chinese context. The semester begins with an overview of state-society relations in contemporary China, including the processes of policy design and implementation. The Chinese government emphasizes an experimentalist approach to policymaking, resulting in an important role for research, think tanks, and policy evaluation tools in the development of policy. Then, the course will examine the major social policy areas in China: health, education, poverty alleviation, social security, and environmental policy. Throughout the semester, students will also learn the tools of policy analysis, which they will employ in an independent

research project on a policy problem in China. This course will enable students to think about social policy design and implementation in the context of the challenges inherent to a non-democratic, developing country with pervasive corruption and weak legal institutions. Thus, this course would be of interest to students seeking to study Chinese politics at an advanced level or those who plan to pursue a career in social policy and development more broadly.

Previous experience or coursework related to China strongly preferred. Previous coursework in the social sciences will be an asset. Limited to 20 students. Fall semester. Professor Ratigan.

413. The Political Theory of Globalization. [SC] “Globalization” can mean many things. To some, it means equal integration of individual societies into worldwide political, economic and cultural processes. To others it means accentuated uneven economic development, accompanied by cultural imperialism, which merely exaggerates the political dependence of “peripheral” on “core” societies. For still others, globalization is shorthand for the social and cultural changes that follow when societies become linked with and, in an escalating way, dependent upon the world capitalist market. The idea that underlies these multiple meanings of globalization is the radical intensification of worldwide social relations and the lifting of social activities out of local and national conditions. The course will examine the major theoretical discourses raised by this idea, such as (1) the effect of globalizing material production on the formation of post-liberal democracy, (2) the nexus between globalizing cultural production and the politics of cosmopolitanism and “otherness,” (3) the impact of globalizing communication technologies and mass consumerism on the formation of transnational “gated class communities,” and (4) the relationship between the globalization of transnational class conflicts/interests/identities and transnational governance. We will also explore the connection between “late global capitalism” and liberal arts education in legitimizing the current global class dynamics. *This course fulfills the requirement of an advanced seminar in Political Science.*

Requisite: Two of POSC 213, 232, 244, 312, 320, 332, 345, 468, and 489 or their equivalent. Limited to 20 students. Omitted 2015-16. Professor Machala.

415. Taking Marx Seriously. [PT] Should Marx be given yet another chance? Is there anything left to gain by returning to texts whose earnest exegesis has occupied countless interpreters, both friendly and hostile, for generations? Has Marx’s credibility survived the global debacle of those regimes and movements which drew inspiration from his work, however poorly they understood it? Or, conversely, have we entered a new era in which post-Marxism has joined a host of other “post”-phenomena? This seminar will deal with these and related questions in the context of a close and critical reading of Marx’s texts. The main themes we will discuss include Marx’s conception of capitalist modernity, material and intellectual production, power, class conflicts and social consciousness, and his critique of alienation, bourgeois freedom and representative democracy. We will also examine Marx’s theories of historical progress, capitalist exploitation, globalization and human emancipation. *This course fulfills the requirement for an advanced seminar in Political Science.*

Requisite: Two of POSC 213, 413, 480. Limited to 15 students. Fall semester. Professor Machala.

416. The Moral Turn in Political Theory. [PT] Over the past decade there has been a noticeable and often remarked upon “moral turn” in political theory as writers have sought to ground political action in conceptualizations of the self, of the relationship between self and Other, of obligation, or more generally of the central moral question, “What ought I to do?” In truth, there has long been a tendency toward the conflation of moral and political theory, and this seminar will be devoted to com-

ing to terms with that conflation. The texts will be drawn from Kant, Max Weber, T. W. Adorno, Judith Butler, Michel Foucault, Alain Badiou, Wendy Brown, John Rawls, Raymond Geuss, and others. Students will be required to complete several response essays during the course of the semester and a seminar paper upon its conclusion.

Limited to 15 students. Omitted 2015-16. Five College Visiting Professor Xenos.

419. Fences, Frontiers, and Federalism in North America. [IL] States, municipalities, and colonies are just some of the ways governance has been organized in North America since the sixteenth century. But the forms through which public services, claims to citizenship, and political authority were actually distributed among these different jurisdictions varied tremendously. This seminar will explore the logic by which political institutions became territorially divided in North America and the effects of that division. How has the construction of an interstate border between the U.S. and Mexico, for instance, changed the way that political membership for local residents and Native Americans has been understood? Did frontier areas in Canada and the U.S. offer an opportunity for local civic participation to flourish, as Frederick Jackson Turner famously claimed, or should they primarily be seen as zones of contestation? How did the colonial organization of North America affect the way leaders negotiated the territorial demands of the nation-state system? Can we identify continuity between the nineteenth-century struggle over continental territory and the global turn taken by North American states in the twentieth century? Moreover, how do these historical processes inform the contemporary debate between those in favor of local government and those preferring centralized provision of services? To address these questions, we will draw on theoretical and empirical approaches which address the spatial organization of authority in the U.S. and beyond.

Limited to 15 students. Omitted 2015-16. Professor Obert.

467. Social Movements, Civil Society and Democracy in India. (Offered as POSC 467 [SC] and SWAG 467) The goal of this seminar is illuminate the complex character of social movements and civil society organizations and their vital influence on Indian democracy. Social movements have strengthened democratic processes by forming or allying with political parties and thereby contributed to the growth of a multi-party system. They have increased the political power of previously marginalized and underprivileged groups and pressured the state to address social inequalities. However conservative religious movements and civil society organizations have threatened minority rights and undermined secular, democratic principles. During the semester, we will interact through internet technology with students, scholars and community organizers in India. *This seminar counts as an advanced seminar in Political Science.*

Requisite: Prior course work in Political Science. Not open to first-year students. Limited to 15 students. Omitted 2015-16. Professor Basu.

474. Norms, Rights, and Social Justice: Feminists, Disability Rights Activists and the Poor at the Boundaries of the Law. (Offered as POSC 474 [SC] and LJST 374.) This seminar explores how the civil rights movement began a process of social change and identity-based activism. We evaluate the successes and failures of "excluded" groups' efforts to use the law. We primarily focus on the recent scholarship of theorists, legal professionals, and activists to define "post-identity politics" strategies and to counteract the social processes that "normalize" persons on the basis of gender, sexuality, disability, and class. *This course fulfills the requirement for an advanced seminar in Political Science.*

Requisite: One introductory Political Science course or its equivalent. Limited to 15 students. Omitted 2015-16. Professor Bumiller.

475. Personality and International Politics: Gorbachev, the End of the Cold War and the Collapse of the Soviet Union. [G] When Mikhail Gorbachev became its leader in 1985, the Soviet Union, while plagued by internal and external troubles, was still one of the world's two superpowers. By 1991, the cold war was over, and on the day he left the Kremlin for the last time, December 25, 1991, the USSR ceased to exist. Of course, Gorbachev was not solely responsible for this upheaval. Developments in the USSR and the world prepared the way. But he set decisive change in motion, and no one else in the Soviet leadership would have done so. This course is therefore a case study of the impact of personality on politics, but also of the limits of that impact, and of the importance of other causes (economic, political, social, ideological, international) of events that changed the world. *This course fulfills the requirement for an advanced seminar in Political Science.*

Admission with consent of the instructor. Not open to first-year students. Limited to 20 students. Spring semester. Professor Emeritus Taubman.

480. Contemporary Political Theory. [PT] A consideration of twentieth- and twenty-first-century Western political theory. Topics to be considered include the fate of modernity, identity and difference, power, representation, freedom, and the state. This year's readings may include works by the following authors: Freud, Weber, Benjamin, Heidegger, Arendt, Derrida, Foucault, Berlin, Butler, Connolly, and Agamben. *This course fulfills the requirement for an advanced seminar in Political Science.*

Limited to 20 students. Spring semester. Professor Dumm.

482. United States Foreign Policy: Democracy and Human Rights. [G] Is the United States committed to promoting democracy and human rights abroad or just advancing its own strategic and domestic corporate interests? What influence does the United States have on the development of democracy around the world and the emergence of—and compliance with—international human rights conventions, protocols and laws? This seminar begins with an historical overview of American democracy and human rights rhetoric and policies and seeks to uncover the range of political, economic, cultural and geostrategic motivations underlying U.S. behavior. We will then examine American foreign policy responses to a broad range of contemporary human rights and democracy issues with special attention given to analyzing and comparing the post-Cold War state-building efforts in the Balkans, Iraq, and Afghanistan. Previous course work relating to international relations, American politics or foreign policy, or political theory required. *This course fulfills the requirement for advanced seminar in Political Science.*

Admission with consent of the instructor. Limited to 15 students. Fall semester. Five College Professor Western.

484. Seminar on International Politics: Global Resource Politics. [G] An intensive investigation of new and emerging problems in international peace and security affairs. We will examine such issues as: international terrorism; global resource competition; the security implications of globalization; international migrations; transboundary environmental problems; illegal trafficking in guns, drugs, and people. Participants in the seminar will be required to choose a particular problem for in-depth investigation, entailing a study of the nature and evolution of the problem, the existing international response to it, and proposals for its solution. Students will prepare a major paper on the topic and give an oral presentation to the class on their findings. *This course fulfills the requirement for an advanced seminar in Political Science.*

Limited to 20 students. Omitted 2015-16. Five College Professor Klare.

486. U.S.-Latin American Relations. [G] Can small and non-powerful nations ever profit from a relationship with a more powerful hegemon? Who gains and who

loses in this type of asymmetrical relationship? This seminar attempts to answer these questions by looking at the relations between the U.S. and Latin American nations. The seminar begins by presenting different ways in which intellectuals have tried to conceptualize and analyze the relations between the U.S. and Latin America. These approaches are then applied to different dimensions of the relationship: (1) intra-hemispheric relations prior to World War II (the sources of U.S. interventionism and the response of Latin America); (2) political and security issues after World War II (the role of the Cold War in the hemisphere and U.S. reaction to instability in the region, with special emphasis on Cuba in the early 1960s, Peru in the late 1960s, Chile in the early 1970s, The Falklands War and Nicaragua in the 1980s); and (3) economic and business issues (the politics of foreign direct investment and trade, and the debt crisis in the 1980s). Finally, we examine contemporary trends: the emerging hemispheric convergence, economic integration, drug trade, immigration, the defense of democracy regime, and the re-emergence of multilateral interventionism. *This course fulfills the requirement for an advanced seminar in political science.*

Requisite: POSC 213 or its equivalent. Admission with consent of the instructor. Limited to 15 students. Fall semester. Professor Corrales.

489. Markets and Democracy in Latin America. [IL] In the 1980s an unprecedented process of change began in Latin America: nations turned toward democracy and the market. This seminar explores the literature on regime and economic change and, at the same time, encourages students to think about ways to study the post-reform period. The seminar begins by looking at the situation prior to the transition: the sources of Latin America's over-expanded state, economic decay, political instability, and democratic deficit. The seminar then focuses directly on the processes of transition, paying particular attention to the challenges encountered. It explores, theoretically and empirically, the extent to which democracy and markets are compatible. The seminar then places Latin America's process of change in a global context: comparisons will be drawn with Asian and post-Socialist European cases. The seminar concludes with an overview of current shortcomings of the transition: Latin America's remaining international vulnerability (the Tequila Crisis of 1995 and the Asian Flu of 1997), lingering social issues, the rise of crime, drug trade, and neopopulism, the cleavage between nationalists and internationalists, the prospects for further deepening of reforms and the political backlash against reforms in the 2000s. For their final projects, students will have two options: 1) participate in a community-service internship in Argentina, Chile or Uruguay during the summer through a college-approved program, followed by completion of a policy-oriented paper based on the internship experience; or 2) write a 20-page research project on a relevant topic. Option 1 will require approval from the instructor and is contingent on funding availability. *This course fulfills the requirements of an advanced seminar in Political Science.*

Requisite: Some background in the economics and politics of developing areas. Limited to 20 students. Not open to first-year students. Spring semester. Professor Corrales.

490. Special Topics. Fall and spring semesters.

498. Senior Departmental Honors. Normally offered in the fall semester. One full course.

This course is only open to seniors majors who have been accepted in the Political Science Honors program and have departmental approval. The Department.

498D. Senior Departmental Honors. Normally offered in the fall semester: A double credit course with department approval.

This course is only open to seniors majors who have been accepted in the Political Science Honors program and have departmental approval. The Department.

499. Senior Departmental Honors. Normally offered in the spring semester: One full course.

This course is only open to seniors majors who have been accepted in the Political Science Honors program and have departmental approval. The Department.

PREMEDICAL STUDIES

Amherst College has no premedical major. Students interested in careers in medicine may major in any subject, while also completing medical school admission requirements. Entrance requirements for most medical schools will be satisfied by taking the following courses: MATH 111 or MATH 105 and 106; CHEM 151 or 155, and CHEM 161, 221, 231; PHYS 116 and 117, or PHYS 123 and 124; BIOL 181 and 191, or any two Biology courses with laboratory; and two English courses. Students interested in medicine or other health professions are supported by Dean Richard Aronson, the Health Professions Advisor in the Career Center, and by a faculty Health Professions Committee chaired by Professor William Loinaz. All students considering careers in medicine should read the *Amherst College Guide for Premedical Students* which has extensive information about preparation for health careers and suggestions about scheduling course requirements. The Guide may be found on the College's Website under Career Center.

PSYCHOLOGY

Professors Aries, Demorest, Hart, Raskint, Sandersont, Schulkind, and Turgeon; Associate Professor Baird (Chair); Assistant Professors Holoien, McQuade*, and Palmquist; Visiting Assistant Professors Clemans and McCarty.

Major Program. The Psychology major is designed to ensure a comprehensive understanding of the content of the discipline and the skills required to work within it. Psychology majors are required to elect nine full courses, including PSYC 100, 122 and 123. Psychology majors must complete both PSYC 100 and PSYC 122 by the end of the sophomore year and must earn a grade of B- or better in both courses to continue with the major. Majors are also required to complete PSYC 123 by the end of the junior year. Students may not enroll in PSYC 100 if they scored a 4 or 5 on the Psychology Advanced Placement exam, 5 or better on the Psychology International Baccalaureate exam, or completed an introductory psychology course at another college or university. Students may choose to place out of PSYC 122 either by scoring a 4 or 5 on the Advanced Placement Exam or by completing STAT 111 (or MATH 130), ECON 360, or a statistics course at another college or university. Students who place out of PSYC 100 and/or 122 must take an additional course (or two) to reach the number required for the major.

Additionally, to provide a thorough understanding of fundamental areas within psychology, students must choose at least one intermediate course from each of the three areas below:

Area 1: Behavioral Neuroscience (PSYC 212), Introduction to Neuroscience (PSYC 226) Area 2: Developmental Psychology (PSYC 227), Cognitive Psychology

*On leave 2015-16.

+On leave fall semester 2015-16.

(PSYC 233), Psychology of Aging (PSYC 236) Area 3: Social Psychology (PSYC 220), Personality (PSYC 221), Abnormal Psychology (PSYC 228)

To provide vertical depth in the major, students must also choose a seminar course from at least two of the following six areas:

Area 1: Biological: Psychopharmacology (PSYC 325), Neurophysiology of Motivation (PSYC 356), Hormones and Behavior (PSYC 359), Area 2: Clinical: History of Psychiatry (PSYC 357), Psychopathology (PSYC 371), Child and Adolescent Psychopathology (PSYC 364); Area 3: Cognitive: Music Cognition (PSYC 366), Autobiographical Memory (PSYC 368); Area 4: Developmental: Adolescence (PSYC 332), Social Development and Peer Relations (PSYC 355), Development of Nonverbal Communication (PSYC 362); Area 5: Personality: Personality and Political Leadership (PSYC 338), Emotion (PSYC 341), Psychological Assessment (PSYC 353); Area 6: Stereotypes and Prejudice (PSYC 344), Social: Close Relationships (PSYC 354), Psychology and Law (PSYC 363).

Students may complete the required number of courses by taking additional distribution or seminar courses and/or by taking any of the following electives: Psychology of Food and Eating Disorders (PSYC 217), Intergroup Dialogue on Race (PYCH 224), Memory (PSYC 234), Sports Psychology (PSYC 235), The Social Psychology of Race (PSYC 244), Health Psychology (PSYC 247), Psychology of Good and Evil (PSYC 248), Psychology of Gender (PSYC 256). Special Topics classes (PSYC 490) and thesis work (PSYC 498/499D) also count as elective courses towards the major.

Departmental Honors Research. A limited number of majors will engage in honors research under the direction of a faculty member during their senior year. Honors research involves credit for three courses (usually one course credit during the fall and two credits during the spring semester) and culminates in a thesis. These three courses count towards the nine classes required for the major. The thesis usually involves both a review of the previous literature pertinent to the selected area of inquiry and a report of the methods and results of a study designed and conducted by the student. Theses that are an in-depth investigation into a field of psychology, yet do not include the collection of data, may also be available. Any student interested in pursuing honors research in psychology should discuss possible topics with appropriate faculty before preregistration in the second semester of the junior year. Students seeking to do Departmental Honors work must have a College-wide grade average of B+ or above.

100. Introduction to Psychology. An introduction to the nature of psychological inquiry regarding the origins, variability, and change of human behavior. As such, the course focuses on the nature-nurture controversy, the processes associated with cognitive and emotional development, the role of personal characteristics and situational conditions in shaping behavior, and various approaches to psychotherapy.

Limited to 40 students per section. Not open to five college students. Fall semester: Professors Sanderson and Baird and Visiting Professor Clemans. Spring semester: Professors Hart and Palmquist, and Visiting Professor Clemans. Spring semester priority given to first-year students.

122. Statistics and Experimental Design. An introduction to and critical consideration of experimental methodology in psychology. Topics will include the formation of testable hypotheses, the selection and implementation of appropriate procedures, the statistical description and analysis of experimental data, and the interpretation of results. Articles from the experimental journals and popular literature will illustrate and interrelate these topics and provide a survey of experimental techniques and content areas.

Requisite: PSYC 100 or consent of the instructor. Limited to 30 students. Fall semester: Professor Schulkind. Spring semester: Visiting Professor McCarty.

123. Research Methods. This course is designed to explore the principles of behavioral science research and the rationale underlying various research methodologies. The course will take a hands-on approach to research design, data collection, and data analysis. Students will learn how to understand and critically evaluate original research reports, independently design and execute psychological investigations, and write scientific reports in APA format. Topics include the reliability and validity of measures, content analysis, correlational designs, randomized experiments and causal inference, experimental control, and ethical considerations. Time in class will be split between lectures, small group exercises and design of research projects, and data analysis using SPSS.

Requisite: PSYC 122. Limited to 20 students. Fall semester: Professor Palmquist. Spring semester: Professors Demorest and Holoien.

212. Behavioral Neuroscience. This course will examine how brain function regulates a broad range of mental processes and behaviors. We will discuss how neurons work and how the brain obtains information about the environment (sensory systems), regulates an organism's response to the environment (motor systems), controls basic functions necessary for survival such as eating, drinking, sex, and sleep, and mediates higher cognitive function such as memory and language. We will also consider the consequences of brain malfunction as manifested in various forms of disease and mental illness.

Requisite: PSYC 100 or consent of the instructor. Limited to 40 students. Fall semester: Professor Turgeon. Not open to five college students. Spring semester: Professor Baird.

217. Psychology of Food and Eating Disorders. Food shapes our lives in many ways that extend far beyond mere ingestive acts. Through a broad survey of basic and clinical research literature, we will explore how foods and food issues imbue our bodies, minds, and relationships. We will consider biological and psychological perspectives on various aspects of eating such as metabolism, neural mechanisms of hunger and satiety, metabolic disorders, dieting, pica, failure to thrive, starvation, taste preference and aversion, obesity, anxiety and depression relief, food taboos, bulimia, and the anorexias. Strong emphasis will be placed on biological mechanisms and controlled laboratory research with both human and animal subjects.

Requisite: PSYC 100 or 212, or consent of the instructor. Limited to 25 students. Omitted 2015-16.

220. Social Psychology. The individual's behavior as it is influenced by other people and by the social environment. The major aim of the course is to provide an overview of the wide-ranging concerns characterizing social psychology from both a substantive and a methodological perspective. Topics include person perception, attitude change, interpersonal attraction, conformity, altruism, group dynamics, and prejudice. In addition to substantive issues, the course is designed to introduce students to the appropriate research data analysis procedures.

Requisite: PSYC 100 or consent of the instructor. Not open to first-year students. Preference to Amherst College students. Limited to 40 students. Fall and spring semesters. Professor Holoien.

221. Personality Psychology. This course examines how psychologists understand the patterns of experiencing and behaving that constitute an individual's personality. Personality psychologists are concerned with the ways in which a person is like all other people in these patterns (common psychological processes), like some others (individual differences), and like no one else (uniqueness). In examining these

questions, we study the “grand theories” of Freud, Skinner, and Rogers, as well as the contemporary models of traits and scripts. We explore what professional observations led to the major theoretical ideas in personality psychology, and we critically examine how these ideas have been tested in empirical research. Furthermore, we study the lives of the theorists to examine how their professional ideas were informed by their personal lives. Students will also take personality assessment devices throughout the semester as a way to better understand the models, and perhaps themselves as well.

Requisite: PSYC 100 or consent of the instructor. Limited to 40 students. Fall semester. Professor Demorest.

224. Intergroup Dialogue on Race. This highly interactive course brings together students to examine the roles race and other intersecting identities play in their lives. Course work includes an interdisciplinary blend of scholarly readings, in-class dialogue, experiential learning activities, reflective writing, and an intergroup collaborative action project aimed at bettering relationships and communication patterns outside the class itself. The course readings link students’ personal experiences with race to a socio-historical understanding of individual, institutional, and structural discrimination, and to the ways social inequality is embedded in social institutions and individual consciousness, constraining life chances. The readings address power imbalances within and between racial groups, and the ways privilege is allocated and social inequalities are sustained. Students will engage in sustained and respectful dialogue around racial divisions, learning to build skills in intergroup communication, collaboration, and relationships. Students will bring their own experiences with race into the classroom as a legitimate process of learning. Class members will explore similarities and differences between their experiences with race and privilege within and across racial identity groups, with the goal of coming to understand the underlying conditions that account for these different experiences and perceptions.

Requisite: PSYC 100 and consent of instructor required. Limited to 14 students. Spring semester. Professors Aries and Hart.

226. Introduction to Neuroscience. (Offered as NEUR 226 and PSYC 226.) An introduction to the structure and function of the nervous system, this course will explore the neural bases of behavior at the cellular and systems levels. Basic topics in neurobiology, neuroanatomy and physiological psychology will be covered with an emphasis on understanding how neuroscientists approach the study of the nervous system. Three class hours and four hours of laboratory per week.

Requisite: PSYC 212 or BIOL 181 or 191. Limited to 36 students. Spring semester. Professors Turgeon and Trapani.

227. Developmental Psychology. A study of human development across the life span with emphasis upon the general characteristics of various stages of development from birth to adolescence and upon determinants of the developmental process.

Requisite: PSYC 100 or 212 or consent of the instructor. Limited to 40 students. Fall semester: Professor Palmquist. Spring semester: Visiting Professor Clemans.

228. Abnormal Psychology. A review of various forms of psychopathology including addictive, adjustment, anxiety, childhood, dissociative, impulse control, mood, organic, personality, psychophysiological, schizophrenic, and sexual disorders. Based on a review of contemporary research findings, lectures and discussion will focus on the most relevant approaches for understanding, diagnosing, and treating psychological disorders. The biopsychosocial model will serve as a basis for

explaining the etiology of psychological disorders, and discussion will focus on empirically supported interventions for treating these conditions.

Requisite: PSYC 100 or 212, or consent of the instructor. Not open to first-year students. Limited to 40 students. Spring semester. Professor Raskin.

233. Cognitive Psychology. This course will examine how the mind extracts information from the environment, stores it for later use, and then retrieves it when it becomes useful. Initially, we will discuss how our eyes, ears, and brain turn light and sound into colors, objects, speech, and music. Next, we will look at how memory is organized and how it is used to accomplish a variety of tasks. Several memory models will be proposed and evaluated: Is our brain a large filing cabinet? a sophisticated computer? We will then apply these principles to understand issues like intelligence, thinking, and problem-solving. Throughout the course, we will discuss how damage to various parts of the brain affects our ability to learn and remember.

Requisite: PSYC 100 or 212 or consent of the instructor. Limited to 40 students. Spring semester. Professor Schulkind.

234. Memory. This course will provide a comprehensive overview of the study of memory. We will begin by examining empirical research on memory for different kinds of content: factual information vs. personal events vs. cognitive skills. This research will be used to evaluate several contemporary models of memory. From there, we will examine how memory theories have been applied to understanding “real world” issues such as eyewitness testimony, and the false/recovered memory debate. We will also discuss developmental changes in memory—from infancy to old age. We will supplement our analysis of memory with evidence from the rapidly growing field of cognitive neuroscience.

Requisite: PSYC 100 or consent of the instructor. Limited to 25 students. Fall semester. Professor Schulkind.

235. Sports Psychology. The field of sports psychology examines psychological variables that impact athletic participation and behavior. This course introduces students to theories and research across diverse areas of psychology, including social, cognitive, developmental, and clinical. Topics will include the role of goals and equity in providing motivation, strategies for successful performance, the use of imagery, attributions for successful versus unsuccessful performance, the predictors of aggression, the causes of the “homefield choke,” effective approaches to coaching, the “hot-hand effect,” the role of personality, the predictors of injury, and the impact of gender on athletics. This course will involve intensive participation in class discussion and many written assignments.

Requisite: PSYC 100 or consent of the instructor. Open to juniors and seniors. Limited to 25 students. Omitted 2015-16. Professor Sanderson.

236. Psychology of Aging. An introduction to the psychology of aging. Course material will focus on the behavioral changes which occur during the normal aging process. Age differences in learning, memory, perceptual and intellectual abilities will be investigated. In addition, emphasis will be placed on the neural correlates and cognitive consequences of disorders of aging such as Alzheimer's disease. Course work will include systematic and structured observation within a local facility for the elderly.

Requisite: PSYC 100 or consent of the instructor. Limited to 20 students. Omitted 2015-16. Professor Raskin.

247. Health Psychology. An introduction to the theories and methods of psychology as applied to health-related issues. We will consider theories of reasoned action/planned behavior, social cognition, and the health belief model. Topics will include personality and illness, addictive behaviors, psychoneuroimmunology,

psychosocial factors predicting health service utilization and adherence to medical regimens, and framing of health-behavior messages and interventions.

Requisite: PSYC 100 or 212 or consent of the instructor. Limited to 25 students. Omitted 2015-16. Professor Sanderson.

248. Psychology of Good and Evil. The topic for this proseminar (which is one of four similar proseminars offered across the College) changes year to year. In 2012-13, the proseminar in Psychology was on Good and Evil.

Proseminars are designed to give students the knowledge and the intellectual and technical skills necessary to do advanced research and writing in their major. They are most suitable for junior majors who are considering writing a senior honors thesis, and for senior majors, who are not writing a thesis, but who would like to have the experience of writing a significant paper in the discipline.

Across all subfields of psychology, researchers have examined the fundamental question of what drives behavior. Two particular types of fundamental behavior of great interest to psychologists and lay people alike are prosocial behaviors (those that help others) and evil behavior (those that harm others). Why do even infants show a preference for people who engage in cooperative behavior? What leads people to fail to give help in emergencies, even in cases in which are life-threatening? What drives some people to help others—even at great personal cost—and others to ignore those in need—or, worse yet, deliberately harm others? Why does harming one person to help many others feel different—and even appear different in the brain—than standing by and watching harm occur to others?

In this seminar, we will examine both historical and current research across all of the fundamental areas in psychology—biological, developmental, social—on the role of multiple factors (e.g., genetics, environment, social, cultural) in driving both good and evil behavior. Students will gain skills in understanding the various methods used to test empirical questions in psychology, reviewing and interpreting research studies, and creating and testing their own research question that builds on prior research in a novel way.

Open to juniors and seniors, but priority in admission will be given to junior majors who are considering writing a senior thesis and to senior majors who have opted not to write a thesis. Limited to 15 students. Omitted 2015-16. Professor Sanderson.

256. The Psychology of Gender. This course introduces students to the scientific literature on gender as approached from the perspective of social psychology. We will compare gender stereotypes with empirical evidence of gender differences and critically examine explanations for both gender stereotypes and the gender differences that we observe. The implications of gendered expectations for the behavior of both women and men will be studied in a variety of social contexts involving achievement, close relationships, sexuality, mental and physical health, and the workplace.

Requisite: PSYC 100 or consent of the instructor. Not open to first-year students. Preference to Amherst College students. Limited to 25 students. Fall semester. Visiting Professor McCarty.

325. Psychopharmacology. (Offered as PSYC 325 and NEUR 325.) In this course we will examine the ways in which drugs act on the brain to alter behavior. We will review basic principles of brain function and mechanisms of drug action in the brain. We will discuss a variety of legal and illegal recreational drugs as well as the use of psychotherapeutic drugs to treat mental illness. Examples from the primary scientific literature will demonstrate the various methods used to investigate mechanisms of drug action, the biological and behavioral consequences of drug use, and the nature of efforts to prevent or treat drug abuse.

Requisite: PSYC 212 or PSYC/NEUR 226, or consent of the instructor. Limited to 22 students. (Not open to five college students.) Fall semester. Professor Turgeon.

332. Psychology of Adolescence. In this course we will examine adolescent behavior from the perspective of psychologists, sociologists, historians, and anthropologists. We will look at theories of adolescent development, empirical research studies, first person accounts written by adolescents, and narratives about adolescents written by journalists and novelists. We will cover the psychological and social changes that accompany and follow the physiological changes of puberty and the acquisition of new cognitive capacities. Topics include the role of race, ethnicity, social class, gender, and sexuality in the formation of identity; changing relationships with family and peers; the development of intimate relationships; and the opportunities and constraints posed by neighborhoods and schools. The course aims to help students become more critical readers of and writers about the empirical and theoretical literature on adolescence.

Requisite: PSYC 227. Not open to first-year students. Limited to 15 students. Omitted 2015-16. Professor Aries.

337. Stereotypes and Prejudice. This advanced seminar provides students with an overview of the social psychological study of stereotyping and prejudice. Through weekly discussions of empirical and theoretical articles, students will gain understanding of the cognitive, affective, and motivational underpinnings of stereotyping and prejudice, as well as learn how these psychological biases relate to treatment of stigmatized group members. Topics will include the automatic and controlled components of stereotypes, interracial interactions, and discrimination in academic and workplace domains. Students will be expected to participate actively in class discussions, provide written reaction papers, and develop a final research proposal.

Requisite: PSYC 100 and 220. Limited to 18 students. Fall semester. Professor Holoen.

338. Personality and Political Leadership. In this course we will examine how to apply psychological theories and methods to understand the lives of political leaders. We begin this course with a consideration the role of personality in political leadership. We then examine psychological theories that can be fruitfully applied to the study of individual lives (e.g., Freud) and psychological methods that are useful in analyzing case material (e.g., Linguistic Inquiry Word Count). Over the course of the semester, we will evaluate existing psychobiographies of important figures and students will conduct their own psychobiographical analyses of figures of their choice.

Requisite: PSYC 220, 221, or permission of the instructor. Limited to 15 students. Fall semester. Professor Demorest.

353. Psychological Assessment. This course examines methods used by psychologists to understand the psychology of individual personalities. The primary focus is on three psychological assessment tools: the Early Memories Procedure, the Thematic Apperception Test, and the traditional interview. Students will take these devices themselves, read the theory behind them, examine case studies by prominent psychologists using these devices, and conduct their own interpretations of responses given by college students and by psychotherapy patients. In the process, students should develop a good understanding of the complexity of the clinical thought process.

Requisite: PSYC 221, 228, or permission of the instructor. Limited to 15 students. Spring semester. Professor Demorest.

354. Close Relationships. An introduction to the study of close relationships using social-psychological theory and research. Topics will include interpersonal attraction, love and romance, sexuality, relationship development, communication, jealousy, conflict and dissolution, selfishness and altruism, loneliness, and thera-

peutic interventions. This is an upper-level seminar for the major requirement that requires intensive participation in class discussion and many written assignments.

Requisite: PSYC 220. Open to seniors. Admission with consent of the instructor. Limited to 15 students. Spring semester. Professor Sanderson.

355. Social Development and Peer Relations. This seminar covers theory and research on lifespan social development, with a particular emphasis on childhood and adolescence. Topics include socialization processes, attachment, the development of friendship and peer networks over time, and the interplay of biological, psychological, and contextual factors which shape social interactions. A particular emphasis will be placed on the context of childhood and adolescent peer relationships.

Some questions we will address are: How do we form friendships? What qualities make us liked by our peers? Is there a difference between being ignored by peers and being rejected by them? Can friends be a “bad influence” on our behavior? How do we address bullying in schools and online?

Students are expected to participate in course discussion and conduct their own research study on some aspect of social development in the context of the peer group.

Requisite: PSYC 227 and 122 or consent of instructor. Limited to 15 students. Fall semester. Visiting Professor Clemans.

356. Neurophysiology of Motivation. (Offered as PSYC 356 and NEUR 356.) This course will explore in detail the neurophysiological underpinnings of basic motivational systems such as feeding, fear, and sex. Students will read original articles in the neuroanatomical, neurophysiological, and behavioral scientific literature. Key goals of this course will be to make students conversant with the most recent scientific findings and adept at research design and hypothesis testing.

Requisite: PSYC 212 or 226 and consent of the instructor. Limited to 15 students. Spring semester. Professor Baird.

357. History of Psychiatry. Though the history of madness is as old as humanity, the field of psychiatry has come of age over the past 300 years. The understanding and treatment of mental illness within the psychiatric profession has drawn upon neurological and medical, as well as psychological and psychodynamic points of view. An emerging field, Neuropsychanalysis, attempts to integrate the two. This course will survey psychiatry’s evolution, with special emphasis on the major contributions that have changed perspectives and directions in psychiatric medicine. We will also review the history of how mentally-ill patients have been housed, from custodial asylums to de-institutionalization and community-based programs, as a reflection of changing attitudes towards mental disease. Seminar. One class meeting per week.

Requisite: PSYC 212 and 228, or consent of the instructor. Limited to 15 students. Spring semester. Professor Raskin.

359. Hormones and Behavior. (Offered as PSYC 359 and NEUR 359.) This course will examine the influence of hormones on brain and behavior. We will introduce basic endocrine (hormone) system physiology and discuss the different approaches that researchers take to address questions of hormone-behavior relationships. We will consider evidence from both the human and the animal literature for the role of hormones in sexual differentiation (the process by which we become male or female), sexual behavior, parental behavior, stress, aggression, cognitive function, and affective disorders.

Requisite: PSYC 212 or NEUR 226. Limited to 15 students. Omitted 2015-16. Professor Turgeon.

362. Development of Non-Verbal Communication. This course will examine how infants learn to communicate through gestures, body language, and preverbal vocalizations, and how nonverbal communication develops through childhood and adulthood. The course will also examine how nonverbal communication in humans compares to communication in nonhuman species such as dogs, chimpanzees, and dolphins. As a precursor to these discussions, we will explore the theoretical controversies surrounding the definition of “communication.” Students will read empirical work, engage in collaborative research design, conduct naturalistic observations, and will develop a final paper that explores the communicative content of nonverbal interactions.

Requisite: PSYC 227. Limited to 15 students. Omitted 2015-16. Professor Palmquist.

363. Psychology and the Law. Psychology strives to understand (and predict) human behavior. The law aims to control behavior and punish those who violate laws. At the intersection of these two disciplines are questions such as: Why do people obey the law? What are the most effective means for punishing transgressions so as to encourage compliance with the law? The idea that our legal system is the product of societal values forms the heart of this course. We will repeatedly return to that sentiment as we review social psychological principles, theories, and findings addressing how the principal actors in legal proceedings affect each other. We will survey research on such topics as: criminal versus civil procedure, juror selection criteria, juror decision-making, jury size and decision rule, the death penalty, insanity defense, and eyewitness reliability. To a lesser degree the course will also consider (1) issues that arise from the impact of ideas from clinical psychology and other mental health-related fields upon the legal system, and (2) the impact that the legal system has had upon the field of psychology.

Requisite: PSYC 220. Limited to 15 students. Fall semester. Professor Hart.

364. Child and Adolescent Clinical Psychology. This course examines the development, maintenance, and treatment of psychopathology in children and adolescents. Disorders discussed will include behavioral (e.g., Attention-Deficit/Hyperactivity Disorder, Conduct Disorder), anxiety (e.g., the phobias and Obsessive-Compulsive Disorder), mood (e.g. Depression), and developmental (e.g. Autism). Using a developmental perspective, topics will focus on risk factors, theory and etiology, family and social influences, and evidence-based psycho-social treatments. Course readings will come predominantly from empirical research articles and will be discussed in-depth in class. Students will be expected to participate actively in class discussions, to provide written reaction papers, and to develop a final research proposal.

Requisite: PSYC 228. Open to juniors and seniors. Limited to 15 students. Omitted 2015-16. Professor McQuade.

366. Music Cognition. Current theories of cognitive psychology will be evaluated in light of what is known about the effects of musical stimuli on learning, memory, and emotion. The course will begin by examining how musical information is stored and, subsequently, retrieved from memory. Particular attention will be paid to comparing learning and memory of musical and non-musical stimuli. The course will also compare the behavior of trained and untrained musicians to determine how expertise influences cognitive performance. Finally, the course will consider the ability of music to elicit emotional responses and the psychological basis for its use in applied settings.

Requisite: PSYC 233 or 234. Limited to 15 students. Omitted 2015-16. Professor Schulkind.

368. Autobiographical Memory. Autobiographical memory encompasses everything we know about our personal past, from information as mundane as our Social Security number to the most inspirational moments of our lives. The course will begin by evaluating several theoretical frameworks that structure the field. We will consider how personal knowledge influences our sense of self and will examine both the contents of autobiographical memory and the contexts in which it functions, including eyewitness testimony, flashbulb memories, and the false/recovered memory controversy. We will discuss individual differences (gender and age) in autobiographical memory and will also examine the neurobiology of long-term memory and the consequences of damage to the system (i.e., dementia and amnesia). Finally, we will explore how social groups retain memories for important cultural events.

Requisite: PSYC 233 or 234. Limited to 15 students. Spring semester. Professor Schulkind.

371. Psychopathology. This term, used for mental illness and mental distress, is defined by differing perspectives, i.e., medical model, family systems and psychodynamics. How the psychological and psychiatric communities define, and measure dysfunctional behavior depends upon these differing perspectives. We will review the ideas and concepts behind the definitions and descriptions of psychological and psychobiological disorders i.e., Schizophrenia, Obsessive Compulsive Disorder, and Attention Deficit Disorder. Students will write final papers on topics such as, whether specific diagnoses are scientifically or socially constructed, whether psychopathology is distress, disability or social deviance, and how a specific disorder can be understood from the point of view of depth psychology as well as underlying brain mechanisms.

Requisite: PSYC 100 or 212, PSYC 122 or MATH 130, and some knowledge of Abnormal, Personality or Clinical Psychology. Open to juniors and seniors. Limited to 15 students. Omitted 2015-16. Professor Raskin.

490. Special Topics. This course is open to qualified students who desire to engage in independent reading on selected topics or conduct research projects. Preference will be given to those students who have done good work in one or more departmental courses beyond the introductory level. A full course.

Open to juniors and seniors with consent of the instructor. Fall and spring semesters.

498. Senior Departmental Honors. Open to senior majors in Psychology who have received departmental approval. Fall semester.

498D. Senior Honors. A double course.

Open to senior majors in Psychology who have received departmental approval. Fall semester.

499. Senior Departmental Honors. Open to senior majors in Psychology who have received departmental approval. A full course. Spring semester.

499D. Senior Departmental Honors. Open to senior majors in Psychology who have received departmental approval. A double course. Spring semester.

RELIGION

Professors Doran, M. Heim, Niditch (Chair), and Wills; Associate Professors A. Dole† and Jaffer*; Five College Visiting Professor Mourad; Visiting Assistant Professor Mueller; Visiting Lecturers Girard, Kassor, and Korom.

The study of Religion is a diversified and multi-faceted discipline which involves the study of both specific religious traditions and the general nature of religion as a phenomenon of human life. It includes cultures of both the East and West, ancient as well as modern, in an inquiry that involves a variety of textual, historical, phenomenological, social scientific, theological and philosophical methodologies.

Major Program. Majors in Religion will be expected to achieve a degree of mastery in three areas of the field as a whole. First, they will be expected to gain a close knowledge of a particular religious tradition, including both its ancient and modern forms, in its Scriptural, ritual, reflective and institutional dimensions. Ordinarily this will be achieved through a concentration of courses within the major. A student might also choose to develop a program of language study in relation to this part of the program, though this would not ordinarily be required for or count toward the major. Second, all majors will be expected to gain a more general knowledge of some other religious tradition quite different from that on which they are concentrating. Ordinarily, this requirement will be met by one or two courses. Third, all majors will be expected to gain a general knowledge of the theoretical and methodological resources pertinent to the study of religion in all its forms. It is further expected of Honors majors that their theses will demonstrate an awareness of the theoretical and methodological issues ingredient in the topic being studied.

Majors in Religion are required to take RELI 111, "Introduction to Religion," RELI 210, "Theories of Religion," and six additional courses in Religion or related studies approved by the Department. In meeting this requirement, majors and prospective majors should note that no course in Religion (including Five College courses) or in a related field will be counted toward the major in Religion if it is not approved by the student's departmental advisor as part of a general course of study designed to cover the three areas described above. In other words, a random selection of eight courses in Religion will not necessarily satisfy the course requirement for the major in Religion.

All majors, including "double majors," are required early in the second semester of the senior year to take a comprehensive examination in Religion. This examination will be designed to allow the student to deal with each of the three aspects of his or her program as described above, though not in the form of a summary report of what has been learned in each area. Rather, the emphasis will be on students' abilities to use what they have learned in order to think critically about general issues in the field.

Departmental Honors Program. Honors in Religion shall consist of RELI 111, RELI 210, and the thesis courses, RELI 498 and 499, plus five additional semester courses in Religion or related studies approved by the Department; satisfactory fulfillment of the general Honors requirements of the College; satisfactory performance in the comprehensive examination; and the satisfactory preparation and oral defense of a scholarly essay on a topic approved by the Department. Honors students must submit a senior thesis prospectus for the approval of the Department by the end of the second semester of their junior year (mid-April). This prospectus should be developed together with the student's prospective thesis advisor.

*On leave 2015-16.

†On leave fall semester 2015-16.

111. Introduction to Religion. This course introduces students to the comparative study of religion by focusing on a major theme within two or more religious traditions. Traditions and topics will vary from year to year. In 2015-16 the major traditions will be Christianity and Judaism and the theme will be “the end of the world.” We will trace and compare Jewish and Christian ideas of an end-time often accompanied by expectations of cataclysm, judgment, and new creation and by varying definitions of the blessed saved and the irrevocably condemned. Our study will include a trajectory from ancient to modern sources and draw from a variety of relevant media, historical moments, and cultural movements.

Fall semester. Professors Doran and Niditch.

122. The End of the World: Utopias and Dystopias. War, pestilence, famine, flood, and other calamities have been taken in a diverse range of traditions as signs of “the end of days,” as signals that the world as we know it is on the verge of collapse. Some traditions suggest that a troubled and chaotic reality will be replaced by a new and perfect world whereas some predict a much diminished and barren new creation. Others indeed see the destruction as utter and final. While many traditions allow for survivors, some are quite explicit about the identity of this remnant and about the reasons for their salvation. In this course, we will examine a variety of sources and media, ancient and modern, discuss the cultural, sociological, and psychological roots of apocalyptic worldviews, and explore the ways in which ancient texts have been appropriated in subsequent imaginings of the end of the world.

Omitted 2015-16. Professors Doran and Niditch.

123. Popular Religion. Religions, ancient or modern, are sometimes described as having two modalities or manifestations: the one institutional, of the establishment, the other, popular. The latter is sometimes branded as superstitious, idolatrous, syncretistic, heretical, or cultish. Yet we have come to realize that “popular” religion is frequently the religion of the majority, and that popular and classical threads tend to intertwine in religions as lived by actual adherents. People often express and experience their religiosity in ways related to but not strictly determined by their traditions’ sacred officials, texts, and scholars. In the modern era, mass media have provided additional means of religious expression, communication, and community, raising new questions about popular religion. In this course we will explore examples from ancient and modern times, seeking to redefine our understanding of popular religion by looking at some of the most interesting ways human beings pursue and share religious experience within popular cultural contexts.

Topics for study include: beliefs, traditions, and customs concerning the dead; ancient and contemporary apocalyptic groups; ritual healing; Wicca; and recent films, television programs, and on-line and interactive media rich in the occult or the overtly religious.

Omitted 2015-16. Professor Niditch.

131. Religions of Latin America. (Offered as RELI 131 and ANTH 231.) This course provides an overview of religious traditions in Latin America with an emphasis on how colonialism, migration, missionary activities, and social and political movements have contributed to religious change in the region. The beginning of the course will focus on the religious history of Latin America. Topics to be considered include pre-Columbian religion, the Conquest, colonial Catholicism, church and state, religious syncretism, anti-clericalism in the nineteenth century, and the arrival of Protestant missionaries in the early twentieth century. The remainder of the course will be devoted to contemporary religious life. Particular attention will be paid to the entanglements between religious traditions and other social forces: women’s movements, revolution, neoliberalism, and the political mobilization of

indigenous peoples and Latin Americans of African descent. The final weeks of the course will examine Latina/o religions in the United States.

Fall semester. Visiting Lecturer Girard.

143. Religion in Ancient India. (Offered as RELI 143 and ASLC 144.) This course explores central ideas and practices in the religious and intellectual traditions of India up until the medieval period. We consider the range of available archeological, art historical, and textual evidence for religion in this period, though the course focuses mostly on texts. We will read the classic religious and philosophical literature of the traditions we now call Hinduism, Buddhism, and Jainism.

Omitted 2015-16. Professor M. Heim.

152. Introduction to Buddhist Traditions. (Offered as RELI 152 and ASLC 152 [SA].) This course is an introduction to the diverse ideals, practices, and traditions of Buddhism from its origins in South Asia to its geographical and historical diffusion throughout Asia and, more recently, into the west. We will explore the Three Jewels—the Buddha, the Dharma, and the Sangha—and how they each provide refuge for those suffering in samsara (the endless cycle of rebirth). We will engage in close readings of the literary and philosophical texts central to Buddhism, as well as recent historical and anthropological studies of Buddhist traditions.

Fall semester. Professor M. Heim.

157. Religion in the Himalayas: Coexistence, Conflict and Change. This course examines the religious life of the Himalayan regions of India, Pakistan, Nepal, Tibet and Bhutan, paying particular attention to issues surrounding the construction of religious identity. Through text, film and art, we explore practices in Buddhist, Hindu, Muslim and local traditions, and investigate the ways in which these practices negotiate political change and modernization. Topics include gender (in) equality in religious institutions and practices, the construction of sacred space and religious boundaries, and the intersection of religion and politics.

Fall semester. Visiting Lecturer Kassor

171. Images of Jesus. One of the most dominant symbols in Western culture, the figure of Jesus, has been variously represented and interpreted—even the canonical Christian Scriptures contains four different biographies. This course will explore shifts in the contours of that symbol and the socio-cultural forces at play in such changes, as well as debates about the understanding of the figure of Jesus. Beginning with recent films about Jesus, the course will turn to examine the biographies in the Christian Scriptures and the heated debate in the fourth century over the identity of Jesus as Son of God. We will then trace trajectories through the medieval period in the visual and audial image of Jesus. To conclude, we will focus on the “social” Jesus, that is, Jesus the capitalist and the Jesus of liberation theology, as well as on the feminine Jesus, for example, portrayals of Jesus as mother and bride.

Spring semester. Professor Doran.

181. The Qur’an: the Text and its Readers. The Qur’an, according to the majority of Muslims, is God’s word revealed to Muhammad through angel Gabriel over a period of 22 years (610-632 CE). This course will introduce students to Islam’s scriptural text: its content, form, structure, and history. It will also examine the Qur’an as a seventh-century product and as a text with a long reception-history among Muslims, exploring how it influenced to varying degrees the formulation of salvation history, law and legal theory, theology, ritual, intellectual trends, art and popular culture, and modernization.

Fall semester. Visiting Five College Professor Mourad.

187. Introduction to Islamic Religious Traditions. Islam is a religious tradition with 1400 years of history and over one billion adherents today in countries around the globe. This course equips students with the basic vocabulary needed to engage with the diversity of practices, sects, and intellectual currents found among Muslims over the course of this history. We will begin by studying the life of Muhammad and Islam's scripture (the Quran). We will then examine the ways in which Muslims have sought to live up to the demands of revelation in their lives by seeking the correct means of interpretation of revelation and working out its implications in the fields of law, theology, and mysticism. Emphasis will be on the means by which Muslims contest the meaning of the tradition. The course will end by looking at Islam in the world today, the various ways in which Muslims view the significance of religion in their lives, and trends in contemporary Islamic thought worldwide.

Omitted 2015-16. Professor Jaffer.

210. The Nature of Religion: Theories and Methods in Religious Studies. What does religious studies study? How do its investigations proceed? Can a religion only be truly understood from within, by those who share its beliefs and values? Or, on the contrary, is only the person who stands "outside" religion equipped to study and truly understand it? Is there a generic "something" that we can properly call "religion" at all or is the concept of religion, which emerged from European Enlightenment, inapplicable to other cultural contexts? This course will explore several of the most influential efforts to develop theories of religion and methods for its study. We will consider psychological, sociological, anthropological, and phenomenological theories of religion, along with recent challenges to such theories from thinkers associated with feminist, post-modern and post-colonial perspectives.

Spring semester. Professor M. Heim.

215. Religion in Scientific Perspective. The idea of "scientific explanations of religion" has a long history in the academy, and the fortunes of scientific explorations of religion have been mixed. But the past decade has seen the emergence of new approaches to this project, as a growing body of literature has applied the tools of the cognitive sciences and evolutionary theory to the study of religion. This course will survey the recent literature on the subject, and will bring this material into conversation with "classical" naturalistic theorizing concerning religion. We will read works by David Hume, Stewart Guthrie, Pascal Boyer, Scott Atran, Justin Barrett, Richard Dawkins, Robert Hinde, David Sloan Wilson, and others.

Omitted 2015-16. Professor A. Dole.

223. To Be Religious and Modern. What does it mean to be both religious and modern? What is the relationship between religion and modern understandings of gender, race, and ethnicity? Are religious beliefs and modern science really at odds? How has religion contributed to making the modern world more peaceful and more violent? What role has religion played in creating modern, democratic nations? Through an exploration of the religious cultures of some of the most historically influential democracies in the modern era—the U.S., France, India, with important side trips to Pakistan and Afghanistan—we will examine these and other questions about religion's role in the modern world. We do so by exploring the interrelated themes of the "modern nation," "modern belief," "modern women (and men)," and "modern violence" in the U.S. and India, whose citizens are considered among the most religious in the modern world, and in France, whose citizens are considered among the most secular.

Fall semester. Visiting Professor Mueller.

235. Religion in the United States. An introduction to the historical development and contemporary reality of religion in the United States. The course will survey

three phases of historical development: the Atlantic world phase (origins through the American Revolution); the continental phase (from the Constitution to World War I); and the global phase (from World War I to the present). Attention will be given throughout to the changing shape of religious diversity, various (and often mutually opposed) efforts to reform society or forge consensus around religious ideals, and the intersection of religion and the realities of race. Emphasis will also be placed, especially with regard to the “global phase,” on the complex relation of religious movements, ideals, and leaders to the United States’ ever-increasing role as a world power.

Omitted 2015-16. Professor Wills.

236. Liberal Religion in the United States. Contemporary attention to fundamentalist or conservative religious movements on the one hand and the rejection of all religion on the other has sometimes obscured the influential role in the United States, past and present, of liberal religion. Religious institutions with marked liberal tendencies (most obviously “mainline” Protestantism) may be in numerical decline, but the influence of liberal attitudes toward religion arguably remains very much alive and well in American culture generally and formative in the lives of many communities and individuals. What makes a religious movement “liberal” is hard to specify precisely. One might say it is a rejection of tradition, but liberal religious movements often present themselves as deeply faithful to core elements of tradition. It has also been argued that religious liberalism is itself a tradition and, like all religious traditions, is characterized by many strands and sometimes contradictory tendencies.

This course will trace the development of American religious liberalism, broadly understood, from the Deists and Unitarians of the Revolutionary and Early National period to the “I’m spiritual but not religious” movements of the present day. Emphasis will be placed on the emergence, development, and cultural influence of liberal movements within American Protestantism, but attention will also be given to liberal tendencies within other traditions, e.g., Catholicism and Judaism. The course will examine the various tendencies within religious liberalism to embrace a pluralistic approach to religious truth, to seek a universal form of religion above and beyond any particular religious tradition, or to promote a religious sensibility detached from traditional belief in God. Attention will be given both to influential figures such as Channing, Emerson, James, Dewey and to institutional developments and popular religious movements. Note will be taken of the role of religious liberalism in higher education, e.g., at Amherst College.

Fall semester. Professor Wills.

237. Catholicism in the United States. This course will survey the historical development and contemporary state of Roman Catholic Christianity in the United States. It will cover such topics as: the early development of Catholicism in the North American colonies of Spain, France, and Britain; the waves of immigration—e.g., Irish and German, eastern European, and Latino—that have successively transformed American Catholicism; changing patterns of Catholic thought and practice, both elite and popular; Catholic social and political movements, e.g. the Catholic Worker Movement; controversies over Catholicism’s place in American politics, from ante-bellum anti-Catholic movements to the present time; and contemporary American Catholic debates over issues of gender and sexuality.

Omitted 2015-16. Professor Wills.

238. African-American Religious History. (Offered as RELI 238 and BLST 238 [US].) A study of African-American religion, from the time of slavery to the present, in the context of American social, political, and religious history. Consideration will be given to debates concerning the “Africanity” of black religion in the United States,

to the role of Islam in African-American religious history, and to the religious impact of recent Caribbean immigration. The major emphasis throughout the course, however, will be on the history of African-American Christianity in the United States. Topics covered will include the emergence of African-American Christianity in the slavery era, the founding of the independent black churches (especially the AME church) and their institutional development in the nineteenth century, the predominant role of the black Baptist denominations in the twentieth century, the origins and growth of black Pentecostalism, the increasing importance of African-American Catholicism, the role of the churches in social protest movements (especially the civil rights movement) and electoral politics, the changing forms of black theology, and the distinctive worship traditions of the black churches.

Omitted 2015-16. Professor Wills.

239. Evangelical Christianity. Evangelical Christianity, or evangelicalism, eludes precise definition. As most commonly used, the term refers to a sector of Protestant Christianity whose historical provenance runs from the eighteenth century to the present day. Originating in Europe and North America but now a global phenomenon, evangelicalism in the United States has enjoyed periods of pervasive influence and times of cultural marginality—recovering in the late twentieth century a mainstream status it had seemingly lost. This course is concerned with the history and shifting nature of evangelicalism. Sometimes regarded as a monolithic movement adhering to a fixed set of traditional Christian doctrines and practices, evangelicalism has been throughout its history innovative, changing, and internally diverse. Sometimes seen as politically reactionary, evangelicalism has at times promoted recognizably progressive reforms. Sometimes seen as serving an ethnically and racially narrow constituency, evangelicalism has also shown a marked capacity to cross ethnic and racial boundaries. How are these seemingly contradictory patterns (or perceptions) to be understood? Over the course of the semester we will explore questions such as: How have evangelicals themselves attempted to define the “mainstream” culture in the various environments they have entered? How has evangelicalism handled racial and ethnic difference? How have evangelicals understood their place in the history of the world and of the Christian tradition?

Spring semester. Professors A. Dole and Wills.

252. Buddhist Life Writing. (Offered as RELI 252 and ASLC 252) From the biographies of Gotama Buddha to the autobiographies of western converts, life writing plays a central role in teaching Buddhist philosophy, practice, history, and myth. This course explores the diverse forms and purposes of Buddhist life writing in the literary and visual cultures of India, Tibet, Sri Lanka, China, Vietnam, Japan, and America. Reading the lives of eminent saints and laypersons, charismatic teachers, recluses, and political activists, the course aims to broaden understanding of how Buddhists have variously imagined the ideal life. We will pay particular attention to how literary and cultural conventions of genre guide the composition of lives.

Omitted 2015-16. Professor M. Heim

253. Theravada Buddhism. (Offered as RELI 253 and ASLC 253 [SA].) This course introduces the history and civilization of Theravada Buddhism. The Theravada (the “Doctrine of the Elders”) is the dominant form of Buddhism in Sri Lanka, Cambodia, Laos, Thailand, and Myanmar (Burma); in recent decades it has also found a following in other regions in Asia and the west. We will trace the Theravada’s origins as one of the earliest sectarian movements in India to its success and prestige as a religious civilization bridging South and Southeast Asia. We will also consider this tradition’s encounter with modernity and its various adaptations and responses to challenges in the contemporary world. No previous background in Buddhism is required.

Spring semester. Professor M. Heim.

261. Women in Judaism. (Offered as RELI 261 and SWAG 239.) A study of the portrayal of women in Jewish tradition. Readings will include biblical and apocryphal texts; Rabbinic legal (*halakic*) and non-legal (*aggadic*) material; selections from medieval commentaries; letters, diaries, and autobiographies written by Jewish women of various periods and settings; and works of fiction and non-fiction concerning the woman in modern Judaism. Employing an inter-disciplinary and cross-cultural approach, we will examine not only the actual roles played by women in particular historical periods and cultural contexts, but also the roles they assume in traditional literary patterns and religious symbol systems. This discussion course requires participants to prepare a series of closely argued essays related to assigned readings and films.

Spring semester. Professor Niditch.

263. Ancient Israel. This course explores the culture and history of the ancient Israelites through a close examination of the Hebrew Bible in its wider ancient Near Eastern context. A master-work of great complexity revealing many voices and many periods, the Hebrew Bible or Old Testament is a collection of traditional literature of various genres including prose and poetry, law, narrative, ritual texts, sayings, and other forms. We seek to understand the varying ways Israelites understood and defined themselves in relation to their ancestors, their ancient Near Eastern neighbors, and their God. Course assignments are a series of interpretive essays in which students become accustomed to close work with biblical texts, employing methodological approaches introduced throughout the semester.

Fall semester. Professor Niditch.

265. Prophecy, Wisdom, and Apocalyptic. We will read from the work of the great exilic prophets, Jeremiah, Ezekiel, and Isaiah, examine the so-called “wisdom” traditions in the Old Testament and the Apocrypha exemplified by Ruth, Esther, Job, Ecclesiastes, Proverbs, Susanna, Tobit, and Judith, and, finally, explore the phenomenon of Jewish apocalyptic in works such as Daniel, the Dead Sea Scrolls, 4 Ezra, and 2 Baruch. Through these writings we will trace the development of Judaism from the sixth century B.C. to the first century of the Common Era. In this critical watershed period, following Babylonian conquest, the biblical writers try to make sense of and cope with the trauma of war, dislocation, forced migration, and colonialism. Their problems and their responses strike the reader as incredibly contemporary and lay the foundation for critical themes in modern Judaism.

Omitted 2015-16. Professor Niditch.

267. Reading the Rabbis. We will explore Rabbinic world-views through the close reading of *halakic* (i.e., legal) and *aggadic* (i.e., non-legal) texts from the Midrashim (the Rabbis’ explanations, reformulations, and elaborations of Scripture) the Mishnah, and the Talmud. Employing an interdisciplinary methodology, which draws upon the tools of folklorists, anthropologists, students of comparative literature, and students of religion, we will examine diverse subjects of concern to the Rabbis ranging from human sexuality to the nature of creation, from ritual purity to the problem of unjust suffering. Topics covered will vary from year to year depending upon the texts chosen for reading.

Omitted 2015-16. Professor Niditch.

271. Christianity as a Global Religion. Christianity is often thought of as a European or “Western” religion. This overlooks, however, much of the early history of Eastern Christianity and, more importantly, the present reality that Christianity is increasingly a religion of “non-Western” peoples, both in their ancestral homelands and abroad. This course will trace the global spread of Christianity from the first century forward, with emphasis on modern and contemporary developments.

Attention will be given both to the thought and practice of Christian missionary movements and to the diverse forms of Christianity that have emerged in response to them. To what extent can European and American missionaries be seen simply as agents of colonialism—or of a neo-colonial globalization of consumer capitalism? In what ways and with what success has an imported Christianity been adapted to cultural settings beyond the sphere of Western “Christendom”? How have Christians outside “the West” understood themselves in relation to it? Particular attention will be given to the spread of Christianity in Africa and in Asia and to the presence in the United States of Christians of African and Asian descent.

Omitted 2015-16. Professor Wills.

273. Christian Scriptures. An analysis of New Testament literature as shaped by the currents and parties of first-century Judaism. Emphasis will be placed on the major letters of Paul and the four Gospels.

Spring semester. Professor Doran.

274. The Parables of Jesus. The parables of Jesus are often seen as the most distinctive feature of Jesus’ teaching. Through close reading, we will try to grasp what kind of a story is being told in each parable. We will then explore to whom each particular story is told in its present literary context in the gospels. Can one read these parables outside this literary context and recover an “original” formulation more suited to the socio-economic world of first-century CE Galilee? Are these parables less about describing the heavenly kingdom than about challenging real groups to change their positions?

Omitted 2015-16. Professor Doran.

275. History of Christianity—The Early Years. This course investigates the fascinating story of how a movement which started in a small unimportant province of the Roman Empire rose to a privileged status within that Empire. We will explore the many ways in which followers of Jesus attempted to articulate who Jesus was and the many “Christianities” that arose from these attempts. Was he divine or human or something in between? If divine, what was the relationship between God and Jesus? All of these debates and conflicts were played out against the background of a Greek understanding of the divine, the universe, and what it was to be human, and the backdrop of the Roman Empire where the emperor was held to be divine. We will examine the Christian separation from Judaism and the growing intolerance towards Judaism. Finally, we will inquire how Christianity consolidated its creedal formulation once it enjoyed a privileged position under the first Christian emperor, Constantine. This creedal articulation was to dominate the Western Roman Empire throughout the medieval period but was to cause disunity and friction within the Eastern Roman Empire.

Omitted 2015-16. Professor Doran.

278. Christianity, Philosophy, and History in the Nineteenth Century. The nineteenth century saw developments within Western scholarship that profoundly challenged traditional understandings of Christianity. Immanuel Kant’s critical philosophy had thrown the enterprise of theology into doubt by arguing that knowledge of anything outside space and time is impossible. During the same period, the growing awareness of Christianity’s history and the emerging historical-critical study of the Bible brought into prominence the variability and contingency of the Christian tradition. Particularly in Germany, Christian intellectuals were to wrestle intensely with the problem of knowledge of God and the authority of tradition during this period. Should Christians adapt their understandings of fundamental points of Christian doctrine to advances in historical scholarship? Did developments within philosophy require the abandonment of reliance on claims

about the nature of reality, and of human existence, which had been seen as essential to Christianity? This course will be devoted to tracking these discussions. Some of the authors to be treated are Kant, Schleiermacher, Hegel, Strauss, Kierkegaard, Newman, von Harnack, and Schweitzer.

Omitted 2015-16. Professor A. Dole.

279. Liberation and Twentieth-Century Christian Thought. In the middle of the nineteenth century Karl Marx characterized religion as “the opium of the people,” a tool of the ruling classes to keep the poor in subjection. By the end of the century, in the face of rising unrest related to political and economic developments, Christian thinkers in Europe and the United States found themselves facing the question of the church’s role in relation to questions of social and economic justice. Should Christianity be a force for radical social change in a progressive direction, or should Christians instead work for peace and “brotherly love” within existing social structures? This course will track the development of debates on these subjects, discussing the “Social Gospel,” Christian pacifism and realism, German Christianity during the Nazi period, liberation theology and its descendants. Some of the authors to be treated are Adolf von Harnack, Kirby Page, Reinhold Niebuhr, Karl Barth, Dietrich Bonhoeffer, Gustavo Gutiérrez, James Cone, and Elizabeth Schüssler-Fiorenza.

Omitted 2015-16. Professor A. Dole.

282. Muhammad and the Qur’an. (Offered as RELI 282 and ASLC 282 [WA].) This course deals with the life of Muhammad (the founder and prophet of Islam) and the Qur’an (the Muslim Scripture). The first part deals with the life of Muhammad as reflected in the writings of the early Muslim biographers. It examines the crucial events of Muhammad’s life (the first revelation, the night journey, the emigration to Medina, the military campaigns) and focuses on Muhammad’s image in the eyes of the early Muslim community. The second deals with the Qur’an. It focuses on the history of the Qur’an, its canonization, major themes, various methods of Qur’anic interpretation, the role of the Qur’an in Islamic law, ritual, and modernity.

Omitted 2015-16. Professor Jaffer.

284. Knowledge Triumphant in Classical Islam. Knowledge was one of the primary concerns in classical Islamic civilization. The search for knowledge dominated all branches of religious and intellectual life, and it pervaded the daily lives of Muslims. In this class we will read the classics from law, theology, philosophy and mysticism that were written in the ninth through twelfth centuries. We will focus our attention on texts in which questions surrounding the theme of knowledge are discussed at length and in detail. Questions we will explore include: What is knowledge and how is it attained? What is its relation to faith and doubt? How does knowledge inform religious practice and ritual? What theories of knowledge were developed in law, theology, philosophy, and mysticism? How does knowledge serve as a tool in these disciplines? Our broader objective is to understand how religious and intellectual life was shaped by discussions about knowledge within these disciplines.

Omitted 2015-16. Professor Jaffer.

316. Philosophy of Religion. (Offered as RELI 316 and PHIL 219.) An examination of several major discussion topics in the analytic philosophy of religion: the ethics of religious belief, the “problem of religious language,” the nature of God and the problem of evil. It would seem that it is always irrational to believe that statements about matters which transcend the realm of the empirical are true, since none of these statements can be directly supported by evidence. Thus it would seem that a great deal of religious belief is irrational. Is this the case, or can religious beliefs

be supported by other means? Can philosophical reflection bring clarity to such puzzling matters as God's relationship to time, or the question of how a good and all-powerful God could permit the existence of evil? Alternatively, is the entire project of evaluating religious discourse as a set of claims about transcendent realities misguided—i.e., does religious language work differently than the language we use to speak about ordinary objects?

Spring semester. Professor A. Dole.

318. The Problem of Evil. (Offered as RELI 318 and PHIL 229.) If God is *omnibenevolent*, then God would not *want* any creature to suffer evil; if God is *omniscient*, then God would *know how* to prevent any evil from occurring; and if God is *omnipotent*, then God would *be able* to prevent any evil from occurring. Does the obvious fact that there is evil in the world, then, give us reason to think that there is no such God? Alternatively: if an omnibenevolent, omniscient, and omnipotent God does exist, then what could possibly motivate such a God to permit the existence of evil? This course will survey recent philosophical discussions of these questions. We will read works by J. L. Mackie, Nelson Pike, John Hick, Alvin Plantinga, Robert and Marilyn Adams, and others.

Omitted 2015-16. Professor A. Dole.

322. Religion, Empires, and Secular States in the Nineteenth Century. (Offered as HIST 319 [ε], ASLC 320 [WA] and RELI 322.) Conceptions of the religious and the secular that continue to resonate today assumed global significance in the course of the nineteenth century as colonial empires and nascent nation-states negotiated how they would govern heterogeneous populations and interact with each other. Drawing on scholarship from a number of disciplines that historicize the categories of religion and secularity, this course will examine the political function of the religious and the secular as conceptual and regulatory categories in the 19th century. Colonial administrations, for example, employed the conceit of secularism to neutralize religious difference while individuals and communities attempted to reform and modernize local traditions as "religion" in order to navigate global hierarchies. We will begin with a historiographic and theoretical survey, covering topics that include the academic creation of "World Religions," the politics of conversion within the British Empire, and the discourse of Orientalist spiritualism. The second half of the course will apply these historiographic and theoretical concerns to East Asia and Japan in particular. Requirements will include two topical essays and one longer paper entailing modest research. Two class meetings per week.

Limited to 15 students. Not open to first-year students. Fall semester. Professor Ringer.

323. Religion and Conspiratorial Thinking. Conspiracy theories are not inherently religious, but they are frequently informed by religious conceptions and valuations, and often circulate within particular religious communities. If religious and conspiratorial thinking can get along fine without each other, why do they intersect as often as they do within history? Addressing this question will require locating religion and conspiracy theorizing in relationship to each other within a broader field of thinking about the dynamics of human social interaction. Readings for this course will include prominent examples of religiously-informed conspiracy theories from the modern period and works that explore the characteristic features of religious and conspiratorial thinking. Of particular interest will be works that stand on the margin between conspiratorial thinking and social critique. Authors will include John Robison, Jedediah Morse, Friedrich Nietzsche, Paul Blanshard, E. E. Evans-Pritchard, David Noebel, Pat Robertson, and Michel Foucault.

The course will require the close reading and understanding of challenging

texts, engagement with the ideas these present in class discussion, and the written exposition of positions and arguments.

Omitted 2015-16. Professor A. Dole

335. American Religious Thought: From Edwards to Emerson—and Beyond. The eighteenth-century Calvinist Jonathan Edwards and the nineteenth-century Transcendentalist Ralph Waldo Emerson are among the most complex and influential figures in the history of American religious thought—an influence that has grown, not receded, in recent decades. Both were innovative and very distinctive thinkers, yet each also serves as a major reference point for ongoing and centrally important tendencies in American religious life. American Evangelical Protestantism has for the most part long since departed from the Calvinism that Edwards espoused, yet many of its core convictions (e.g., the necessity for conversion and the prospects for a wider spread of Christianity in the world) nowhere receive a more powerful analysis and defense than in the works of Edwards. Emerson stands in similar relation to very different currents of thought and practice, both within and beyond American Protestantism, that emphasize self-realization and an inclusive, pluralistic attitude that draws insights from a diverse range of religious traditions. This course will closely examine selected texts by both figures, but will also place them in the context of New England religious thought from Puritanism to Transcendentalism and consider their engagement with some of the major issues of the period (e.g., issues of race and slavery). Attention will be given to the similarities that exist alongside their differences. The course will conclude by examining their relation to subsequent (and contemporary) trends in American religious thought and practice.

Omitted 2015-16. Professor Wills.

352. Buddhist Ethics. (Offered as RELI 352 and ASLC 352.) A systematic exploration of the place of ethics and moral reasoning in Buddhist thought and practice. The scope of the course is wide, with examples drawn from the whole Buddhist world, but emphasis is on the particularity of different Buddhist visions of the ideal human life. Attention is given to the problems of the proper description of Buddhist ethics in a comparative perspective.

Omitted 2015-16. Professor M. Heim.

362. Folklore and the Bible. This course is an introduction to the cross-discipline of folklore and an application of that field to the study of Israelite literature. We will explore the ways in which professional students of traditional literatures describe and classify folk material, approach questions of composition and transmission, and deal with complex issues of context, meaning, and message. We will then apply the cross-disciplinary and cross-cultural methodologies of folklore to readings in the Hebrew Scriptures. Selections will include narratives, proverbs, riddles, and ritual and legal texts. Topics of special interest include the relationships between oral and written literatures, the defining of “myth,” feminism and folklore, and the ways in which the biblical writers, nineteenth-century collectors such as the Brothers Grimm, and modern popularizers such as Walt Disney recast pieces of lore, in the process helping to shape or misshape us and our culture.

Spring semester. Professor Niditch.

363. The Body in Ancient Judaism. The body is a template; the body encodes; the body is a statement of rebellion or convention, of individual attitude or of identity shared by a group. Dressed in one way or another or undressed, pierced or tattooed, shaggy or smooth, fed one way or another, sexually active or celibate, the body, viewed in parts or as a whole, may serve human beings as consummate and convenient expression of world-view. In this course we will explore ancient Israelite and early Jewish representations of the body juxtaposing ancient materials and modern

theoretical and descriptive works. Specific topics include treatment of and attitudes towards the dead, hair customs, views of bodily purity, biblical euphemisms for sex, food prohibitions, circumcision, and God's body. The presentation of relevant theoretical material and instruction in the reading of classical and modern Jewish sources is integral to the course itself.

Omitted 2015-16. Professor Niditch.

365. Personal Religion in the Bible. In contemporary discussions about the role of religion in the lives of individuals we often hear questions such as the following: Does God hear me when I call out in trouble? Why do bad things happen to good people? How do I define myself as a believer? What is the role of prayer? Do I have a personal relationship with a divine being, apart from the institutional religion? What roles do material objects, personal images, and private practices play within my religious life? This course will suggest that questions such as these are entirely relevant to the study of early Judaism in the late biblical period, a time when the preserved literature and the evidence of material culture place great emphasis on the individual's spiritual journey. This course introduces students to ways of thinking about personal religion and applies that theoretical framework to the study of a variety of sources in the Bible and beyond. Topics include the Book of Job, the confessional literature of the prophets, psalms of personal lament, visionary experiences, vow-making, incantations, ancient graffiti, and memoirs written in the first person. This course has no prerequisites and provides students with the methodological and historical background to appreciate this interesting corpus, its social context, and its composers.

Omitted 2015-16. Professor Niditch.

370. Close Readings: The Classics of Judaism and Christianity. This seminar offers an opportunity for students to engage in the close reading of one or two classic works in the history of Judaism or Christianity. The texts chosen will vary from year to year. In fall 2013 the course will focus on the biblical book of Judges. We will read the vivid and violent stories of Judges as a reflection of the actual emergence of the Israelites as an ethnic group in the central highlands, and ask how well the text reflects the historical reality, as best we can reconstruct it archaeologically. We will also read Judges as a collection of tales gathered together later in Israelite history, near the end of the independent life of Israelites under a native monarchy: what social work did these stories of ancient days do for their readers? We will introduce ourselves to the work of anthropologists and sociologists on how ethnic identity is constructed in the modern world, and ask how this research can be applied to ancient Israel. Finally, subsequent communities of interpreters have used the stories of Judges to build their own identities, and we will study and compare the readings of the early church fathers, rabbinic writings, and later thinkers, including the ongoing influence of Judges in literature and art.

Omitted 2015-16. Professor Doran

382. Debating Muslims. (Offered as RELI 382 and ASLC 382 [WA].) This course introduces students to the intellectual tradition of Islam. It focuses on the pre-modern period. We will explore works of theology, philosophy, and political theory that were composed by Muslim intellectuals of various stripes. We will use primary sources in English translation to examine the ideas that Muslim intellectuals formulated and the movements that they engendered. In our discussions we will investigate questions concerning the rise of sectarianism, language and revelation, prophecy, heresy and apostasy, God and creation, causality and miracles, the role of logic and human reasoning with respect to the canonical sources (Quran and Hadith), and conceptions of the Islamic state.

Omitted 2015-16. Professor Jaffer.

385. The Islamic Mystical Tradition. (Offered as RELI 285 and ASLC 356 [WA].) This course is a survey of the large complex of Islamic intellectual and social perspectives subsumed under the term Sufism. Sufi mystical philosophies, liturgical practices, and social organizations have been a major part of the Islamic tradition in all historical periods, and Sufism has also served as a primary creative force behind Islamic aesthetic expression in poetry, music, and the visual arts. In this course, we will attempt to understand the various significations of Sufism by addressing both the world of ideas and socio-cultural practices. The course is divided into four modules: central themes and concepts going back to the earliest individuals who identified themselves as Sufis; the lives and works of two medieval Sufis; Sufi cosmology and metaphysics; Sufism as a global and multifarious trend in the modern world.

Omitted 2015-16. Professor Jaffer.

490. Special Topics. Independent Reading Course. Reading in an area selected by the student and approved in advance by a member of the Department.

Fall and spring semester. The Department.

498. Senior Departmental Honors. Required of candidates for Honors in Religion. Preparation and oral defense of a scholarly essay on a topic approved by the Department. Detailed outline of thesis and adequate bibliography for project required before Thanksgiving; preliminary version of substantial portion of thesis by end of semester.

Open to seniors with consent of the instructors. Fall semester. The Department.

499. Senior Honors. Spring semester.

499D. Senior Departmental Honors. Required of candidates for Honors in Religion. A continuation of RELI 498. A double course.

Open to seniors with consent of the instructor. Spring semester. The Department.

RELATED COURSES

Myth, Ritual and Iconography in West Africa. See BLST 315.

Religion, Empires, and Secular States in the Nineteenth Century. See HIST 319.

RUSSIAN

Professors Ciepiela (Chair, spring semester) and Rabinowitz (Chair, fall semester); Associate Professor Wolfson*; Senior Lecturer Babyonyshev; Keiter Fellow and Visiting Assistant Professor Maydanchik; Five College Lecturer Dengub.

Major Program. The major program in Russian is an individualized interdisciplinary course of study. It includes general requirements for all majors and a concentration of courses in one discipline: literature, film, cultural studies, history, or politics. Eight courses are required for the major, including RUSS 301 and one course beyond RUSS 301 taught in Russian. Language courses numbered 202 and above will count for the major. Normally, two courses taken during a semester abroad in Russia may be counted; 303H and 304H together will count as one course. Additionally, all majors must elect at least one course that addresses history or literature pre-1850. Other courses will be chosen in consultation with the advisor from courses in Russian literature, film, culture, history and politics. Students are strongly encouraged to enroll in non-departmental courses in their chosen discipline.

*On leave 2015-16.

Comprehensives. Students majoring in Russian must formally define a concentration within the major no later than the pre-registration period in the spring of the junior year. By the end of the add/drop period in the fall of the senior year, they will provide a four- or five-page draft essay which describes the primary focus of their studies as a Russian major. Throughout this process, majors will have the help of their advisors. A final draft of the essay, due at the end of the add/drop period of second semester of the senior year, will be evaluated by a committee of departmental readers in a conference with the student. This, in addition to a translation exam taken in the fall of the senior year, will satisfy the comprehensive examination in Russian.

Departmental Honors Program. In addition to the above requirements for the major program, the Honors candidate will take RUSS 498-499 during the senior year and prepare a thesis on a topic approved by the Department. Students who anticipate writing an Honors essay in Russian history or politics should request permission to work under the direction of Five College Professor Glebov or Professor William Taubman (Political Science). All Honors candidates should ensure that their College program provides a sufficiently strong background in their chosen discipline.

Study Abroad. Majors are strongly encouraged to spend a semester or summer studying in Russia. Students potentially interested in study abroad should begin planning as early as possible in their Amherst career. They should consult members of the Department faculty and Janna Behrens, Director of International Experience, for information on approved programs and scholarship support. Other programs can be approved on a trial basis by petition to the Director of International Experience. Study in Russia is most rewarding after students have completed the equivalent of four or five semesters of college-level Russian, but some programs will accept students with less. One semester of study in Russia will ordinarily give Amherst College credit for four courses, two of which may be counted towards the major in Russian.

Summer language programs, internships, ecological and volunteer programs may be good alternatives for students whose other Amherst commitments make a semester away difficult or impossible. (Please note that Amherst College does not give credit for summer programs.) U.S.-based summer intensive programs can be used to accelerate acquisition of the language, and some of these programs provide scholarship support. Consult the department bulletin board in Webster and the department website for information on a wide variety of programs.

101. First-Year Russian I. Introduction to the contemporary Russian language, presenting the fundamentals of Russian grammar and syntax. The course helps the student make balanced progress in listening comprehension, speaking, reading, writing, and cultural competence. Five meetings per week.

Limited to 15 students. Fall semester. Five College Lecturer Dengub.

102. First-Year Russian II. Continuation of RUSS 101.

Requisite: RUSS 101 or equivalent. Limited to 15 students per section. Spring semester. Five College Lecturer Dengub.

201. Second-Year Russian I. This course stresses vocabulary building and continued development of speaking and listening skills. Active command of Russian grammar is steadily increased. Readings from authentic materials in fiction, non-fiction and poetry. Brief composition assignments. Five meetings per week, including a conversation hour and a drill session.

Requisite: RUSS 102 or the equivalent. This will ordinarily be the appropriate course placement for students with two to three years of high school Russian. Limited to 15 students. Fall semester. Professor Ciepiela.

202. Second-Year Russian II. Continuation of RUSS 201.

Requisite: RUSS 201 or equivalent. Limited to 15 students. Spring semester. Professor Rabinowitz.

212. Survey of Russian Literature From Dostoevsky to Nabokov. An examination of major Russian writers and literary trends from about 1860 to the Bolshevik Revolution as well as a sampling of Russian émigré literature through a reading of representative novels, stories, and plays in translation. Readings include important works by Dostoevsky, Tolstoy, Chekhov, Gorky, Sologub, Bely, and Nabokov. The evaluation of recurring themes such as the breakdown of the family, the “woman question,” madness, attitudes toward the city, childhood and perception of youth. Conducted in English.

Spring semester. Professor Rabinowitz.

213. Century of Catastrophe: Soviet and Contemporary Russia in Literature and Film. Russia was launched on a unique path by the Bolshevik Revolution of 1917: it was intended to become the first Communist society in history. The Cultural Revolution that followed sought to remake institutions and even persons in the name of realizing a classless society. This utopian project came up against the actual history of the twentieth century not just in Russia but internationally: world wars, the collapse of empires, and the victory of “capitalism” over “communism.” Much of the best Russian literature and film of the twentieth century addresses the tensions of this historical period. We will trace these tensions in landmark texts, grouping them around particular moments of catastrophic change—the Revolution, the Civil War, the “internationalizing” of non-Russian peoples, collectivization and famine, Stalin’s purges, World War II and the siege of Leningrad, urbanization, and the collapse of the Soviet empire. We will consider, among other texts, Esther Shub’s “The Fall of the Romanovs,” Isaak Babel’s *Red Cavalry*, Nadezhda Mandelstam’s *Hope Against Hope*, the poetry of Anna Akhmatova, Alexander Solzhenitsyn’s *One Day in the Life of Ivan Denisovich*, Vasily Grossman’s *Life and Fate*, Lydia Ginzburg’s *Blockade Diary*, Andrei Tarkovsky’s “Stalker,” Alexander Sokurov’s “Russian Ark,” and the installation art of Ilya Kabakov. All readings and discussion in English. No familiarity with Russian history and culture is assumed. Three meetings per week.

Spring semester. Professor Ciepiela.

215. Modernism and Revolution. (Offered as RUSS 215 and EUST 215.) We will examine the revolutionary upheavals of early twentieth-century Russia through the lens of three modernist texts: Andrei Bely’s experimental novel *Petersburg* (the failed revolution of 1905), Isaac Babel’s story cycle *Red Cavalry* (the civil war that followed the Bolshevik takeover in 1917) and Mikhail Bulgakov’s phantasmagorical masterpiece *The Master and Margarita* (the “cultural revolution” of 1929-32 and the rise of Stalinist society). Reshaped by the crises that they confronted in their works, these Russian writers reached beyond literature—to the images, sounds and ideas of their Russian and European contemporaries—to reimagine the place of artistic innovation and esthetic tradition in times of trouble, and so revolutionized the very idea of what literature can do in negotiating the relationship between text and experience. All readings and discussion in English. No familiarity with Russian history or culture is assumed.

Limited to 20 students. Omitted 2015-16. Professor Wolfson.

217. Strange Russian Writers: Gogol, Dostoevsky, Bulgakov, Nabokov, et al. A course that examines the stories and novels of rebels, deviants, dissidents, loners, and losers in some of the weirdest fictions in Russian literature. The writers, most of whom imagine themselves to be every bit as bizarre as their heroes, include from the nineteenth century: Gogol (“Viy,” “Diary of a Madman,” “Ivan Shponka and

His Aunt," "The Nose," "The Overcoat"); Dostoevsky ("The Double," "A Gentle Creature," "Bobok," "The Dream of a Ridiculous Man"); Tolstoy ("The Kreutzer Sonata," "Father Sergius"), and from the twentieth century: Olesha (*Envoy*); Platonov (*The Foundation Pit*); Kharms' (Stories); Bulgakov (*The Master and Margarita*); Nabokov (*The Eye, Despair*); Erofeev (*Moscow Circles*); Pelevin ("The Yellow Arrow"). Our goal will be less to construct a canon of strangeness than to consider closely how estranged women, men, animals, and objects become the center of narrative attention and, in doing so, reflect the writer Tatyana Tolstaya's claim that "Russia is broader and more diverse, stranger and more contradictory than any idea of it. It resists all theories about what makes it tick, confounds all the paths to its possible transformation." All readings in English translation.

Not open to first-year students. Limited to 35 students. Fall semester. Professor Rabinowitz.

225. Seminar on One Writer: Vladimir Nabokov. An attentive reading of works spanning Nabokov's entire career, both as a Russian and English (or "Amero-Russian") author, including autobiographical and critical writings, as well as his fiction and poetry. Special attention will be given to Nabokov's lifelong meditation on the elusiveness of experienced time and on writing's role as a supplement to loss and absence. Students will be encouraged to compare Nabokov's many dramatizations of "invented worlds" and to consider them along with other Russian and Western texts, fictional and philosophical, that explore the mind's defenses against exile and separation. All readings in English translation, with special assignments for those able to read Russian. Two meetings per week.

Omitted 2015-16.

227. Fyodor Dostoevsky. Among the many paradoxes Dostoevsky presents is the paradox of his own achievement. Perceived as the most "Russian" of Russian writers, he finds many enthusiastic readers in the West. A nineteenth-century author, urgently engaged in the debates of his time, his work remains relevant today. The most influential theorists of the novel feel called upon to account for the Dostoevsky phenomenon. How can we understand Dostoevsky's appeal to so many audiences? This broad question will inform our reading of Dostoevsky's fiction, as we consider its social-critical, metaphysical, psychological, and formal significance. We will begin with several early works ("Notes from Underground," "The Double") whose concerns persist and develop in the great novels that are the focus of the course: *Crime and Punishment*, *The Idiot* and *The Brothers Karamazov*. All readings and discussion in English. Conducted as a seminar. Two class meetings per week.

Fall semester. Professor Ciepiela.

228. Tolstoy. Count Leo Tolstoy's life and writings encompass self-contradictions equaled in scale only by the immensity of his talent: the aristocrat who renounced his wealth, the former army officer who preached nonresistance to evil, the father of thirteen children who advocated total chastity within marriage and, of course, the writer of titanic stature who repudiated all he had previously written, including *War and Peace* and *Anna Karenina*. We will read these two masterworks in depth, along with other fictional and non-fictional writings ("The History of Yesterday," *Childhood*, *Strider*, *Confession*, *Sebastopol Stories*, *The Death of Ivan Ilyich*, "What Is Art?"), as we explore his abiding search for the meaning of ever-inaccessible "self," his far-reaching artistic innovations, and his evolving views on history, the family, war, death, religion, art, and education. Conducted in English, all readings in translation, with special assignments for students who read Russian. Two class meetings per week.

Limited to 20 students. Omitted 2015-16. Professor Wolfson.

229. Chekhov and His Theater. (Offered as RUSS 229 and THDA 229). Anton Chekhov's reputation rests as much on his dramaturgy as on his fiction. His plays, whose staging by the Moscow Art Theater helped revolutionize Russian and world theater, endure in the modern repertoire. In this course, we will study his dramatic *oeuvre* in its cultural and historical context, drawing on the biographical and critical literature on Chekhov, printed and visual materials concerning the late nineteenth-century European theater, and the writings of figures like Constantin Stanislavsky, who developed a new acting method in response to Chekhov's art. We also will examine key moments in the production history of Chekhov's plays in Russian, English, and American theater and film.

Omitted 2015-16.

232. Russian Lives. This course approaches pre-revolutionary Russian cultural history by attending to how key social actors have been represented. We will study the lives of tsar, saint, aristocrat, peasant, poet, intellectual, revolutionary, merchant and exile as represented in letters, memoirs, fiction, verse, painting and performance. Examples of life-writing will include seventeenth-century archpriest Avvakum's "autobiography" (the first example of the genre in Russia), revolutionary Alexander Herzen's *My Life and Thoughts* (alongside Tom Stoppard's renovation of his story as a recently staged trilogy of plays, *Coast of Utopia*), the memoirs of women terrorists, and the testimonial of a nineteenth-century serf. Alongside these we will consider fictional and operatic representations such as Pushkin's *Eugene Onegin*, Lermontov's *A Hero of Our Time*, Turgenev's *Fathers and Sons*, Goncharov's *Oblomov* and Glinka's *A Life for the Czar*. No acquaintance with Russian language or culture is assumed.

Omitted 2015-16.

234. The Soviet Experience. (Offered as RUSS 234 and FAMS 313.) With the dissolution of the Soviet Union, the great utopian experiment of the 20th century—a radical attempt to reorganize society in accordance with rational principles—came to an end. This course explores the dramatic history of that experiment from the perspective of those whose lives were deeply affected by the social upheavals it brought about. We begin by examining the early visions of the new social order and attempts to restructure the living practices of the Soviet citizens by reshaping the concepts of time, space, family, and, ultimately, redefining the meaning of being human. We then look at how "the new human being" of the 1920s is transformed into the "new Soviet person" of the Stalinist society, focusing on the central cultural and ideological myths of Stalinism and their place in everyday life, especially as they relate to the experience of state terror and war. Finally, we investigate the notion of "life after Stalin," and consider the role of already familiar utopian motifs in the development of post-Stalinist and post-Soviet ways of imagining self, culture, and society. The course uses a variety of materials—from primary documents, public or official (architectural and theatrical designs, political propaganda, transcripts of trials, government meetings, and interrogations) and intimate (diaries and letters), to works of art (novels, films, stage productions, paintings), documentary accounts (on film and in print), and contemporary scholarship (from the fields of literary and cultural studies, history and anthropology). No previous knowledge of Soviet or Russian history or culture is required; course conducted in English, and all readings are in translation. Students who read Russian will be given special assignments.

Limited to 20 students. Omitted 2015-16.

244. Histories of Performance in 20th-Century Russia. (Offered as RUSS 244 and ARHA 244.) This course will explore the various trajectories of "performance" in Russia throughout the twentieth century. The medium of performance was central

to several crucial episodes in the history of Russian visual art, including Futurism, World of Art, Moscow Conceptualism, Sots Art, and Moscow Actionism. Russian performance art developed alongside achievements in the adjacent modes of dance, theater, and music. Yet, performance was also a significant phenomenon within Russian culture more broadly. Event-based artworks often responded to the performative elements of political rituals, acts of self-fashioning, mass spectacles, underground economic transactions, speech acts, and bureaucratic operations taking place in Moscow and St. Petersburg. Class participants will employ an expanded view of performance as we attempt to reconcile the intersecting meanings of the genre as an artistic practice, a social behavior, and a political strategy. In doing so, we will put pressure on established ideas about spectatorship, presence, dematerialization, participation, identity, and spectacle as they pertain to modern art. Artistic practices will be framed by readings drawn from the fields of art history, cultural studies, sociology, anthropology, and performance studies. No acquaintance with Russian language or culture is assumed.

Spring semester. Visiting Professor Maydanchik.

245. Art and Politics in Russia, 1860 to the Present. (Offered as RUSS 245, ARHA 245 and EUST 255.) The interchange between art and politics has long been a focal point of Russian cultural production. This course will survey the dynamic relationship between aesthetic innovation and political transformation in Russia from 1860 to the present. In doing so, it will cultivate appreciation of a wide range of artistic achievements originating in Moscow and St. Petersburg. Class members will employ a comparative approach to explore how various Russian artists responded to changing local circumstances, while also positioning themselves in relation or opposition to significant socio-political events occurring in Western Europe and America. Special attention will be devoted to considering how Russian artists engaged themes that are central to the study of aesthetics and politics worldwide, including artistic autonomy; participation and collaboration; the relationship between art and life; abstraction and representation; mass media and popular culture; commodification and institutionalization; and avant-gardism. Individuals and groups to be discussed include the Wanderers, the Russian Futurists, the Russian Constructivists, Ilya Kabakov, Komar and Melamid, the Moscow Actionists, and Pussy Riot. Assigned readings will be complemented by visits to the Mead Art Museum. No acquaintance with Russian language or culture is assumed.

Fall semester. Visiting Professor Maydanchik.

246. Visual Art of the Cold War. (Offered as RUSS 246, ARHA 246, and EUST 256.) This course will offer a comparative overview of how visual art developed in the Soviet Union, the United States, and the “two Germanys” within the intellectual and political climate that defined the Cold War (1947-1991). By considering how the conditions of artistic production and reception differed—and also sometimes converged—under democratic capitalism in the West and state socialism in the East, we will gain new perspectives on the intersection of art and ideology in the postwar period. Special attention will be given to debates concerning the relationships between collectivity and individuality; avant-gardism and kitsch; abstraction and realism; technology and the body; art and mass media; propaganda and activism; and consumption and leisure. We will conclude by discussing how the acceleration of globalization following the end of the Cold War has impacted recent art practice. Movements and paradigms to be covered include Socialist Realism, Abstract Expressionism, Pop Art, Sots Art, Fluxus, Situationism, Conceptual Art, Performance Art, Body Art, and Institutional Critique.

Spring semester. Visiting Professor Maydanchik.

301. Third-Year Russian: Studies in Russian Language and Culture I. This course advances skills in reading, understanding, writing, and speaking Russian, with materials from twentieth-century culture. Readings include fiction by Chekhov, Babel, Olesha, Nabokov, and others. Conducted in Russian, with frequent writing and grammar assignments, in-class presentations, and occasional translation exercises. Two seminar-style meetings and one hour-long discussion section per week.

Requisite: RUSS 202 or consent of instructor. First-year students with strong high school preparation (usually 4 or more years) may be ready for this course. Limited to 15 students. Fall semester. Professor Rabinowitz and Senior Lecturer Babyonyshev.

302. Third-Year Russian: Studies in Russian Language and Culture II. We will be reading, in the original Russian, works of fiction, poetry and criticism by nineteenth-century authors such as Pushkin, Tolstoy, Gogol, Dostoevsky, Turgenev and Chekhov. Conducted in Russian, with frequent writing and translation assignments.

Requisite: RUSS 301 or consent of the instructor. Limited to 15 students. Spring semester. Senior Lecturer Babyonyshev.

303H. Advanced Conversation and Composition. A half course designed for advanced students of Russian who wish to develop their fluency, pronunciation, oral comprehension, and writing skills. Major attention will be given to reading, discussion and interpretation of current Russian journalistic literature. This course will cover several basic subjects, including the situation of the Russian media, domestic and international politics, culture, and everyday life in Russia. Two hours per week.

Requisite: RUSS 302 or consent of the instructor. Fall semester. Senior Lecturer Babyonyshev.

304H. Advanced Intermediate Conversation and Composition. A half course designed for intermediate-level students who wish to develop their fluency, pronunciation, oral comprehension, and writing skills. We will study and discuss Russian films of various genres. Two hours per week.

Requisite: RUSS 301 or consent of the instructor. Spring semester. Senior Lecturer Babyonyshev.

311. Birth of the Avant-Garde: Modern Poetry and Culture in France and Russia, 1870-1930. (Offered as EUST 311, FREN 364, and RUSS 311.) Between the mid-nineteenth century and the mid-twentieth century, poetry was revolutionized both in France and in Russia; nowhere else did the avant-garde proliferate more extravagantly. This class will focus on the key period in the emergence of literary modernity that began with Symbolism and culminated with Surrealism and Constructivism.

With the advent of modernism, the poem became a “global phenomenon” that circulated among different languages and different cultures, part of a process of cross-fertilization. An increasingly hybrid genre, avant-garde poetry went beyond its own boundaries by drawing into itself prose writing, philosophy, music, and the visual and performing arts. The relation between the artistic and the literary avant-garde will be an essential concern.

We will be reading Baudelaire, Rimbaud and the French Symbolists; the Russian Symbolists (Blok, Bely); Nietzsche; Apollinaire, Dada, and the Surrealists (Breton, Eluard, Desnos); and the Russian avant-garde poets (Mayakovsky, Khlebnikov, Tsvetaeva).

Our study of the arts will include Symbolism (Moreau, Redon); Fauvism (Matisse, Derain, Vlaminck); Cubism, Dada, and early Surrealism (Duchamp, Ernst, Dali, Artaud); the “World of Art” movement (Bakst, the Ballets Russes); Primitivism (Goncharova, Larionov); Suprematism (Malevich); and Constructivism (Tatlin, Rodchenko, El Lissitzky). The course will be taught in English. Students who read

fluently in French and/or Russian will be encouraged to read the material in the original language.

Omitted 2015-16. Professors Ciepiela and L. Katsaros.

314. Modern Russian Poetry in Translation: Text, Image, Sound. Poetry remains a vital area of creativity in contemporary Russia, extending the achievements of twentieth-century greats like Marina Tsvetaeva, Osip Mandelstam, Anna Akhmatova, Boris Pasternak and Joseph Brodsky. We will study the efforts of Russian poets over the past one hundred years to invigorate and enrich their poetic languages as they have engaged with other modes of creativity—film, visual art, performance, photography—and changing historical circumstances. A central question we will ask: To what extent are these shifts of form prompted by the search for a social self? By new exposure to international poetry? Alongside the poets' verse, we will read their critical and autobiographical prose, view their work in other media (Tarkovsky's film "The Mirror," performances of Pasternak's translation of "Hamlet"), and consider their portraiture and mythologies. All readings will be in English translation, and the dynamics of translation will be an ongoing topic of discussion. Assignments will include creative projects and in-class student presentations. Special assignments will be given to students able to read Russian.

Omitted 2015-16.

401. Advanced Studies in Russian Literature and Culture I. The topic changes every year. Taught entirely in Russian. Two class meetings per week.

Fall semester. Senior Lecturer Babyonyshev.

490. Special Topics. Independent Reading Course.

Fall and spring semesters. The Department.

498. Senior Departmental Honors. Meetings to be arranged.

Open to, and required of, seniors writing a thesis. Fall semester. The Department.

499. Senior Departmental Honors. Meetings to be arranged.

Open to, and required of, seniors writing a thesis. Spring semester. The Department.

RELATED COURSES

Personality and International Politics: Gorbachev, the End of the Cold War and the Collapse of the Soviet Union. See POSC 475.

SEXUALITY, WOMEN'S AND GENDER STUDIES

Professors Barale, Basu, Griffiths (Chair), Martin, and Saxton‡; Assistant Professors Henderson, Polk, Sadjadi, and Shandilya; Lecturer Bergoffen.

Sexuality, Women's and Gender Studies is an interdisciplinary and cross-cultural exploration of sexuality, gender, and their relationship. How are these categories constructed, understood, and reproduced in contemporary and past societies? SWAGS is also an inquiry specifically into women's material, cultural, and economic productions, their self-descriptions, and their collective undertakings.

Major Program. Students majoring in SWAG are required to take a minimum of nine courses, including SWAG 100, 200 and 300. The remaining electives may be chosen

‡On leave spring semester 2015-16.

from SWAG offerings. Other Amherst or Five College courses that address issues of sexuality, women, or gender may be counted toward the major only if approved by the SWAG Department. Starting with students entering in the fall of 2015, at most three of the six elective courses may be taken outside of the SWAG Department.

Senior majors not writing theses will satisfy the requirement for comprehensive assessment of the major by 1) assembling a portfolio consisting of three papers written in courses for the SWAG major; 2) writing a five-page reflective essay on sexuality, women, and gender. The portfolio and its accompanying essay are to be submitted during the first week of April. Instructions will be distributed approximately two weeks before the due date.

Department Honors Program. In addition to the courses required for the major, students accepted as honors candidates will elect either SWAG 498D and 499 or 498 and 499D, depending on which option better accommodates the disciplines in the thesis project. The D designation indicates that a course offers double credit.

100. The Cross-Cultural Construction of Gender. This course introduces students to the issues involved in the social and historical construction of gender and gender roles from a cross-cultural and interdisciplinary perspective. Topics change from year-to-year and have included women and social change; male and female sexualities including homosexualities; the uses and limits of biology in explaining human gender differences; women's participation in production and reproduction; the relationship among gender, race and class as intertwining oppressions; women, men and globalization; and gender and warfare.

Fall semester. Professors Saxton and Henderson.

105. Women, Gender and Popular Culture. In this course, students will interrogate the precarious relationship between political and popular culture. As we study how politics has successfully deployed popular culture as an ideological tool, we will also consider how politics has overburdened popular culture as a vehicle of change. These broad issues will serve as our framework for analyzing black femininity, womanhood, and the efficacy of the word "feminism" in the post-Civil Rights era. We will think critically about the construction of gender, race, sexuality, and class identity as well as the historical and sociopolitical context for cultural icons and phenomena. Students will read cultural theory, essays, fiction as well as listen to, and watch various forms of media. Expectations include three writing/visual projects as well as a group presentation.

Limited to 15 students. Spring semester. Professor Henderson.

106. Realism. (Offered as ENGL 112 and SWAG 106.) This course will examine the phenomenon of "realism" in a variety of artistic media. We will study realism in the visual arts, film, television, and literature with a view towards determining the nature of our interest in the representation of "real life" and the ways in which works of art are or are not an accurate reflection of that life. Among the works we may consider are classic English novels (Defoe, Austen, Dickens), European and North and South American short fiction (Gogol, Zola, Chekhov, Henry James, Kafka, Borges, Alice Munro), essays and memoirs (Orwell, Frederick Exley, Mary Karr) and films, both documentary and fiction (*Double Indemnity*, *The Battle of Algiers*, *Saving Private Ryan*). Two themes will attract special attention: the representation of women's lives and the representation of war. We will address such questions as the following: Is a photograph always more realistic than a painting? In what way can a story about a man who turns into a bug be considered realistic? How real is virtual reality? The course will conclude with an examination of the phenomenon of reality television.

This is an intensive writing course. Frequent short papers will be assigned. Each section limited to 12 students. Preference given to first-year students and to stu-

dents who have taken a previous intensive writing course and who wish to continue to work to improve their analytic writing. Fall semester: Senior Lecturer Lieber. Spring semester: Professor Barale and Senior Lecturer Lieber.

111. Having Arguments. (Offered as ENGL 111 and SWAG 111.) Using a variety of texts—novels, essays, short stories—this course will work to develop the reading and writing of difficult prose, paying particular attention to the kinds of evidence and authority, logic and structure that produce strong arguments. The authors we study may include Peter Singer, Aravind Adiga, Willa Cather, Toni Morrison, George Orwell, Charles Johnson, James Baldwin, Alice Munro, William Carlos Williams. This is an intensive writing course. Frequent short papers will be assigned.

Preference given to first-year Amherst College students. Each section limited to 12 students. Fall semester: Professor Barale and Senior Lecturer Lieber. Spring semester: Senior Lecturer Lieber.

113. Art From the Realm of Dreams. (Offered as ARHA 146, EUST 146, and SWAG 113.) We begin with a long-standing Spanish obsession with dreams, analyzing images and texts by Calderón, Quevedo and Goya. We next will consider a range of dream workers from a range of cultures, centuries, and disciplines—among them Apollinaire, Freud, Breton, Dalí, Carrington, and Kahlo—as well as others working around the globe in our own time.

Limited to 20 students. Omitted 2015-16. Professor Staller.

115. Equality and Violence. (Offered as SWAG 115 and ARHA 115.) This Inside/Out course will meet every week at the Hampshire County Jail, and students will study how inequality of various kinds is linked to violence and sexual assault and also examine social art practice and its relation to issues of power. Readings and discussions will focus on gender, racial, and class inequalities in society and examples of contemporary art work which address them. Inside and outside students will pursue and refine themes through interviews with one another and in art projects and individual essays. They will produce a final project in a public forum to be decided on by the students for an audience of incarcerated and Amherst students. Students will create an accompanying publication of text and images that enlarges on their debates and discussions. The course will be conducted on the Inside/Out model, and authorities from the Jail will collaborate with participants in determining the nature of permitted research, the format, and the timing of the final project.

Not open to first-year students. Limited to 12 students. Interview with the instructor prior to admission is required. Fall semester. Professor Saxton and Visiting Artist-In-Residence Ewald.

121. LGBT Perspectives in Popular Music. (Offered as MUSI 121 and SWAG 121.) LGBT Perspectives in Popular Music is an introduction to the ways that LGBT people and members of other sexual minorities have participated in popular music as composers, performers, and crucial audiences. In this historical survey of the recorded repertory of (mostly) American popular song, students will acquaint themselves with music in a wide range of vernacular styles and explore the social, political, and aesthetic contexts within which they have appeared. Representative figures in this respect include blues singers like Bessie Smith or Billie Holiday; composers of standards and musicals, such as Cole Porter or Stephen Sondheim; and Post-Stonewall musicians from Alix Dobkin to Rufus Wainwright. The course is designed to be welcoming to non-majors, and knowledge of musical notation and technical vocabulary is not required to enroll.

Limited to 25 students. Omitted 2015-16.

123. Greek Civilization. (Offered as CLAS 123 and SWAG 123.) We read in English the major authors from Homer in the 8th century BCE to Plato in the 4th century in

order to trace the emergence of epic, lyric poetry, tragedy, comedy, history, and philosophy. How did the Greek enlightenment, and through it Western culture, emerge from a few generations of people moving around a rocky archipelago? How did oral and mythological traditions develop into various forms of "rationality": science, history, and philosophy? What are the implications of male control over public and private life and the written record? What can be inferred about ancient women if they cannot speak for themselves in the texts? Other authors include Sappho, Herodotus, Aeschylus, Sophocles, Euripides, Aristophanes, and Thucydides. The course seeks to develop the skills of close reading and persuasive argumentation. Three class hours per week.

Omitted 2015-16.

138. Greek Drama. (Offered as CLAS 138 and SWAG 138) This course addresses the staging of politics and gender in selected plays of Aeschylus, Sophocles, Euripides, and Aristophanes, with attention to performance and the modern use of the plays to reconstruct systems of sexuality, gender, class, and ethnicity. We also consider Homer's *Iliad* as a precursor of tragedy, and the remaking of plays in contemporary film, dance, and theater, including Michael Cacoyannis, *Electra* and *The Trojan Women*; Martha Graham, *Medea* and *Night Journey*; Pier Paolo Pasolini, *Edipo Re* and *Medea*; and Igor Stravinsky, *Oedipus Rex*.

Spring semester. Professor Griffiths.

200. Feminist Theory. In this course we will investigate contemporary feminist thought from a variety of disciplinary perspectives. We will focus on key issues in feminist theory, such as the sex/gender debate, sexual desire and the body, the political economy of gender, the creation of the "queer" as subject, and the construction of masculinity, among others. This course aims also to think through the ways in which these concerns intersect with issues of race, class, the environment and the nation.

Open to first-year students who have taken SWAG 100 and upper-class students. Spring semester. Professors Sadjadi and Shandilya.

202. Black Women's Narratives and Counternarratives: Love and the Family. (Offered as SWAG 202 and BLST 242 [US].) Why do love and courtship continue to be central concerns in black women's literature and contemporary black popular fiction? Are these thematic issues representative of apolitical yearnings or an allegory for political subjectivity? Drawing on a wide range of texts, we will examine the chasm between the "popular" and the literary, as we uncover how representations of love and courtship vary in both genres. Surveying the growing discourse in media outlets such as *CNN* and the *Washington Post* regarding the "crisis" of the single black woman, students will analyze the contentious public debates regarding black women and love and connect them to black women's literature and black feminist literary theory. Authors covered will range from Nella Larsen to Terry McMillan and topics will include gender, race, class, and sexuality.

Limited to 20 students. Open to first-year students with consent of the instructor. Omitted 2015-16. Professor Henderson.

203. Women Writers of Africa and the African Diaspora. (Offered as BLST 203 [D], ENGL 216 and SWAG 203.) The term "Women Writers" suggests, and perhaps assumes, a particular category. How useful is this term in describing the writers we tend to include under the frame? And further, how useful are the designations African and African Diaspora? We will begin by critically examining these central questions, and revisit them frequently as we read specific texts and the body of works included in this course. Our readings comprise a range of literary and scholarly works by canonical and more recent female writers from Africa, the Ca-

ribbean, and continental America. Framed primarily by Postcolonial Criticism, our explorations will center on how writers treat historical and contemporary issues specifically connected to women's experiences, as well as other issues, such as globalization, modernity, and sexuality. We will consider the continuities and points of departure between writers, periods, and regions, and explore the significance of the writers' stylistic choices. Here our emphasis will be on how writers appropriate vernacular and conventional modes of writing.

Limited to 15 students. Omitted 2015-16.

206. Women and Art in Early Modern Europe. (Offered as ARHA 284, EUST 284, and SWAG 206.) This course will examine the ways in which prevailing ideas about women and gender-shaped visual imagery, and how these images influenced ideas concerning women from the Renaissance to the Enlightenment. It will adopt a comparative perspective, both by identifying regional differences among European nations and tracing changes over time. In addition to considering patronage of art by women and works by women artists, we will look at the depiction of women heroes such as Judith; the portrayal of women rulers, including Elizabeth I and Marie de' Medici; and the imagery of rape. Topics emerging from these categories of art include biological theories about women; humanist defenses of women; the relationship between the exercise of political power and sexuality; differing attitudes toward women in Catholic and Protestant art; and feminine ideals of beauty.

Limited to 15 students. Omitted 2015-16. Professor Courtright.

207. The Home and the World: Women and Gender in South Asia. (Offered as SWAG 207, ASLC 207, and POSC 207.) This course will study South Asian women and gender through key texts in film, literature, history and politics. How did colonialism and nationalism challenge the distinctions between the "home" and the "world" and bring about partitions which splintered once shared cultural practices? What consequences did this have for postcolonial politics? How do ethnic conflicts, religious nationalisms and state repression challenge conceptions of home? How have migrations, globalization and diasporas complicated relations between the home and the world? Texts will include Salman Rushdie's *Shalimar the Clown*, Ram Gopal Varma's epic film *Sarkar*, and Partha Chatterjee's *The Nation and Its Fragments*.

Spring semester. Professors Shandilya and Basu.

208. Black Feminist Literary Traditions. (Offered as SWAG 208, BLST 345 [US], ENGL 276, and FAMS 379.) Reading the work of black feminist literary theorists and black women writers, we will examine the construction of black female identity in American literature, with a specific focus on how black women writers negotiate race, gender, sexuality, and class in their work. In addition to reading novels, literary criticism, book reviews, and watching documentaries, we will examine the stakes of adaptation and mediation for black female-authored texts. Students will watch and analyze the film and television adaptations of *The Color Purple* (1985), *The Women of Brewster Place* (1989), and *Their Eyes Were Watching God* (2005) as well as examine how Toni Morrison's *The Bluest Eye* (1970) was mediated and interpreted by Oprah Winfrey's book club and daytime talk show. Authors will include Toni Morrison, Zora Neale Hurston, Alice Walker, Gwendolyn Brooks, and Gloria Naylor. Writing Attentive. Expectations include three writing projects, a group presentation, and various in-class assignments.

Limited to 20 students. Priority given to those students who attend the first day of the class. Open to first-year students with consent of the instructor. Spring semester. Professor Henderson.

210. Anthropology of Sexuality. (Offered as SWAG 210 and ANTH 210.) This course draws on anthropological literature to study the socio-cultural making of

human sexuality and its variations. We will critically examine theories of sexuality as a domain of human experience and locate sexual acts, desires and relations in particular historical and cultural contexts. The course offers analytical tools to understand and evaluate different methods and approaches to the study of human sexuality. We will examine the relation of sex to kinship/family, to reproduction and to romance. As we read about the bodily experience of sexual pleasure, we will explore how sexual taboos, norms and morality develop in various cultures and why sex acquires explosive political dimensions during certain historical periods. The course will explore the gendered and racial dimensions of human sexual experience in the context of class, nation and empire. How do class divisions produce different sexual cultures? What economies of sex are involved in sex work, marriage and immigration? What has been the role of sexuality in projects of nation building and in colonial encounters? When, where and how did sexuality become a matter of identity? In addition to a focus on contemporary ethnographic studies of sexuality in various parts of the world, we will read theoretical and historical texts that have been influential in shaping the anthropological approaches to sexuality. We will also briefly address scientific theories of sexuality. Two meetings per week.

Fall semester. Professor Sadjadi.

232. Strange Girls: Spanish Women's Voices. (Offered as SPAN 232 and SWAG 232) Although at times derided as abnormal "chicas raras," Spanish women have carved out a particular niche in the history of Spanish literature. These novelists, poets, essayists and short story authors have distinguished themselves by tackling issues of sexuality, subjectivity, isolation, sexism and feminism head-on. But how do we define an *escritura femenina* in Spain and what, if anything, differentiates it as a gendered space from canonical "masculine" writing? This course examines the social, historical and cultural transformations women have undergone in Spain from the end of the nineteenth century to the beginning of the twenty-first century. We will explore a variety of texts and literary genres by authors such as Rosalia de Castro, Carmen Laforet, Carmen Martín Gaité, Ana Rosetti and Dulce Chacón. In addition, students will create their own canon by becoming the editors of an Anthology of Spanish Women's Writing. This course is conducted in Spanish.

Requisite: SPAN 199, 211 or 212 or consent of the instructor. Limited to 15 students. Omitted 2015-16. Professor Brenneis.

237. Gender and Work. (Offered as SOCI 237 and SWAG 237.) How has the rise of working women complicated modern workplaces and the idea of work? One challenge is how to value women's work fairly. One index of this challenge is that in workplaces across the world, women earn significantly less than men and are underrepresented in high status positions. What explains such gender gaps in the workplace? Taking an empirical, social-science perspective, this course will discuss three main aspects of gender and work. First, we will cover major theories of gender inequality, such as psychological stereotyping, social exclusion, structural barriers, and gendered socialization. Second, in learning about the sociological mechanisms of inequality in the workplace, we will expand our discussion to women's work in the family and examine how the conflicts individuals face when trying to have both career and family influence women's lives. Finally, we will discuss the mixed results of public policies proposed to reduce gender inequality and work-family incompatibilities and the possible reasons for those mixed results.

Limited to 20 students. Fall semester. Professor Mun.

239. Women in Judaism. (Offered as RELI 261 and SWAG 239.) A study of the portrayal of women in Jewish tradition. Readings will include biblical and apocryphal texts; Rabbinic legal (*halakic*) and non-legal (*aggadic*) material; selections from medieval commentaries; letters, diaries, and autobiographies written by Jewish

women of various periods and settings; and works of fiction and non-fiction concerning the woman in modern Judaism. Employing an inter-disciplinary and cross-cultural approach, we will examine not only the actual roles played by women in particular historical periods and cultural contexts, but also the roles they assume in traditional literary patterns and religious symbol systems. This discussion course requires participants to prepare a series of closely argued essays related to assigned readings and films.

Spring semester. Professor Niditch.

241. Fact or Fiction: Representations of Latina and Latin American Women in Film. (Offered as SPAN 240 and SWAG 241) From *La Malinche* (sixteenth century) to J. Lo, Latin American and Latina women have been sexualized, demonized, objectified, and even erased by narrative and visual representations. Lately, feminist texts have interrogated and challenged sexist and stereotypical master narratives; yet, a tension remains that repeatedly places women of color on a complex stage. Throughout this course, we will think critically about representations of women in Latin America and the U.S. Through select examples of major screen stars from Hollywood and Latin America, we will engage a politically informed historical analysis of the way Latino/a images have been constructed. Our study will begin with black and white films from the 1930s, depicting the role of the United States government and the needs of Latin American politics in the construction of Latina identity. We will then examine the intersections between literature, film, and history, studying, for example, the role of the Good Neighbor Policy in effecting the construction of Latin American images via a Hollywood lens. This is a bilingual class. Much of Latino/a literature is available in English only. However, our discussions and written assignments will be in Spanish. We will produce advanced-level writing assignments.

Requisite: SPAN 199, 211 or 212, or consent of the instructor. Limited to 15 students. Omitted 2015-16. Professor Suárez.

245. Latina Stories: Making Waves in the USA. (Offered as SPAN 345 and SWAG 245) When political movements advocating for civil and human rights took full force in the United States in the 1960s and 1970s, women from different Latin American and Caribbean origins discovered they could enter the national imagination through their writing and thereby defy historical erasure. In the last 50 years, the political literary production of Latina women has been vertiginous, important, and consistently understudied within the academy. Within a socio-historical context, we will study the making of Latina identities, the myths of unity in this label, and the distinctive nature of Latina stories from different countries and from different economic backgrounds. What is the role of Latina voices in the arduous and slow processes of nation building, democracy, and diversity formation? How have Latina lives and stories re-shaped concepts of community, introduced activism for LGBT rights, changed the parameters by which motherhood, race, and ethnicity are understood? How have Latinas tackled issues of domestic violence and rape? How has their work transformed national and transnational meta-narratives of citizenship? We will read manifestos, poetry, and fiction to understand this complex and critical condition. Conducted in English.

Omitted 2015-16. Professor Suárez.

271. Reading Popular Culture: Girl Power. (Offered as ENGL 271, BLST 332 [US], FAMS 374, and SWAG 271.) Girl Power is the pop-culture term for what some commentators have also dubbed “postfeminism.” The 1990s saw a dramatic transformation in cultural representations of women’s relationships to their own sense of power. But did this still rising phenomenon of “women who kick ass” come at a cost? Might such representations signify genuine reassessments of some of the

intersections between gender, power, and the individual? Or are they, at best, superficial appropriations of what had otherwise been historically construed as male power? With such questions in mind, this class will teach students to use theoretical and primary texts to research, assess, and critique contemporary popular culture. Each student will also be trained to produce a critical multimedia project. One class meeting per week, which includes a 135-minute seminar and a 60-minute workshop and lab.

Open to first-year students with consent of the instructor. Limited to 30 students. Omitted 2015-16. Professor Parham.

279. Global Women's Literature. (Offered as SWAG 279, BLST 202, and ENGL 279.) What do we mean by "women's fiction"? How do we understand women's genres in different national contexts? This course examines topics in feminist thought such as marriage, sexuality, desire and the home in novels written by women writers from South Asia, Africa and the Caribbean. We will draw on postcolonial literary theory, essays on transnational feminism and historical studies to situate our analyses of these novels. Texts include South African writer Nadine Gordimer's *My Son's Story*, Indian novelist Kiran Desai's *The Inheritance of Loss*, and Caribbean author Shani Mootoo's *Cereus Blooms at Night*.

Fall semester. Professor Shandilya.

300. Ideas and Methods in the Study of Gender. This seminar will explore the influence of gender studies and of feminism on our research questions, methods and the way we situate ourselves in relationship to our scholarship. For example, how can we employ ethnography, textual analysis, empirical data and archival sources in studying the complex ties between the local and the global, and the national and the transnational? Which ideas and methods are best suited to analyzing the varied forms of women's resistance across ideological, class, racial and national differences? Our major goal will be to foster students' critical skills as inter-disciplinary, cross cultural writers and researchers. This course counts as a proseminar designed for juniors and seniors in SWAGS.

Requisite: SWAG 100 or consent of the instructor. Limited to 20 students. Not open to first-year students. Fall semester. Professor Basu.

310. Witches, Vampires and Other Monsters. (Offered as ARHA 385, EUST 385, and SWAG 310.) This course will explore the construction of the monstrous, over cultures, centuries and disciplines. With the greatest possible historical and cultural specificity, we will investigate the varied forms of monstrous creatures, their putative powers, and the explanations given for their existence-as we attempt to articulate the kindred qualities they share. Among the artists to be considered are Valdés Leal, Velázquez, Goya, Munch, Ensor, Redon, Nolde, Picasso, Dalí, Kiki Smith, and Cindy Sherman. Two class meetings per week.

Limited to 20 students. Omitted 2015-16. Professor Staller.

317. Women in Early Modern Spain. This course will examine the diverse and often contradictory representations of women in sixteenth- and seventeenth-century Spain as seen through the eyes of both male and female writers. This approach will allow us to inquire into how women represented themselves versus how they were understood by men. In our analysis of this topic, we will also take into consideration some scientific, legal, and moral discourses that attempted to define the nature and value of women in early modern Spain. Works by authors such as Cervantes, María de Zayas, Calderón de la Barca, and Catalina de Erauso, among others, will offer us fascinating examples and different approaches to the subject. Conducted in Spanish.

Requisite: SPAN 199, 211 or 212, or consent of the instructor. Limited to 15 students. Omitted 2015-16. Professor Infante.

328. Science and Sexuality. This seminar explores the role of science in the understanding and making of human sexuality. The notion of “sexuality”—its emergence and its recent history—has an intimate relation to biology, medicine and psychology. In this course we explore the historical emergence of the scientific model of sexuality and the challenges to this model posed from other worldviews and social forces, mainly religion, social sciences, and political movements. We examine how sex has intersected with race and nationality in the medical model (for instance, in the notion of degeneration), and we look closely at the conceptualization of feminine and masculine sexual difference. We briefly address studies of animal models for human sexuality, and we examine in more depth case histories of “perversion,” venereal disease, orgasm and sex hormones. We also compare contemporary biological explanations of sexuality with the nineteenth-century ones, for instance, the notion of the “gay gene” as compared to the hereditary model of “sexual inversion.” Course readings include historical and contemporary sexological and biological texts (Darwin, Freud, Kinsey, etc.), their critiques, and contemporary literature in science studies, including feminist and queer studies of science. This seminar requires active participation, reading an array of diverse and interdisciplinary texts and preparing research-based papers and presentations.

Limited to 15 students. Spring semester. Professor Sadjadi.

329. Bad Black Women. (Offered as SWAG 329 and BLST 377 [US].) History has long valorized passive, obedient, and long-suffering black women alongside aggressive and outspoken black male leaders and activists. This course provides an alternative narrative to this misrepresentation, as we will explore how “bad” is defined by one’s race, gender, class, and sexuality as well as how black women have transgressed the boundaries of what is means to be “good” in US society. We will use an interdisciplinary perspective to examine why black women have used covert and explicit maneuvers to challenge the stereotypical “respectable” or “good” black woman and the various risks and rewards they incur for their “deviance.” In addition to analyzing black women’s literature, we will study black women’s political activism, sex work, and rising incarceration as well as black women’s nonconformity in art, poetry, music, dance, and film. Students should be aware that part of this course is “immersive” and consequently, students will participate in a master class that will explore how dance operates as a way to defy race, class, and gender norms.

Open to first-year students with consent of the instructor. Priority given to students who attend the first day of class. Writing Attentive. Limited to 20 students. Expectations include a master dance class, three writing projects, a group presentation, and various in-class assignments. Fall semester. Professor Henderson.

330. Black Sexualities. (Offered as BLST 236 [US] and SWAG 330) From the modern era to the contemporary moment, the intersection of race, gender, and class has been especially salient for people of African descent—for men as well as for women. How might the category of sexuality act as an additional optic through which to view and reframe contemporary and historical debates concerning the construction of black identity? In what ways have traditional understandings of masculinity and femininity contributed to an understanding of African American life and culture as invariably heterosexual? How have black lesbian, gay, and transgendered persons effected political change through their theoretical articulations of identity, difference, and power? In this interdisciplinary course, we will address these questions through an examination of the complex roles gender and sexuality play in the lives of people of African descent. Remaining attentive to the ways black people have claimed social and sexual agency in spite of systemic modes of inequality, we will

engage with critical race theory, black feminist thought, queer-of-color critique, literature, art, film, "new media" and erotica, as well as scholarship from anthropology, sociology, and history.

Limited to 25 students. Fall semester. Professor Polk.

335. Gender: An Anthropological Perspective. (Offered as ANTH 225 and SWAG 335.) This seminar provides an analysis of male-female relationships from a cross-cultural perspective, focusing upon the ways in which cultural factors modify and exaggerate the biological differences between men and women. Consideration will be given to the positions of men and women in the evolution of society, and in different contemporary social, political, and economic systems, including those of the industrialized nations.

Limited to 20 students. Spring semester. Professor Gewertz.

339. Early Women Writers. (Offered as ENGL 339 and SWAG 339.) [before 1800] "A woman must have money and a room of her own if she is to write fiction," Virginia Woolf famously said in 1929. What did the landscape of women's writing look like before women were allowed such liberties, and what effects did their social conditions have on their writing? This course focuses on the work of early female writers, from the medieval to the Romantic period—many of whom are still overlooked today.

We will survey a range of writing by women from 1350 to 1850, putting English and American poets into conversation with political agitators, religious mystics and martyrs, the authors of woman-centered periodicals, and novelists. Our readings will include well-known works by Aphra Behn and Jane Austen along with lesser-known and even anonymous women-authored poetry, fiction, and non-fiction. Secondary readings by feminist critics and historians such as Virginia Woolf, Judith Butler, and Toril Moi will frame our discussions. We will ask, how did women writers participate in or drive the invention of new literary forms, such as the periodical and the novel? Does women's writing have specific formal or stylistic characteristics, and are these affected by women's social standing and access to education? What does an English literary history that fully includes women's writing look like, and how does it differ from standard literary histories?

Limited to 25 students. Spring semester. Professors Nelson and Worsley.

342. Women of Ill Repute: Prostitutes in Nineteenth-Century French Literature. (Offered as FREN 342 and SWAG 342) Prostitutes play a central role in nineteenth-century French fiction, especially of the realistic and naturalistic kind. Both widely available and largely visible in nineteenth-century France, prostitutes inspired many negative stereotypes. But, as the very product of the culture that marginalized her, the prostitute offered an ideal vehicle for writers to criticize the hypocrisy of bourgeois mores. The socially stratified world of prostitutes, ranging from low-ranking sex workers to high-class courtesans, presents a fascinating microcosm of French society as a whole. We will read selections from Honoré de Balzac, *Splendeur et misère des courtisanes*; Victor Hugo, *Les Misérables*; and Gustave Flaubert, *L'éducation sentimentale*; as well as *Boule-de-Suif* and other stories by Guy de Maupassant; *La fille Elisa* by Edmond de Goncourt; *Nana* by Emile Zola; *Marthe* by Joris-Karl Huysmans; *La dame aux camélias* by Alexandre Dumas fils; and extracts from *Du côté de chez Swann* by Marcel Proust. Additional readings will be drawn from the fields of history (Alain Corbin, Michelle Perrot) and critical theory (Walter Benjamin, Michel Foucault, Julia Kristeva). We will also discuss visual representations of prostitutes in nineteenth-century French art (Gavarni, Daumier, C. Guys, Degas, Manet, Toulouse-Lautrec). Conducted in French.

Requisite: One of the following—FREN 207, 208, 311 or equivalent. Fall semester. Professor Katsaros.

347. Race, Sex, and Gender in the U.S. Military. (Offered as BLST 347 [US] and SWAG 347.) From the aftermath of the Civil War to today's "global war on terror," the U.S. military has functioned as a vital arbiter of the overlapping taxonomies of race, gender, and sexuality in America and around the world. This course examines the global trek of American militarism through times of war and peace in the twentieth century. In a variety of texts and contexts, we will investigate how the U.S. military's production of new ideas about race and racialization, masculinity and femininity, and sexuality and citizenship impacted the lives of soldiers and civilians, men and women, at "home" and abroad. Our interdisciplinary focus will allow us to study the multiple intersections of difference within the military, enabling us to address a number of topics, including: How have African American soldiers functioned as both subjects and agents of American militarism? What role has the U.S. military played in the creation of contemporary gay and lesbian subjectivity? Is military sexual assault a contemporary phenomenon or can it be traced to longer practices of sexual exploitation occurring on or around U.S. bases globally?

Limited to 25 students. Omitted 2015-16. Professor Polk.

362. Women in the Middle East. (Offered as HIST 397 [ME], ASLC 363 [WA], and SWAG 362.) The course examines the major developments, themes and issues in woman's history in the Middle East. The first segment of the course concerns the early Islamic period and discusses the impact of the Quran on the status of women, the development of Islamic religious traditions and Islamic law. Questions concerning the historiography of this "formative" period of Islamic history, as well as hermeneutics of the Quran will be the focus of this segment. The second segment of the course concerns the 19th- and 20th-century Middle East. We will investigate the emergence and development of the "woman question," the role of gender in the construction of Middle Eastern nationalisms, women's political participation, and the debates concerning the connections between women, gender, and religious and cultural traditions. The third segment of the course concerns the contemporary Middle East, and investigates new developments and emerging trends of women's political, social and religious activism in different countries. The course will provide a familiarity with the major primary texts concerning women and the study of women in the Middle East, as well as with the debates concerning the interpretation of texts, law, religion, and history in the shaping of women's status and concerns in the Middle East today. *This class is conducted as a seminar.* Two class meetings per week.

Limited to 20 students. Omitted 2015-16. Professor Ringer.

374. To Sculpt a Modern Woman's Life. (Offered as ARHA 374, EUST 384, and SWAG 374.) We will revel in dramatically different works by women artists, from Magdalena Abakanowicz, Lynda Benglis and Louise Bourgeois, to Eva Hesse, Jeanne-Claude, Jenny Holzer, Rona Pondick, Doris Salcedo, Kiki Smith and Rachel Whiteread on down, as we explore how they created themselves through their work. As a foil, we will analyze the invented personas of Sarah Bernhardt and Madonna, as well as images of women by Renoir, Cézanne, Picasso, Magritte, de Kooning, Woody Allen, and Saura. While we will focus on original objects and primary texts (such as artists' letters or interviews), we will also critique essays by current feminist scholars and by practitioners of "the new cultural history," in order to investigate possible models for understanding the relationship between a woman and her modern culture at large. Assignments will include a substantial research paper and at least one field trip.

Requisite: One course in modern art or consent of the instructor. Limited to 15 students. Omitted 2015-16. Professor Staller.

406. Historical Perspectives on Women's Human Rights. (Offered as HIST 406 [C] and SWAG 406.) This course provides a historical overview of conflicts over women's roles in family, the economy and the body politic. It addresses gains women have made as well as challenges they face in relation to economic development, military conflict, domestic inequality, health, and religious and cultural beliefs. It will introduce students to a range of obstacles that have arisen—and continue to arise—in the struggle to ensure that women are treated as full and legitimate bearers of human rights. Materials will include some of the significant feminist critiques of human rights activities that have emerged from this struggle as well as a range of comparative views of advances and setbacks to women's rights in Latin America, Asia, Africa, Europe, and the U.S. Students will become familiar with important instruments, strategies, and movements intended to remedy the inequalities that affect women. Students will be expected to write a substantial research paper and participate actively in class discussion. One class meeting per week.

Admission with consent of instructor. Limited to 15 students. Not open to first-year students. Omitted 2015-16. Professor Saxton.

410. Epidemics and Society: AIDS and Ebola. This seminar explores the AIDS and Ebola epidemics in the U.S. and globally, and the role of socio-economic, political and biological factors in the shaping of the epidemics. The course encourages students to think about AIDS, Ebola and other diseases politically, while remaining attentive to their bodily and health effects. We will engage with AIDS and Ebola on various scales, from the virus and immune cells to the transnational pharmaceutical industry, and from physical human contact to the political economies of health care. We will examine the racialization of the epidemics and study the processes by which some groups of people become more vulnerable to the epidemics than others. We will also explore the gender dimension of these epidemics, particularly the AIDS epidemic, from intimate sexual relations and power dynamics involved in negotiations over condom use, to global processes such as the feminization of poverty, the neoliberal economic restructuring of health systems, and the politics of scientific and medical research on AIDS. In addition, we will examine the role of social movements in responding to these epidemics.

Limited to 15 students. Fall semester. Professor Sadjadi.

467. Social Movements, Civil Society and Democracy in India. (Offered as POSC 467 [SC] and SWAG 467) The goal of this seminar is illuminate the complex character of social movements and civil society organizations and their vital influence on Indian democracy. Social movements have strengthened democratic processes by forming or allying with political parties and thereby contributed to the growth of a multi-party system. They have increased the political power of previously marginalized and underprivileged groups and pressured the state to address social inequalities. However conservative religious movements and civil society organizations have threatened minority rights and undermined secular, democratic principles. During the semester, we will interact through internet technology with students, scholars and community organizers in India. *This seminar counts as an advanced seminar in Political Science.*

Requisite: Prior course work in Political Science. Not open to first-year students. Limited to 15 students. Omitted 2015-16. Professor Basu.

469. South Asian Feminist Cinema. (Offered as SWAG 469, ASLC 452 [SA], and FAMS 322.) How do we define the word "feminism"? Can the term be used to define cinematic texts outside the Euro-American world? In this course we will study a range of issues that have been integral to feminist theory—the body, domesticity, same sex desire, gendered constructions of the nation, feminist utopias and dystopias—through a range of South Asian cinematic texts. Through our view-

ings and readings we will consider whether the term “feminist” can be applied to these texts, and we will experiment with new theoretical lenses for exploring these films. Films will range from Satyajit Ray’s classic masterpiece *Charulata* to Gurinder Chadha’s trendy diasporic film, *Bend It Like Beckham*. Attendance for screenings on Monday is compulsory.

Limited to 20 students. Fall semester. Professor Shandilya.

471. Corporeal States: Body, Nation, Text in Modern African Literature. (Offered as ENGL 471, BLST 412 [A], and SWAG 471.) How do literary texts transmute human bodies into subjects—gendered subjects, colonial subjects, disabled subjects, terrorists, cultural icons, cyborgs? And what happens when we use ideas about the body to represent the body politic? In this course we will examine how modern African writers utilize a variety of genres, including ethnographic writing, Kung Fu movies, pornography, traditional epic, and graffiti, to challenge our notions of what counts as a body, as a nation, or as a text. Alongside novels by established writers, we will consider recent books and digital creations by Chimamanda Adichie, Chris Abani, Teju Cole, Zakes Mda, Werewere Liking, and Taiye Selasi.

Open to juniors and seniors. Limited to 15 students. Omitted 2015-16. Professor Cobham-Sander.

490. Special Topics. Independent Reading Courses.

Fall and spring semester.

498. Senior Departmental Honors. Open to senior majors in Sexuality, Women’s and Gender Studies who have received departmental approval.

Fall semester.

498D. Senior Departmental Honors. Double course. Open to senior majors in Sexuality, Women’s and Gender Studies who have received departmental approval.

Fall semester.

499. Senior Departmental Honors. Open to senior majors in Sexuality, Women’s and Gender Studies who have received departmental approval.

Spring semester.

499D. Senior Departmental Honors. Double course. Open to senior majors in Sexuality, Women’s and Gender Studies who have received departmental approval.

Spring semester.

RELATED COURSES

Evaluating Social Policy. See ECON 416.

Sexuality and History in the Contemporary Novel. See ENGL 314.

SPANISH

Professor Stavans (Chair); Associate Professors Suárez* and Brenneist; Assistant Professor Infante; Visiting Professor Aldama; Lecturers Bel López and Granda.

The objective of the major is to learn about Hispanic cultures directly through the Spanish language and principally by way of their literature and other artistic expressions. We study literature and a variety of cultural manifestations from a modern critical perspective, without isolating them from their context. Courses are categorized according to level of difficulty and focus:

- A. Language Courses
- B. Panoramic Introductions
- C. Nation-Specific Studies
- D. Courses Specialized by Author and Text
- E. Thematic Analyses

To give students a better idea of the development of the Hispanic world throughout the centuries, we expect majors to select courses on the literature and cultures of Spain, Latin America and the Caribbean, and Latinos in the United States. Fluent and correct use of the language is essential to the successful completion of the major. Most courses are taught in Spanish. The Department urges majors to spend a semester or a year studying in a Spanish-speaking country.

Major Program. The Department of Spanish expects its majors to be fluent in Spanish and to have a broad and diverse experience in the literatures and cultures of Spanish-speaking peoples. To this end, continuous training in the use of the language and travel abroad will be emphasized.

The following requirements for a major in Spanish (both *rite* and with Departmental Honors) will apply. The major will consist of a minimum of nine courses in the literatures and cultures of Spanish-speaking peoples. Up to three courses in the SPAN 130-212 range and all upper-division courses (above SPAN 212) may be counted toward the major. Five of the nine courses must be taken from the Spanish Department offerings at Amherst College. Please note: Once enrolled in culture courses (courses numbered 211 and above), students may not go back to take a language course and receive credit toward the Spanish major. During sophomore or junior year, majors are required to enroll in an Amherst College Spanish course that stresses the use of critical research tools. Courses designed to fulfill this requirement are marked "RC" for Research Course in the course description.

Courses enrolled abroad or outside the Department will require departmental approval. Three courses taken abroad and taught in Spanish may be counted toward the major; one of these courses must focus on literature. Please consult the Study Abroad page on the Spanish Department website for further details. The Department highly recommends that students returning from studying abroad elect from among Nation-Specific, Author and Text-Specialized and Thematic Analyses courses (SPAN 300 and above) as they complete the major requirements in their final semesters.

Only one pass/fail course will count toward the major. Note: Beginning with the class of 2015 no Pass/Fail course may be counted toward the major.

Up to two courses offered by the Spanish Department and taught in English may be counted toward the major. Note: Beginning with the class of 2014 only one course offered by the Spanish Department which is taught in English may be counted toward the major.

*On leave 2015-16.

†On leave fall semester 2015-16.

Only one Special Topics course will count toward the Spanish major. Special topics courses can be taken by seniors who are interested in pursuing a subject matter that is a particular faculty's specialty, has not been offered by the Department, nor is available through the Five-Colleges. The student must have a well-defined idea of the topic and a clear and convincing reason for his/her education to take the course. Special Topic course enrollments are limited to two students.

Comprehensive Exam. Spanish Majors will be required to take a written comprehensive exam, to be offered during the month of March of the senior year. The exam is as follows: Students will find a list of *foundational texts* on the Department web page organized according to geographical areas: Spain, Latin America and the Caribbean, and U.S. Latinos. By October 15 seniors must notify the Department of their selection of a total of twelve works, four per geographical area. In order to understand these works in context, students are responsible for finding secondary sources as well as engaging in conversation with their advisors and other members of the faculty. In March students will receive three individualized questions about the works they have chosen, their significance and interconnections—historical, cultural, and aesthetic. The goal of the exam is to assess the student's broad knowledge of Hispanic civilization in all its manifestations by analyzing texts in light of their content and historical moment. Students are expected to write detailed, nuanced essays in Spanish in which complex ideas are made clear. Concepts and categories should be defined and the language should be polished and sophisticated. Seniors will have one week to complete this exam, the exact time and dates of which are determined each year by the Department. Each answer must be written in Spanish, with a length of no more than three typed pages, for a total of nine pages. Tenured and tenure-track professors in the Department will evaluate the exam. Students will be notified whether they passed or failed no later than two weeks after the exam is submitted. If all or parts of the exam are deemed unacceptable, majors will be given an opportunity to rewrite the exam. If the rewrite is unacceptable, the student will not be granted the Spanish major.

Departmental Honors Program. In addition to the major program described above, a candidate for Departmental Honors must present a thesis and sustain an oral examination upon completion of the thesis. Candidates will normally elect SPAN 498 and 499 during fall and spring semesters of their senior year.

Combined Majors. Both *rite* and Departmental Honors majors may be taken in combination with other fields, e.g., Spanish and French, Spanish and Religion, Spanish and Art and the History of Art. Plans for such combined majors must be approved in advance by representatives of the departments concerned.

Interdisciplinary Majors. Interdisciplinary majors are established through the Committee on Academic Standing and Special Majors, with the endorsement and cooperation of the Department or with the approval of individual members of the Department.

Study Abroad. Students majoring in Spanish are encouraged and expected to spend a summer, a semester, or a year studying in Spain or Latin America. Plans for study abroad must be approved in advance by the Department. Please see the Spanish Department website for further information.

Placement in Spanish language courses. See individual course descriptions for placement indicators.

110. Spanish I. SPAN 110 is an introduction to Spanish and Spanish-American cultures. This course is recommended for students who have either no previous training in Spanish or no more than two years of high school Spanish. It gives the student

a basic understanding of and ability to use the language. Grammar is used as a point of departure for development of oral and written skills.

This course strives to teach students to understand sentences and common expressions and to communicate in simple terms simple aspects of their background (e.g., very basic personal and family information), the immediate environment (shopping, local geography, employment), and matters of immediate need. Three hours per week with the lecturer, plus two hours with a language assistant. For students without previous training in Spanish. This course prepares students for SPAN 120.

Limited to 15 students per section. Fall and spring semesters Lecturer Granda and Assistants.

120. Spanish II. SPAN 120 is an intermediate-level Spanish course. It is recommended for students who have had the equivalent of three-to-four years of high school Spanish. This course seeks to expand Spanish language skills with exercises in conversation, oral comprehension and composition, based on cultural readings.

This course teaches students to understand key conversation points at work, school, and beyond; how to deal with situations that may arise while traveling in a Spanish-speaking country; and how to compose simple, connected texts regarding personal matters and typical, familiar topics. Students will learn how to describe experiences, events, dreams, hopes and ambitions and explain the rationale behind their opinions and future plans. The class will be conducted entirely in Spanish. Three hours a week with the lecturer, plus one hour with the language assistant. The Intermediate Spanish curriculum is divided into two semesters; students who take SPAN 120 in the fall are expected to continue their studies during the spring semester with SPAN 125.

Requisite: SPAN 110, Spanish Placement Test permission, or consent of the Language Coordinator. Limited to 15 students per section. Priority will be given to underclassmen. Fall semester: Lecturer Granda, Lecturer Bel and Assistants. Spring semester: Lecturer Bel and Assistants

125. Spanish III. SPAN 125 is a continuation of SPAN 120. 120 and 125 are a two-semester sequence. Students who take SPAN 120 will need to complete SPAN 125 before moving on to SPAN 130. This course will expand Spanish language skills with exercises in conversation, oral comprehension and composition, based on cultural readings.

Students will gain command of expressing plans, doubts, and probability, and feelings (wishes, happiness, anger, surprise, fear, etc.). Reciprocal verbs, various subjunctive phrases using *quizás*, *tal vez*, *probablemente*, *ojalá*, etc., as well as subjunctive formations using subordinate noun clauses will be introduced. Finally, students will begin to learn how to express and justify their opinions and to argue them appropriately. This course focuses on the development of oral fluency and vocabulary. The class will be conducted entirely in Spanish. Three hours a week with the lecturer, plus one hour with the language assistant. This course prepares students for SPAN 130.

Requisite: SPAN 120, Spanish Placement Test permission, or consent of the Language Coordinator. Limited to 15 students per section. Priority will be given to underclassmen. Fall semester: Lecturer Bel and Assistants. Spring semester: Lecturers Bel and Granda and Assistants.

130. Spanish IV. While expanding on the grammar essentials covered in SPAN 125, this course helps the student further develop listening, speaking, reading, and writing skills in Spanish. It is directed toward students who already have a good linguistic-communicative competency, broadening their contact with different kinds of texts, deepening their grammatical understanding, and enabling them to

communicate through a variety of forms and registers. Upon completing the course, students should be able to make themselves understood with accuracy and fluency and participate easily in a wide range of formal and informal communicative situations. An array of literary texts and films not ordinarily considered in language classes will be used. Three hours a week with the lecturer plus one hour with the language assistant. Conducted entirely in Spanish. Prepares students for SPAN 199. This course counts for the major.

Requisite: SPAN 120, Spanish Placement Test or with permission of Language Coordinator. Limited to 15 students per section. Fall semester: Lecturer Bel and Assistants. Spring semester: Lecturer Granda and Assistants.

135. Spanish Conversation. This course emphasizes fluency speaking and is designed to provide students the opportunity to practice the language through discussion of selected texts and topics of interest. SPAN 135 prepares students to express opinions, ideas, points of view and critiques on debates, readings and films. With this goal in mind, this course will also provide exposure to other language skills important to the development of fluency in speaking Spanish. The course will meet for three hours per week with the lecturer and one hour with the language assistant. This course counts for the major.

Requisite: SPAN 130, Spanish Placement Test or with permission of Language Coordinator. Omitted 2015-16.

140. Spanish for Heritage Speakers. This course is designed specifically for native or heritage speakers of Spanish with oral proficiency but little or no formal training in the language. Generally, these are learners who were raised in homes where Spanish was spoken. The course is designed to build on the language base students already possess. Spanish-speaking students are not viewed as using an “improper” form of Spanish that is incorrect or needs to be eliminated. Rather, their language is viewed as an extremely valid means of oral communication. The primary purpose of this course is to develop reading and writing skills, although all of four language skills (listening, speaking, reading, and writing) are emphasized via cultural and community activities.

Limited to 15 students. Omitted 2015-16

199. Spanish Writing Workshop. In this course students will learn how to approach writing as a process. The emphasis is on writing as a communicative act rather than as a mere language exercise. As such, emphasis is given to the interaction between the author and the text, the target audience, and the purpose and message of the final product. In order to develop the necessary skills that good writers should have, the course will focus on expanding vocabulary, exploring rhetorical techniques for organizing information, developing strategies for writing, and characterizing the target audience(s). At the same time we will insist upon critical readings, and the processes of revising and editing. In addition, this course includes the study of written texts (narrative, description, poems, reports, essays, letters, etc.), and of literature’s many genres and subgenres (prose, poetry, drama, etc.). This course counts for the major. Conducted entirely in Spanish.

Requisite: SPAN 130 or Spanish Placement Test. Limited to 15 students. Fall and Spring semesters Lecturer Granda and assistants.

200. Spanish for Community Engagement. This course is intended to enhance language skills and share knowledge of local Spanish-speaking communities. Organized around field-based learning, the material, shaped into modules, will connect students with pre-existing community service organizations in Holyoke, Springfield, and other nearby urban centers. Class time will be devoted to understanding the concept of voluntarism in a pluralistic society. Sociological and historical

readings on Latinos will provide context. Students will spend approximately three hours a week doing volunteer work in the field.

Requisite: SPAN 199, Spanish Placement Test or consent of Language Coordinator. Limited to 15 students. Omitted 2015-16. Senior Lecturer Maillo.

210. Camino de Santiago. The *Camino de Santiago*, or the Way of St. James, is a pilgrimage to the Cathedral of Santiago de Compostela in Galicia, Spain. This class will explore the origins of the *Camino de Santiago* through the Middle Ages, and its transformation into a cultural phenomenon in 2015. Using the major cities of Spain as cultural “stops” on the *camino francés*, students will study the art, architecture, religion, gastronomy, music, history, and literature that make the Way of St. James one of the most well-known routes in Europe. The course also considers other significant pilgrimage traditions beyond Spain. Primary sources will include historical documents, literary texts, and maps, and will be supplemented by secondary critical readings, films, and pilgrim-scholars. Conducted in Spanish.

Requisite: SPAN 199 or consent of the instructor. Limited to 15 students. Spring semester. Lecturer Granda.

211. Introduction to Hispanic Literatures. This course provides an introduction to the diverse literatures of the Spanish-speaking world over the course of six centuries, from the Middle Ages to the turn of the twentieth century. Students will learn the tools, language, and critical vocabulary for advanced work reading the canon of Hispanic literatures from Spain, Latin America, and the Caribbean Basin, identifying aesthetic trends and historical periods such as the Renaissance, the Golden Age, the Romantic era, realism and modernism. The syllabus will include a wide variety of authors of different national, political, and artistic persuasions and an array of linguistic styles. A medium- to high-level knowledge of the Spanish language and reasonable proficiency in listening, speaking, reading, and writing in Spanish are required. This course counts for the major. Conducted entirely in Spanish.

Requisite: SPAN 199 or consent of the instructor. Limited to 15 students. Fall semester: Professor Infante. Spring semester: Professor Brenneis

212. Hispanic World: Past, Present and Future. A survey course that provides an understanding and appreciation of the Spanish-speaking world (including both North and South America and Spain) through language, geography, history, economics, sociopolitical issues, folklore, literature and art. The different units in this course are geographically oriented, and they will focus on individual countries or particular Hispanic groups. Writing skills will be refined by the completion of research papers, and communication skills will be developed further by class discussions and oral presentations. Comprehension will be enhanced by presenting students with literary texts, movies, documentaries and periodicals. The course is conducted entirely in Spanish.

Requisite: SPAN 199, or Spanish Placement Test. Limited to 15 students. Fall semester Lecturer Bel.

220. Introduction to the Writings of the Hispanic Caribbean. This course will introduce students to some of the major intellectual texts of the Spanish Caribbean from the twentieth century to the present. Through these readings, which include essays, novels and poetry, we will examine the legacy of colonial and post-colonial prejudices and the struggles the people of Cuba, the Dominican Republic, and Puerto Rico engage as they create a unique sense of nationhood within a global context and interlace their stories into a more complicated context often called Pan-Caribbean. We will explore the ways in which the Hispanic Caribbean countries are similar, while coming to a nuanced understanding of how recent politics and migratory histories have also rendered them vastly different. Our analyses will cover

issues of language, gender, violence, traumatic memory, dictatorship, and human resilience. This course will be conducted in Spanish.

Requisite: SPAN 199, 211 or 212 or consent of the instructor. Limited to 15 students. Omitted 2015-16. Professor Suárez.

Part of the Global Classroom Project. The Global Classroom Project uses videoconferencing technology to connect Amherst classes with courses/students outside the United States.

222. Short Stories from the Hispanic World. This course will explore the art of storytelling through the genre of the short story in Spain and Latin America. After a brief introduction to short fiction in medieval and early modern Spain, we will focus principally on the development of the short story from the nineteenth century to the present. Works studied may include short stories by authors such as Pardo Bazán, Valle Inclán, Matute, Gaité, Palma, Borges, Rulfo, Cortázar, Quiroga, and Valenzuela. Films and other visual materials will supplement the literary texts. Some of the themes examined throughout the course will include gender relations, love, power, justice, political resistance, the fantastic, and popular culture. Conducted in Spanish.

Requisite: SPAN 199, 211 or 212 or consent of the instructor. Limited to 15 students. Spring semester. Professor Infante.

228. Seventeenth-Century European Theater. (Offered as SPAN 228 and EUST 228.) Readings of plays by Spanish, English and French playwrights of what has been, in the modern world, the great century of the stage. Works of Lope de Vega, Calderón de la Barca, Shakespeare, Molière, Racine, Webster and Wycherly. Conducted in English. Students will read plays in the original languages whenever possible.

Limited to 40 students. Omitted 2015-16.

232. Strange Girls: Spanish Women's Voices. (Offered as SPAN 232 and SWAG 232) Although at times derided as abnormal "chicas raras," Spanish women have carved out a particular niche in the history of Spanish literature. These novelists, poets, essayists and short story authors have distinguished themselves by tackling issues of sexuality, subjectivity, isolation, sexism and feminism head-on. But how do we define an *escritura femenina* in Spain and what, if anything, differentiates it as a gendered space from canonical "masculine" writing? This course examines the social, historical and cultural transformations women have undergone in Spain from the end of the nineteenth century to the beginning of the twenty-first century. We will explore a variety of texts and literary genres by authors such as Rosalia de Castro, Carmen Laforet, Carmen Martín Gaité, Ana Rosetti and Dulce Chacón. In addition, students will create their own canon by becoming the editors of an Anthology of Spanish Women's Writing. This course is conducted in Spanish.

Requisite: SPAN 199, 211 or 212 or consent of the instructor. Limited to 15 students. Omitted 2015-16. Professor Brenneis.

235. Latino Pop Culture. (Offered as SPAN 235 and SOCI 235.) This course will explore how pop cultural phenomena by and about Latinos creatively texture four decades of social and historical change that inform the U.S. Latino experience: from TV shows, films, performance art, food, music, comic books, web and digital media. We will read, view, hear, and smell—critically *consume*—all variety of popular cultural phenomena as it interfaces with everyday lives, unique traditions, and representations of the very varied ethnic make-up of Latinos residing in the U.S. We will contextualize and assess key critical interpretations, perspectives, development and debates in Latino popular cultural studies. We will also consider the importance of historical period and region in the making and consuming of Latino culture, specific techniques used in giving shape to the respective pop cultural

forms, and offer accessible content analysis. Core themes and topics that will be addressed include: Industry vs. art, globalization, representation, identity, reception and production. Through our shared inquiry we will sharpen our critical thinking about the challenges and the prospects reflected by Latino popular culture. The course will cover ongoing theories, discussions and debates. We will also learn to examine Latino pop culture within the broader perspectives of the study of global popular culture. We will learn a variety of approaches and methods for studying a vast array of Latino pop cultural artifacts, and we will develop our own approach and method in response to the primary materials critically consumed. In acquiring the tools for analyzing popular culture by and about Latinos students we will learn of the social, historical, and cultural significance of Latinos in the U.S. Among materials covered will be episodes of TV shows such as *LA Ink*, *Cristela*, and *Jane the Virgin*. We will likely view films such as Cheech Marin's *Born in East L.A.* (1987), Allison Anders' *Mi Vida Loca* (1993), Darnelle Martin's *I Like It Like That* (1994), Gregory Nava's *Mi Familia* (1995), Karyn Kusama's *Girlfight* (2000), Patricia Cardoso's *Real Women Have Curves* (2002), Sergio Arau's *A Day Without a Mexican* (2004), Robert Rodriguez's *Machete* (2010), and Aurora Guerrero's *Mosquita y Mari* (2012). We will likely read comics by Los Bros Hernandez, Rhode Montijo, and Jules Rivera. We will likely view performances by *La Pocha Nostra*, *Culture Clash*, and *Carmelita Tropicana*. We will likely listen to music by Ozomoti and Nortec. Among the secondary readings will be chapters from Aldama's *Latinos and Narrative Media: Participation and Portrayal, Your Brain on Latino Comics*, and *The Cinema of Robert Rodriguez*. We will read sections from Aldama's and Stavans's *¡Muy Pop! Conversations on Latino Popular Culture*. Finally, we will read sections from Gustavo Arellano's *Taco Nation*.

Fall semester. Professor Aldama.

240. Fact or Fiction: Representations of Latina and Latin American Women in Film. (Offered as SPAN 240 and SWAG 241) From La Malinche (sixteenth century) to J. Lo, Latin American and Latina women have been sexualized, demonized, objectified, and even erased by narrative and visual representations. Lately, feminist texts have interrogated and challenged sexist and stereotypical master narratives; yet, a tension remains that repeatedly places women of color on a complex stage. Throughout this course, we will think critically about representations of women in Latin America and the U.S. Through select examples of major screen stars from Hollywood and Latin America, we will engage a politically informed historical analysis of the way Latino/a images have been constructed. Our study will begin with black and white films from the 1930s, depicting the role of the United States government and the needs of Latin American politics in the construction of Latina identity. We will then examine the intersections between literature, film, and history, studying, for example, the role of the Good Neighbor Policy in effecting the construction of Latin American images via a Hollywood lens. This is a bilingual class. Much of Latino/a literature is available in English only. However, our discussions and written assignments will be in Spanish. We will produce advanced-level writing assignments.

Requisite: SPAN 199, 211 or 212, or consent of the instructor. Limited to 15 students. Omitted 2015-16. Professor Suárez.

317. Women in Early Modern Spain. This course will examine the diverse and often contradictory representations of women in sixteenth- and seventeenth-century Spain as seen through the eyes of both male and female writers. This approach will allow us to inquire into how women represented themselves versus how they were understood by men. In our analysis of this topic, we will also take into consideration some scientific, legal, and moral discourses that attempted to define the nature and value of women in early modern Spain. Works by authors such as Cervantes,

María de Zayas, Calderón de la Barca, and Catalina de Erauso, among others, will offer us fascinating examples and different approaches to the subject. Conducted in Spanish.

Requisite: SPAN 199, 211 or 212, or consent of the instructor. Limited to 15 students. Omitted 2015-16. Professor Infante.

318. Cultural Encounters: Islam in Spain. In this course, we will explore the relationship of Spain, as a newly created nation, to the world of the “other,” in this case Islam, in the sixteenth and seventeenth centuries. Inside the Peninsula, the Muslim community is perceived as dangerously linked to the Mediterranean world, which both fascinates Spain and threatens it at the same time because of the growing power of the Ottoman Empire. We will examine changing representations of the Muslim “other,” from the idealized Moor in the Moorish novel to contradictory portrayals of Moriscos—those Muslims forced to convert to Christianity in sixteenth-century Spain. In addition, we will look at how questions of race, ethnicity, religion, and gender were treated by writers such as Cervantes, María de Zayas, and Calderón de la Barca. The class discussions will also include a significant visual component (e.g. paintings and engravings of the time on both sides of the Mediterranean that represent the “other,” maps, cityscapes, as well as films). Conducted in Spanish.

Requisite: SPAN 199, 211 or 212, or consent of the instructor. Limited to 15 students. Omitted 2015-16. Professor Infante.

320. Generations of 1898 and 1927. Readings from major writers of the Spanish generations of 1898 and 1927: Baroja, Machado, Valle-Inclán, Miró, García Lorca, Salinas, Alberti, Guillén, Cernuda. Conducted in Spanish.

Requisite: SPAN 199, 211 or 212 or consent of the instructor. Omitted 2015-16.

340. Violence, Art, and Memory of the Spanish Civil War. (Offered as SPAN 340 and EUST 340.) The Spanish Civil War lasted only three years, from 1936 to 1939, yet the conflict cast a long shadow over Spain’s twentieth-century history, culture and identity. Indeed, the war’s effects were felt worldwide, and it became the inspiration for works of art and literature as varied as Pablo Picasso’s *Guernica*, Pablo Neruda’s *España en el corazón*, Guillermo del Toro’s *El laberinto del fauno* and Ernest Hemingway’s *For Whom the Bell Tolls*. This course will provide an introduction to the discord and violence of the war as well as to the anguish and catharsis of the stories, poems and films it inspired. Through primary sources and historical accounts, we will understand the causes of this fraternal war. By studying texts and films that track the reverberations of the Spanish Civil War in the United States, Latin America and Continental Europe, we will seek to understand how and why this historical moment has captivated artists and writers. In addition, we will grapple with the diverse ways that lingering memories of the war have affected modern-day Spanish politics and culture. Although readings will be in English and Spanish, this course will be conducted in Spanish.

Requisite: SPAN 199, 211, 212 or consent of the instructor. Omitted 2015-16. Professor Brenneis.

345. Latina Stories: Making Waves in the USA. (Offered as SPAN 345 and SWAG 245) When political movements advocating for civil and human rights took full force in the United States in the 1960s and 1970s, women from different Latin American and Caribbean origins discovered they could enter the national imagination through their writing and thereby defy historical erasure. In the last 50 years, the political literary production of Latina women has been vertiginous, important, and consistently understudied within the academy. Within a socio-historical context, we will study the making of Latina identities, the myths of unity in this label,

and the distinctive nature of Latina stories from different countries and from different economic backgrounds. What is the role of Latina voices in the arduous and slow processes of nation building, democracy, and diversity formation? How have Latina lives and stories re-shaped concepts of community, introduced activism for LGBT rights, changed the parameters by which motherhood, race, and ethnicity are understood? How have Latinas tackled issues of domestic violence and rape? How has their work transformed national and transnational meta-narratives of citizenship? We will read manifestos, poetry, and fiction to understand this complex and critical condition. Conducted in English.

Omitted 2015-16. Professor Suárez.

346. Cuba after 1989: Culture, Film, and Literature. In 1989 the Berlin Wall was chiseled away, changing global culture and politics forever. In Eastern Europe, the rhetoric and divisions necessitated to fuel the cold war were transformed into new discourses of democracy and capitalist opportunities. In contrast, Cuba, remaining an iron-clad communist state, fell into a deep “período especial,” which ushered in a two-tiered economy greatly dependent on the European tourist industry. The revolutionary dream, many would argue, was then voided. Arguably, “fin-de-siglo” Cuba is a state in crisis. And a new, rich, often hypnotic, production of culture, film, and literature is available to give us a sensational glimpse of the latest of Cuban conditions. In this class we will be reading and screening some of the most outstanding materials from this period. Authors will include Abilio Estévez, Zoe Valdés, Pedro Juan Gutiérrez, and Daína Chaviano. Conducted in Spanish.

Requisite: SPAN 199, 211 or 212 or consent of the instructor. Limited to 15 students. Omitted 2015-16. Professor Suárez.

352. Barcelona. [RC] As a global city with a local identity, Barcelona resides both literally and figuratively at the border between Spain and the rest of the world. This interdisciplinary course will explore the in-between space this vibrant city inhabits in the twenty-first century, at once imagined as a tourist’s playground in films and popular novels, while also actively guarding its particular Catalan cultural roots. Students will study architectural, literary, cinematic, linguistic and political movements set amid the urban cityscape of Barcelona, focusing on the city’s role in the exportation of a unique Spanish and Catalan identity beyond Spain’s borders. Conducted in Spanish.

Requisite: SPAN 199, 211 or 212 or consent of the instructor. Spring semester. Professor Brenneis.

360. Jorge Luis Borges. (Offered as EUST 334 and SPAN 360.) An in-depth, multifaceted analysis of the philosophical, theological, esthetic, and political trends of the Argentine *hombre de letras* Jorge Luis Borges (1899-1986) and how he reassessed the European and American intellectual traditions. The course starts with his early poetry in *Fervor de Buenos Aires* and concludes with his world fame as one of the most influential twentieth-century writers. Special attention is paid to his mid-career works, especially *Otras Inquisiciones* and *Ficciones*. Borges’ aesthetic and intellectual development is examined against the current of Argentina’s political events and in the context of Latin American history. His views on God, death, memory, nationalism, and translation are explored as are his connection to the Bible, the *Arabian Nights*, the Icelandic sagas, Dante, Shakespeare, Mark Twain, Nazism, and Gaucho literature. Conducted in English.

Spring semester. Professor Stavans.

362. Pablo Neruda. An exploration of the life and work of the prolific Chilean poet (1904-1973) and recipient of the Nobel Prize for Literature. His work will be read chronologically, starting with *Twenty Love Poems* and a *Song Of Despair* and ending

with his five posthumous collections. Special attention will be paid to *Residence On Earth* and *Canto General*. The counterpoint of politics and literature will define the classroom discussion. Neruda's role as witness of, and sometimes participant in, the Spanish Civil War, the Cuban Revolution, the workers' and students' upheaval in Latin America in the sixties, and the failed presidency of Salvador Allende in Chile will serve as background. Conducted in Spanish.

Requisite: SPAN 199, 211 or 212 or consent of the instructor. Limited to 25 students. Omitted 2015-16. Professor Stavans.

363. *One Hundred Years of Solitude*. [RC] A patient, detailed, Talmudic reading of Gabriel García Márquez's masterpiece, *Cien años de soledad*, known as "the Bible of Latin America." The course sets it in biographical, historical, and aesthetic context. Conducted in Spanish.

Requisite: SPAN 199, 211 or 212 or consent of the instructor. Limited to 25 students. Fall semester. Professor Stavans.

364. *Don Quixote* [RC]. (Offered as SPAN 364 and EUST 264.) A patient, careful reading of Cervantes' masterpiece (published in 1605 and 1615), taking into consideration the biographical, historical, social, religious, and literary context from which it emerged during the Renaissance. The discussion will center on the novel's structure, style, and durability as a classic and its impact on our understanding of ideas and emotions connected with the Enlightenment and its aftermath. Authors discussed in connection to the material include Erasmus of Rotterdam, Montaigne, Emerson, Tobias Smollett, Flaubert, Dostoyevsky, Unamuno, Nabokov, Borges, García Márquez, and Rushdie. Conducted in Spanish.

Requisite: SPAN 199, 211 or 212 or consent of the instructor. Limited to 25 students. Omitted 2015-16. Professor Stavans.

365. *Shakespeare in Prison*. (Offered as EUST 259 and SPAN 365.) Taught at the Hampshire County Jail, the course is devoted to close readings and staging of parts of Shakespeare's plays while exploring in depth his historical context, dramatic and stylistic style, and world view. The topics of bondage, revenge, injustice, and forgiveness will serve as leitmotifs. On this iteration, four plays will be the focus: *As You Like It*, *Macbeth*, *Hamlet*, and *The Tempest*. Conducted in English.

Spring semester. Professor Stavans.

375. *Hispanic Humor* [RC]. (Offered as SPAN 375 and EUST 270.) An exploration on humor from a theoretical and multidisciplinary perspective, taking into consideration psychological, biological, political, social, racial, religious, national, and economic factors. The central questions leading the analysis are: What is humor? How does one understand its various types? What is culturally restrictive about humor? What makes Hispanic humor unique? Distinctions between satire, parody, and hyperbole will be explored in the context of Spain, Latin America, and the United States, from the Middle Ages to contemporary popular culture. Samples analyzed come from myth (from Don Juan to Pedro de Urdemalas), literature (from Quevedo to Cabrera Infante), comics (from Mafalda to La Cucaracha), TV (from Chespirito to El Hormiguero), movies (from Cantinflas to Tin Tan), standup comedy (from George Lopez to Carlos Mencia), and language (from double entendres to Freudian slips.) This course will be conducted in Spanish.

Requisite: SPAN 199, 211 or 212 or with consent of the instructor. Limited to 25 students. Omitted 2015-16. Professor Stavans.

376. *Life Is a Dream*. Taught at the Hampshire County Jail, this Inside/Out course is designed as a journey across Hispanic civilization through the prism of the tension between reality and the surreal, the physical world and the world of dreams. Topics like Magical Realism will be explored in depth. Material includes portions of *Don*

Quixote, the play *Life Is a Dream* by Calderón de la Barca, poems by Sor Juana Inés de La Cruz and Pablo Neruda, stories by Horacio Quiroga, Jorge Luis Borges, Julio Cortázar, Juan Rulfo, and Gabriel García Márquez, and movies such as *Amores Perros* and *Pan's Labyrinth*. Students will engage in creative efforts (stories, nonfiction, theater, movies) displaying some of the strategies discussed in class. Conducted in English.

Limited to 15 students from Amherst and the Five Colleges and 15 students from the Hampshire County Jail. Omitted 2015-16. Professor Stavans.

377. Travel. (Offered as EUST 331 and SPAN 377.) Is there a difference between a traveler and a tourist? Does travel always involve movement in time? What is the relationship between travel and technology? In what sense is the self always changing? How to describe a fake experience? And are immigrants travelers? This course explores questions of travel across history, from the Bible to the age of social media. It will contemplate literature, cinema, music, and photography. Theories articulated by Joseph Campbell on myth and Albert Einstein and Stephen Hawking on time will be discussed. Authors include Dante, Samuel Johnson, Alexis de Tocqueville, Charles Darwin, Herman Melville, Mark Twain, H.G. Wells, Isak Dinesen, Franz Kafka, Elizabeth Bishop, Ryszard Kapuściński, and Gabriel García Márquez. Conducted in English.

Fall semester. Professor Stavans.

380. Impostors. (Offered as EUST 235 and SPAN 380.) An interdisciplinary exploration of the causes behind the social, racial, artistic, and political act—and art—of posing, passing, or pretending to be someone else. Blacks passing for whites, Jews passing for gentiles, and women passing for men, and vice versa, are a central motif. Attention is given to biological and scientific patterns such as memory loss, mental illness, and plastic surgery, and to literary strategies like irony. As a supernatural occurrence, the discussion includes mystical experiences, ghost stories, and séance sessions. The course also covers instances pertaining to institutional religion, from prophesy from the Hebrew and Christian Bibles to the Koran and Mormonism. In technology and communications, analysis concentrates on the invention of the telegraph, the telephone, and the Internet. Entertainment, ventriloquism, puppet shows, voice-overs, children's cartoon shows, subtitles, and dubbing in movies and TV are topics of analysis. Posers in Greek mythology, the *Arabian Nights*, Cervantes, Shakespeare, Lewis Carroll, Mark Twain, Sigmund Freud, Jorge Luis Borges, Philip Roth, Oliver Sacks, and Nella Larsen are examined. Conducted in English.

Limited to 20 students. Omitted 2015-16. Professor Stavans.

382. Forbidden. (Offered as EUST 265 and SPAN 382.) An exploration of forbidden behavior in diverse cultures from ancient times to the present. The course delves into the moral dilemma of the accepted and the rejected by analyzing concentric circles of power. Interdisciplinary in nature, the material will come from theology to government, from jurisprudence to medicine, from pedagogy to finances, from pornography to literature, from activism to computer hacking. It includes the Inquisitorial trails in fourteenth-century Spain, the orchestration of anti-Semitic propaganda under Nazism, the gulag in the Soviet Union, the public crimes during the Chinese Cultural Revolution, McCarthyism and the N.S.A. Contemporary books and movies discussed include Lawrence's *Women in Love*, Bradbury's *Fahrenheit 451*, and the *Harry Potter* saga, as well as *Last Tango in Paris* and *Deep Throat*. Conducted in English.

Omitted 2015-16. Professor Stavans.

384. Love. (Offered as SPAN 384 and EUST 233.) This panoramic, interdisciplinary course will explore the concept of love as it changes epoch to epoch and culture to

culture. Poetry, novels, paintings, sculptures, movies, TV, and music will be featured. Starting with the *Song of Songs*, it will include discussions of Plato, Aristotle, Catullus, and other Greek classics, move on to Dante and Petrarch, contemplate Chinese, Arabic, African, and Mesoamerican literatures, devote a central unit to Shakespeare, continue with the Metaphysical poets, and move on to American literature. Special attention will be paid to the difference between love, eroticism, and pornography. Multilingual students will be encouraged to delve into various linguistic traditions, in tongues like French, Russian, German, Yiddish, and Spanish. Conducted in English.

Limited to 20 students. Omitted 2015-16. Professor Stavans.

385. Multicultural Spain. A vital question in today's multicultural societies is how individuals with different identities—religious, racial, ethnic, etc.—can live and prosper together. This course will explore the literature, culture, and history of medieval and early modern Spain, paying special attention to how people with diverse backgrounds coexisted and interacted with each other. Examining the context of Spain during this time period will also serve as a means to help us think through issues of diversity in our world today. First we will look at the situation of medieval Spain where Christians, Muslims, and Jews lived side-by-side for centuries. Then we'll turn to Spain's exploration of the New World and how the diverse encounters that took place influenced Spanish culture. Finally, we will consider representations of other cultural minorities, such as gypsies, in Spain during the early modern period. Primary sources will include literary texts, historical accounts, legal documents, and maps and will be supplemented by secondary critical texts. Conducted in Spanish.

Requisite: SPAN 199, 211 or 212, or consent of the instructor. Limited to 18 students. Fall semester. Professor Infante.

391. The Cinema of Robert Rodriguez. (Offered as SPAN 391 and FAMS 359.) In this seminar we will explore how Robert Rodriguez's films—from his earliest short "Bedhead" in 1990 to the *Machete* in 2010—creatively texture three decades of social and historical change that inform the U.S. Latino experience. We will explore issues of content (race, sexuality, ethnicity, gender, and class) as well as how Rodriguez uses formal devices (lighting, camera angle and lens, sound, editing, and mise-en-scène) to give various shapes to his many filmic stories. We will consider, for instance, how his comic-book approach to filmmaking allows him to create films that push at the boundaries of social and natural norms. We will also explore questions of production and consumption, including how his films trigger different thoughts of and feelings toward Latinos in new and innovative ways. Finally, by analyzing his film repertoire, we will identify a coherence and consistency in Rodriguez's approach and worldview that opens audience eyes to new ways of seeing Latinos in the world. Students will acquire the tools developed in film theory and concepts from Latino Studies to analyze the films of Robert Rodriguez within the broader perspectives of the study of U.S. popular culture. We will learn a variety of approaches and methods for studying Rodriguez's films—as well as develop our own approach and method in response to critically consuming his films. In our analysis of Rodriguez's films we will learn of the social, historical, and cultural significance of Latinos in the U.S. Primary viewing materials will include "Bedhead" (1991); *El Mariachi* (1992); *Roadracers* (1994); *Desperado* (1995); "The Misbehavers" (in *Four Rooms*) (1995); *From Dusk Till Dawn* (1996); *The Faculty* (1998); *Spy Kids* (2001); *Once Upon a Time in Mexico* (2003); *Sin City* (2005); *Planet Terror* (2007); *Machete* (2010); *Spy Kids: All the Time in the World in 4D* (2011); *Machete Kills* (2013); *Sin City: A Dame to Kill For* (2014). For secondary readings students will study chapters from Aldama's *The*

Cinema of Robert Rodriguez along with the work of Chon Noriega, Charles Ramírez Berg, and Rosa Linda Fregoso.

Fall semester. Professor Aldama.

393. Journeys to/from/in Spain. From journeys of lovers to religious pilgrimages, voyages of conquest and exploration to imaginary excursions, journeys of war and slavery to picaresque adventures, among other types of travel, the theme of the “journey” is replete in Spanish literature. With a particular emphasis on the sixteenth and seventeenth centuries, this course will explore historical and fictional accounts of journeys to, from, and in Spain. Taking into consideration a variety of genres and authors, we will examine different motives that spurred real individuals and fictional characters to leave their homes in Spain and travel to new lands and in other cases we will look at what caused them to return to their homeland. Some of the works studied in class will include narratives of conquest and exploration in the New World, sea voyages in the Mediterranean (for example, Cervantes), spiritual journeys (such as the Spanish mystics), trips to the other world (including some of Quevedo’s *Sueños*), tales of homeless wanderers (the picaresque novel), female travelers, and perspectives from visitors to Spain from other countries such as France (d’Aulnoy) and Morocco (al-Ghassani). Conducted in Spanish.

Requisite: SPAN 199, 211 or 212 or consent of the instructor. Limited to 18 students. Spring semester. Professor Infante.

394. Spanglish. [RC] A cultural study of language in the Hispanic world (Spain, Latin America, the Caribbean, and the United States), this course spans almost 500 years, from the arrival of Spanish to the Americas with Columbus’ first voyage, to present-day “*pocho lingo*” in Los Angeles. It focuses on the verbal interactions between the missionaries to Florida and the Southwest and the indigenous populations, the linguistic repercussions of the Treaty of Guadalupe Hidalgo of 1848, the age of acculturation in the early half of the twentieth century, the political agitation of the Chicano Movement as manifested in word games, and the hip-hop age of *agitprop*. Students will analyze works by Junot Díaz, Ana Lydia Vega, Giannina Braschi, Susana Chávez-Silverman, Luis Humberto Crosthwaite, and others. Topics like translation, bilingual education, lexicography, advertising, sports, and the impact of mass and social media will be contemplated. Emphasis will be made on the various modalities of Spanglish, such as Dominicanish, Cubonics, and Nuyorican. Plus, the development of Spanglish as a street jargon will be compared to Yiddish, Black English, and other minority tongues. Research Course. Conducted in Spanish.

Omitted 2015-16. Professor Stavans.

490. Special Topics. The Department calls attention to the fact that Special Topics courses may be offered to students on either an individual or group basis.

Students interested in forming a group course on some aspect of Hispanic life and culture are invited to talk over possibilities with a representative of the Department. When possible, this should be done several weeks in advance of the semester in which the course is to be taken.

Fall and spring semesters.

498. Senior Departmental Honors. One single course.

Fall semester. The Department.

499. Senior Departmental Honors. A single course. Spring semester. The Department.

STATISTICS

See MATHEMATICS AND STATISTICS.

TEACHING

Students interested in teaching and education can pursue, during their four years at Amherst, Massachusetts state licensure for teaching in middle and secondary schools. Reciprocity agreements between Massachusetts and many other states permit students licensed in Massachusetts to qualify for public school positions across the country. Those who wish to obtain licensure for public school teaching may draw upon our liaison with the Psychology and Education Department at Mount Holyoke College to complete the requirements for initial licensure during their undergraduate years. Acceptance into the Mount Holyoke program requires a formal application early in the spring term of the student's junior year. This initial licensure will enable graduates to teach in public schools for up to five years before they obtain a master's degree in education (M.Ed).

Because the requirements for Massachusetts licensure involve both course-work and a considerable number of hours engaged in classroom teaching, students interested in the possibility of a public school teaching career should consult with the education advisor in the Career Center, Sarah Frenette, and with the faculty advisor to the Program in Secondary School Teaching, Professor Karen Sánchez-Eppler of the English Department, as early as possible in their time at Amherst. In addition to meeting "Field of Knowledge" content requirements in the subject area in which they seek licensure, students will need the following courses, or their equivalents, in order to participate in the Mount Holyoke program. Many of these can be taken at Amherst; others in any of the Five Colleges. A few must be taken at Mount Holyoke (indicated by an *).

1. Adolescent or Developmental Psychology;
2. Educational Psychology;
3. A course in multicultural education;
4. Observing and Assisting in Inclusive Classrooms (Educ. 320 a January inter-term course at Mount Holyoke College);
5. Educ. 263* Teaching English Language Learners
6. Educ. 330* Process of Teaching and Learning in Middle and Secondary Schools;
7. A subject specific methods course;
8. Teaching (Math, English, etc.) In Secondary School, an Amherst College special topics course taken in conjunction with the teaching internship;
9. Educ. 331* Teaching Internship. This is a double course at Amherst College, to be taken in the spring semester of the senior year or during a ninth term at Mount Holyoke College;
10. Educ. 333* Seminar in Teaching and Learning: Middle and Secondary Schools.

These last three requirements will comprise a student's full load during the spring "practicum" semester of their senior year.

Passage of the Massachusetts Tests for Educator Licensure (MTEL) is required of all participants in the Mount Holyoke College Program. Each candidate is required to take and pass a subject matter test as well as the Communication and Literacy Skills test. Computer based tests are administered regularly throughout the year. Application forms and test preparation materials are available online at <http://www.mtel.nesinc.com>.

THEATER AND DANCE

Professors Dougan and Woodson (Chair); Assistant Professor Bashford; Playwright-in-Residence Congdon†; Visiting Artist-in-Residence Cohen; Visiting Resident Artist Schmitz; Five College Professor Valis Hill; Five College Assistant Professor Matteson*; Five College Lecturer Sylla; Visiting Lecturers Martin, Nugent, and Polins.

Curriculum. The study of theater and dance is an integrated one. While recognizing historical differences between these arts, the department emphasizes their aesthetic and theoretical similarities. The basic structure of the curriculum and the organizational pattern of the department's production activities are designed to promote the collaborative and interdependent nature of the theatrical arts. Faculty, staff and major students form the nucleus of the production team and are jointly responsible for the college's Theater and Dance season. Advanced students carry specific production assignments. Students in Core Courses and in Courses in the Arts of Theater and Dance also participate, through laboratory experiences, in the creation and performance of departmental productions.

Major Program. In the election of departmental courses, students may choose to integrate the many aspects of theater and dance or to focus on such specific areas as choreography, playwriting, directing, design, acting, performance art and video. Because advanced courses in theater and dance are best taken in a prescribed sequence, students preparing to major in the department are advised to complete the three Core Courses and one course in the Arts of Theater and Dance by the end of the sophomore year. Two of the three core courses are offered every semester in rotation. Students interested in the possibility of majoring in the Department should consult with the Chair as soon as possible.

Minimum Requirements. The three Core Courses; two courses in the History, Literature and Theory of Theater and Dance (one of which must be THDA 114, Sources of Contemporary Performance); two courses in the Arts of Theater and Dance (For the purpose of fulfilling this requirement, two half-courses in dance technique approved by the Department may replace one course in the Arts of Theater and Dance); one advanced course in the Arts of Theater and Dance; the Major Series: 400H and 498 or 499. More specific information about courses which fulfill requirements in the above categories can be obtained from the Department office.

The Senior Project. Every Theater and Dance major will undertake a Senior Project. In fulfillment of this requirement, a student may present work as author, director, choreographer, designer, and/or performer in one or more pieces for public performance. Or a student may write a critical, historical, literary or theoretical essay on some aspect of theater and dance. As an alternative, and with the approval of the department, a student may present design portfolio work, a directorial production book or a complete original playscript. In such cases, there will be no public performance requirement. In all cases, the project will represent a synthesis or expansion of the student's education in theater and dance.

Project proposals are developed in the junior year and must be approved by the faculty. That approval will be based on the project's suitability as a comprehensive exercise. Because departmental resources are limited, the opportunity to undertake a production project is not automatic. Approval for production projects will be granted after an evaluation of the practicability of the project seen in the context of

*On leave 2015-16.

†On leave 2015-16.

the department's other production commitments. Written proposals outlining the process by which the project will be developed and the nature of the product which will result must be submitted to the Department chair by April 1 of the academic year before the project is proposed to take place. The faculty will review, and in some cases request modifications in the proposals, accepting or rejecting them by May 1. Students whose production proposals do not meet departmental criteria will undertake a written project.

Comprehensive Evaluation. Because the Theater and Dance curriculum is sequenced, successful completion of the required courses and of the major series—Production Studio and Senior Project—represents satisfaction of the departmental comprehensive requirement. In addition, majors are required to attend departmental meetings and end-of-the-semester interviews each semester.

Departmental Honors Program. Departmental recommendations for Honors will be based on faculty evaluation of three factors: (1) the quality of the Senior Project, including the documentation and written work which accompanies it; (2) the student's academic record in the department; and (3) all production work undertaken in the department during the student's career at Amherst.

Extra-Curriculum. In both its courses and its production activities, the Department welcomes all students who wish to explore the arts of theater and dance. This includes students who wish to perform or work backstage as an extracurricular activity, students who elect a course or two in the department with a view toward enriching their study of other areas, students who take many courses in the department and also participate regularly in the production program while majoring in another department, as well as students who ultimately decide to major in theater and dance.

111. The Language of Movement. An introduction to movement as a language and to dance and performance composition. In studio sessions students will explore and expand their individual movement vocabularies by working improvisationally with weight, posture, gesture, patterns, rhythm, space, and relationship of body parts. We will ask what these vocabularies might communicate about emotion, thought, physical structures, cultural/social traditions, and aesthetic preferences. In addition, we will observe movement practices in everyday situations and in formal performance events and use these observations as inspiration for individual and group compositions. Two two-hour class/studio meetings and a two-hour production workshop per week. Selected readings and viewing of video and live performance.

Limited to 20 students. Fall semester. Professor Woodson.

112. Materials of Theater. An introduction to design, directing, and performance conducted in a combined discussion/workshop format. Students will be exposed to visual methods of interpreting a text. Early class discussions focus on a theoretical exploration of theater as an art form and seek to establish a vocabulary for and understanding of basic theatrical conventions, with readings from Aristotle through Robert Wilson. Students will spend the bulk of the semester testing these theories for themselves, ultimately designing their own performances for two plays. Two two-hour classes and two-hour production workshop included in this time.

Limited to 12 students per section. Spring semester. Professor Dougan.

113. Action and Character. This course examines what happens on stage ('action') and 'how' that action happens (the character) from the points of view of both the playwright and the actor. The course assumes that the creative process of the playwright and the actor are similar. Therefore the students will write scenes and one

short play, which will be rehearsed as homework for presentation in class. A series of acting and playwriting exercises designed to assist in developing craft and giving students a feeling for the creative processes are presented in class. Students will be assigned plays and certain critical texts to support their work in writing and acting. Three two-hour class meetings and a two-hour production workshop per week are scheduled.

Twenty students attending the first class will be admitted. Selection will be based on the instructor's attempt to achieve a suitable balance between first-year students and upperclassmen and to achieve a broad range of levels of acting experience. Notice of those admitted will be posted within 24 hours of the first meeting and a waiting list will be available.

Limited to 20 students. Fall and spring semesters. Visiting Resident Artist Schmitz.

114. Sources of Contemporary Performance. The status quo says, "We do it the way it's always been done." The artist replies, "I have an idea, let's try it another way." Thus advance theater and dance. Thus evolve opera, happenings and performance art. This course explores several seminal theatrical events and the artists who created them. These innovations changed the course of theater and dance in the 20th century, thereby preparing those who follow to make the new art of the 21st.

After reviewing basic artistic and theoretical assumptions which governed the making of theatrical entertainment at the end of the 19th century, the course will look at playwrights, performers, choreographers, designers, directors and theorists whose ideas opened up new ways of looking at the craft of making those space-time objects we struggle to categorize as plays, dances, operas, performances and events. Particular attention will fall on work that is difficult to correctly place in a single category. Research in primary material such as plays, manifestos, documentary photographs, period criticism, and video transcriptions. Critical papers comparing and contrasting works will be studied. *Required of all majors.*

Spring semester. Professor Woodson.

115H. Contemporary Dance: Modern 1/2. The study and practice of contemporary movement vocabularies, including regional dance forms, contact improvisation and various modern dance techniques. Objectives include the intellectual and physical introduction to this discipline as well as increased body awareness, alignment, flexibility, coordination, strength, musical phrasing and the expressive potential of movement. The course material is presented at the beginning/intermediate level. A half course. Because the specific genres and techniques will vary from semester to semester, the course may be repeated for credit.

Omitted 2015-16.

116H. Contemporary Dance Techniques: Modern 3. The study and practice of contemporary movement vocabularies, including regional dance forms, contact improvisation and various modern dance techniques. Objectives include the intellectual and physical introduction to this discipline as well as increased body awareness, alignment, flexibility, coordination, strength, musical phrasing and the expressive potential of movement. The course material is presented at the beginning/intermediate level. A half course. Because the specific genres and techniques will vary from semester to semester, the course may be repeated for credit.

Omitted 2015-16.

117H. Contemporary Dance Technique Modern 3: Partner Dancing. Technical investigations of weight sharing, body-part manipulations, off-balance support, lifting and being lifted, negative space, resistance, and various ways of harnessing forces of momentum. How can we move with confidence, spatial awareness, and fearless agency when in close proximity and in contact with other bodies? Duets,

trios, and groups will be challenged to kinetically build set partner dances with repeated opportunities in the last part of class to perform, often with the added challenge of speeding up.

Spring semester. Visiting Lecturer Nugent.

119H. Contemporary Dance Techniques: Contact Improvisation. The study and practice of contemporary movement vocabularies, including regional dance forms, contact improvisation and various modern dance techniques. Objectives include the intellectual and physical introduction to this discipline as well as increased body awareness, alignment, flexibility, coordination, strength, musical phrasing and the expressive potential of movement. The course material is presented at the beginning/intermediate level. A half course. Because the specific genres and techniques will vary from semester to semester, the course may be repeated for credit.

Omitted 2015-16.

120H. Contemporary Dance Techniques: Ballet/Modern 1/2. The study and practice of contemporary movement vocabularies, including regional dance forms, contact improvisation and various modern dance techniques. Objectives include the intellectual and physical introduction to this discipline as well as increased body awareness, alignment, flexibility, coordination, strength, musical phrasing and the expressive potential of movement. The course material is presented at the beginning/intermediate level. A half course. Because the specific genres and techniques will vary from semester to semester, the course may be repeated for credit.

Spring semester. Visiting Lecturer Nugent.

121H. Contemporary Dance Technique: Ballet 3. The study and practice of contemporary movement vocabularies, including regional dance forms, contact improvisation and various modern dance techniques. Objectives include the intellectual and physical introduction to this discipline as well as increased body awareness, alignment, flexibility, coordination, strength, musical phrasing and the expressive potential of movement. The course material is presented at the beginning/intermediate level. A half course. Because the specific genres and techniques will vary from semester to semester, the course may be repeated for credit.

Fall semester. Visiting Lecturer Polins.

122H. Contemporary Dance Technique: Hip Hop. This class is designed to focus on the movement aspect of hip hop culture. Dance in the tradition of B-Boys and B-girls while learning a wide variety of hip hop movement. From the old school "bronx" style to commercial hip hop, learn a wide range of hip-hop vocabulary in a course emphasizing group choreography, floor work, and partner work. No previous dance experience is necessary. Class will incorporate funk, street, b-boy/b-girl, and house elements to stretch and tone the body. Class will include across the floor and center combinations which will ask the dancers to find their relationship to musicality, athleticism, dynamics, and articulation of the body.

Omitted 2015-16.

125H. The Craft of Speaking I: Vocal Freedom. A beginning studio course in the development of voice for speaking. Students develop range and tone through regular physical exercises in relaxation, breathing technique, placement, and presence. Individual attention focuses on helping each student develop the physical, mental, and emotional self-awareness needed for expressive vocal production. Practice is oriented toward acting for the stage, but students with a primary interest in public speaking, teaching, or improved interpersonal communication will find this course valuable. A modicum of reading and written reflection is required. Three class meetings per week.

Limited to 28 students from among those who attend the first class meeting, ad-

mitted based on class year and major. Early registration does not confer enrollment priority. Fall semester. Professor Bashford.

142H. Contemporary Dance Techniques: West African. The study and practice of contemporary movement vocabularies, including regional dance forms, contact improvisation and various modern dance techniques. Because the specific genres and techniques will vary from semester to semester, the course may be repeated for credit. Objectives include the intellectual and physical introduction to this discipline as well as increased body awareness, alignment, flexibility, coordination, strength, musical phrasing and the expressive potential of movement. The course material is presented at the beginning/intermediate level.

Fall semester. Five College Lecturer Sylla.

160. Dynamics of Play Reading: Elements, Structures, Paradigms. In this course, students explore elements of dramatic literature and their implications for audience experiences in performance. Character, language, spectacle, plot, rhythm, and theme are studied in the light of dynamic audience response in real time and space. Particular emphasis is placed on exploring the legacy of classical form and later evolutionary and innovative responses to it. In addition to exercises in analytical and descriptive writing, students undertake experiential projects that explore distinctive theatrical conventions of the plays studied. When possible, course activities may also include attending live performances. Exemplary plays are chosen for their contrasting qualities, from antiquity to the present, including plays by Euripides, Shakespeare, Ibsen, Shaw, Brecht, Churchill and Kushner, among others. Two class meetings per week.

Spring semester. Professor Bashford.

209. Contemporary Dance Technique and Repertory Modern 3/4. This course will include studio sessions in contemporary modern/jazz dance technique at the intermediate level and rehearsal sessions to create original choreography; the completed piece(s) will be presented in concert at the end of the semester. The emphasis in the course will be to increase expressive range, technical skills and performance versatility of the dancer through the practice, creation and performance of technique and choreography. In addition, the course will include required readings, the viewing of dance videos and live performances to give an increased understanding of the historical and contemporary context for the work. Audition for course enrollment will be held the first day of class.

Omitted 2015-16. Five College Professor Matteson.

210. Modern Dance Technique and Repertory. This course provides an opportunity for intermediate/advanced dancers to refine technical skills in contemporary dance and deepen the understanding of the body as an instrument of expression. The class will combine a technical warm-up focusing on virtuosity and strength to improve the dancer's physical abilities, alertness and performance quality.

Students will then learn, rehearse and perform set choreography as part of *I Capuleti e I Montecchi*—a dance opera directed by Israeli choreographer Idan Cohen; this work will premiere in at the end of the spring semester with students and professional dancers and musicians.

Auditions for course enrollment will be held the first day of class. Limited to 20 students. Spring semester. Visiting Artist-in-Residence Cohen.

211. Movement and Opera. (Offered as THDA 211 and MUSI 181.) This course will examine different ways to create strong interactions between movement and song in contemporary opera. While in a traditional opera the singers sing and speak, expressing themselves primarily through song and the spoken word, contemporary productions often require singers to combine singing, moving and acting in sur-

prising ways. Also, in many contemporary dance practices dancers are required to use their voices as part of the choreographic concept. This course will focus on specific methods for combining singing and moving in experimental ways and bring some of these experiments to the stage. The course will use the story of the Italian opera *I Capuleti e I Montechhi* (*The Capulets and the Montagues*), a two-act opera by Vincenzo Bellini and libretto by Felice Romani, as a way to inspire experiments in movement, text and song. A production of this opera will be staged in the spring semester by visiting artist/choreographer Idan Cohen. A central focus will be on the idea of communication between the rival parties in the libretto (*The Capulets and Montagues*), emphasizing the interaction of the different medias—music and dance—through which the story will be portrayed. Students in this course will work alongside the professional guest artists in exploring different aesthetics and possibilities for integrating dance and song in experimental ways.

Limited to 20 students. Spring semester. Visiting Artist-in-Residence Cohen.

216H. Contemporary Dance Techniques: Modern 4/5. The study and practice of contemporary movement vocabularies, including regional dance forms, contact improvisation and various modern dance techniques. Objectives include the intellectual and physical introduction to this discipline as well as increased body awareness, alignment, flexibility, coordination, strength, musical phrasing and the expressive potential of movement. The course material is presented at the intermediate/advanced level. A half course. Because the specific genres and techniques will vary from semester to semester, the course may be repeated for credit.

Fall semester. Visiting Lecturer Martin.

217H. Contemporary Dance Techniques: Modern/Ballet 4. The study and practice of contemporary movement vocabularies, including regional dance forms, contact improvisation and various modern dance techniques. Objectives include the intellectual and physical introduction to this discipline as well as increased body awareness, alignment, flexibility, coordination, strength, musical phrasing and the expressive potential of movement. The course material is presented at the intermediate/advanced level. A half course. Because the specific genres and techniques will vary from semester to semester, the course may be repeated for credit.

Omitted 2015-16.

225H. The Craft of Speaking II: Spoken Expression. In this second course in the craft of speaking, students learn to shape and speak text to powerful effect. Students build on prior work to extend vocal range and capacity while learning component principles of spoken expression. Articulation, inflection, methods of contrast and interpretation, tone, verbal imaging and aural structures of poetry and rhetoric are practiced in a studio setting. Emphasis is placed on personal engagement and presence to others while speaking. Assignments in text scoring and memorization support class work. The course culminates in presentations of prepared texts. Two class meetings per week.

Requisite: THDA 125H. Spring semester. Professor Bashford.

226. Black Protest Traditions in American Dance. (Offered as THDA 226 and BLST 243.) African American dance and music traditions have played a critical role in the African-American struggle to sustain its humanity—to express joy and pain corporeally through a particular relationship to rhythm. This class explores the forms, contents, and contexts of black traditions that played a crucial role in shaping American dance, looking at how expressive cultural forms from the African diaspora have been transferred from the social space to the concert stage. Viewing American cultural history through the lens of movement and performance, we begin with an exploration of social dance during slavery and the late nineteenth

century, when vibrant social dances insisted that black bodies, generally relegated to long hours of strenuous labor, devote themselves to pleasure as well. We will then look at how the cakewalking of Ada Overton and George Walker, proto-feminist singing of Bessie Smith, stair-dances of Bill Robinson, protest choreographies of Katherine Dunham and Pearl Primus, and hip-hop performances of Rennie Harris can be viewed as corporeal embodiments of the centuries-long freedom struggle—whether non-violent, confrontational or contestational—and how these modes of performance reflect an increasingly independent free black voice demanding equal inclusion in the body politic.

Fall semester. Five College Professor Valis Hill.

227. Knowing Bodies, Moving Minds: Community in Motion. In this course, students investigate how the arts—specifically, dance and movement—can be used in a collaborative fashion to extend various forms of knowledge within a specific community. The course considers “knowing” as a phenomenon situated in the human body, in ways that may be physical, social, emotional, and intellectual. Students learn models and philosophies of community arts education and apply them in practice, first with one another, and then working with students at a local high school. One class per week is devoted to theory, reflection, and preparation; the other class each week is used to facilitate movement exchanges with high school students. The course also includes frequent written reflection, online discussion, and the creation of interactive campus and community arts projects. Readings include the educational theories of Dewey, Whitehead, and Paulo Freire, along with feminist theories of the body as a site of knowledge.

Omitted 2015-16.

229. Chekhov and His Theater. (Offered as RUSS 229 and THDA 229). Anton Chekhov’s reputation rests as much on his dramaturgy as on his fiction. His plays, whose staging by the Moscow Art Theater helped revolutionize Russian and world theater, endure in the modern repertoire. In this course, we will study his dramatic *oeuvre* in its cultural and historical context, drawing on the biographical and critical literature on Chekhov, printed and visual materials concerning the late nineteenth-century European theater, and the writings of figures like Constantin Stanislavsky, who developed a new acting method in response to Chekhov’s art. We also will examine key moments in the production history of Chekhov’s plays in Russian, English, and American theater and film.

Omitted 2015-16.

230. The Instrument: Body of Work. “All theatre is about paying attention.” Andrei Serban. This studio course will offer techniques that foster expansive physical and emotional concentration as well as the development of character through improvisation scores and within scene work. As performers of theater, students will explore issues of voice, body and imagination by refining inherent resources with specificity of action and articulate expression.

Two two-hour sessions per week. Previous theater and/or dance experience recommended. Readings in acting theory accompany the discipline of weekly physical explorations.

Requisite: THDA 113. Spring semester. Visiting Resident Artist Schmitz.

242. Plays in Play: The Ensemble and the Playwright. In this course, students conduct rehearsal investigations into the work of a particular playwright, and explore ways in which coordinated action renders dramatic writing in theatrical form. In addition to examining selected plays and background material, students develop ensemble techniques of play, improvisation, and staging. Emphasis is placed on the communicative means required to develop a shared vision. This course is open to

students interested in any aspect of play production but is required for students who want to do advanced work in directing in the department. All students should expect to act, co-direct, conduct research, and explore basic visual design implications together. The course will culminate in a workshop-style performance, and group rehearsals outside of class meeting times are required. This course may be repeated once when the selected playwright is different. The playwright for Fall 2015 is Anton Chekhov.

Requisite: A prior college-level course in theater or permission of the instructor. Not open to first-year students. Limited to 24 students. Fall semester. Professor Bashford.

250. Video Production: Bodies in Motion. (Offered as THDA 250 and FAMS 341.) This studio production class will focus on multiple ways of tracking, viewing, and capturing bodies in motion. The course will emphasize working with the camera as an extension of the body to explore radically different points of view and senses of focus. We will experiment with different techniques and different kinds of bodies (human, animal, and object) to bring a heightened awareness of kinesthetic involvement, animation and emotional immediacy to the bodies on screen and behind the camera. In addition, we will interject and follow bodies into different perceptions of time, progression, place and relationship. In the process, we will express various experiences and theories of embodiment and question what constitutes a body. Depending on student interests, final projects can range from choreographies for the camera to fictional narratives to documentary studies. The class will alternate between camera sessions, both in the studio and on location, and sessions in the editing suite working with Final Cut Pro.

Requisite: Previous experience in composition. Limited to 12 students. Omitted 2015-16. Professor Woodson.

251. Intermediate Composition: Making Dances. This course will provide strategies and approaches for developing choreography. Solo, duet and small group exercises in and out of class will generate inventive movement that will be the source material for each student in the making of a new dance. These dances will be performed in various stages of development throughout the semester as works-in-progress. Emphasis will be placed on continuous revision and a willingness to throw the creative process into the public forum as a means of gaining information for further work. Two two-hour class meetings per week and weekly lab/rehearsals.

Consent of the instructor is required for students without a previous dance composition course. Limited to 12 students. Omitted 2015-16. Five College Professor Matteson.

252. Scripts and Scores. This course will provide structures and approaches for creating original choreography, performance pieces and events. An emphasis will be placed on interdisciplinary and experimental approaches to composition, choreography, and performance making. These approaches include working with text and movement, visual systems and environments, music, sound and chance scores to inspire and include in performance. Students will create and perform dance, theater, or performance art pieces for both traditional theater spaces and for found (indoor and outdoor) spaces.

This course is open to dancers and actors as well as interested students from other media and disciplines. Two two-hour class meetings per week and weekly lab/rehearsal sessions. Consent of the instructor is required for students with no experience in improvisation or composition.

Limited to 12 students. Spring semester. Professor Woodson.

254. Sound Design for Live Performance. What is the role of sound in live performance, and how is it designed and produced? This course provides an introduction to the fundamentals of sound design in live performance contexts from both technical and artistic perspectives. Students will explore the fundamentals of audio production and acoustics through a series of short projects, covering a range of topics from using various sound-editing software applications, including ProTools, Logic and other DAW platforms, to live sound reinforcement principles. Special consideration will be given to software environments (QLab) dedicated to live playback and design of acoustic spaces, and we will examine strategies for developing an efficient, real-world approach to the technical rehearsal process. Throughout the course, we will consider interpretive skills needed for imagining sound design opportunities in various script, dance, and performance-oriented collaborations. The course will culminate in a final project that integrates technical and artistic problem-solving skills related to creating sound for a live performance.

Requisite: One prior practice-of-arts course in theater and dance, music or studio art, or equivalent experience. Limited to 12 students. Omitted 2015-16.

260. Costume Design and Fashion History. An introduction to the analytical methods and skills necessary for the creation of costumes for theater and dance with emphasis on the integration of costume with other visual elements. Western costume history. Lab work in costume construction.

Requisite: THDA 112 or consent of the instructor. Limited to 8 students. Fall semester. Professor Dougan.

261. Lighting Design. An introduction to the theory and techniques of theatrical lighting, with emphasis on the aesthetic and practical aspects of the field as well as the principles of light and color.

Requisite: THDA 112 or consent of the instructor. Lab work in lighting technology. Fall semester. Resident Lighting Designer Couch.

263. Scene Design. The materials, techniques and concepts which underlie the design and creation of the theatrical environment.

Requisite: THDA 112 or consent of the instructor. Limited to 8 students. Spring semester. Professor Dougan.

270. Playwriting I. A workshop in writing for the stage. The semester will begin with exercises that lead to the making of short plays and, by the end of the term, longer plays—ten minutes and up in length. Writing will be done in and out of class; students' work will be discussed in the workshop and in private conferences. At the end of the term, the student will submit a portfolio of revisions of all the exercises, including the revisions of all plays.

Admission with consent of the instructor. Limited to 15 students. Not open to first-year students. Spring semester. Playwright-in-Residence Congdon.

285. Collaborative Dramaturgy. In this course, students explore the function of the dramaturg in the process of theatrical creation, collaborating with directing, acting, and design students on projects created in Directing Studio (THDA 380). Student dramaturgs learn to conduct various methods of play analysis and targeted research concerning the work of given playwrights, their cultural milieus, and past production histories. As collaborative work proceeds, students learn to tailor additional research and analysis in concert with rehearsal activities. Activities include written analysis and synthesis of their findings, rehearsal and performance analysis, oral critique, and participation in creative conversations. Special emphasis is placed on developing skills in effective written and oral communication with actors, directors, and designers in support of a shared artistic vision. This course is appropriate for students interested in developing analytical skills related to the

processes of directing, design, playwrighting, and the study of dramatic literature more generally. Two class meetings per week, and students should expect to attend a significant number of rehearsal and performance events outside of class meeting times.

Requisite: One prior college course in the arts or dramatic literature, or permission of the instructor. Limited to 24 students. Omitted 2015-16. Professor Bashford.

330. Rehearsal. An advanced course in acting. The class will focus upon the actor's close analysis of the playwright's script to define specific problems and to set out tactics for their solutions. The interaction of the actor's creative work outside rehearsal and the work within rehearsal will be delineated by assigned exercises.

Requisite: THDA 113 or consent of the instructor. Limited to 16 students. Omitted 2015-16.

340. Directing Studio. This is a studio course in leading collaborators toward completed theatrical interpretations of dramatic texts. Each student director independently produces and directs two medium-length, site-specific projects. Reading, writing, and class sessions are devoted to the practice of directing and to discussion of problems and approaches. Topics include the articulation of coherent artistic intent, the role of the audience in performance, and the use of space, sound and light. Studio exercises are employed to support directorial techniques. In addition, this course considers organizational and research methods related to successful production, and, when possible, students will collaborate with student designers and dramaturgs enrolled in related courses. Two class meetings per week. Students should expect to schedule a significant amount of rehearsal time outside of class meetings for the successful completion of projects.

Requisite: One of the following: THDA 240, 242, 252 or equivalent college-level experience with consent of the instructor. Spring semester. Professor Bashford.

350. Video and Performance. This advanced production class will give students an opportunity to explore various relationships between live performance and video. Experiments will include creating short performance pieces and/or choreography specifically designed for the video medium; creating short pieces that include both live performance and projected video; and creating short experimental video pieces that emphasize a sense of motion in their conceptualization, and realization. Techniques and languages from dance and theater composition will be used to expand and inform approaches to video production and vice-versa. Sessions include studio practice (working with digital cameras and Final Cut Pro digital editing) and regular viewing and critiques. Students will work both independently and in collaborative teams according to interest and expertise.

Requisite: Previous experience in theater, dance, music composition, and/or video production or consent of the instructor. Limited to 10 students. Spring semester. Professor Woodson.

353. Performance Studio. (Offered as THDA 353 and FAMS 345.) In this advanced course in the techniques of creating performance, each student will create and rehearse a performance piece that develops and incorporates original choreography, text, music, sounds and/or video. Improvisational and collaborative structures and approaches among and within different media will be investigated. The final performance pieces will be presented in the Holden Theater.

Two ninety-minute class sessions per week. There will be weekly mandatory showings. These showings are a working document of the important and necessary vicissitudes within a creative process.

Requisite: THDA 252 or the equivalent and consent of the instructor. Fall semester. Visiting Resident Artist Schmitz.

360. Design Studio. An advanced course in the arts of theatrical design. Primary focus is on the communication of design ideas and concepts with other theater artists. Also considered is the process by which developing theatrical ideas and images are realized. Students will undertake specific projects in scenic, costume and/or lighting design and execute them in the context of the Department's production program or in other approved circumstances. Examples of possible assignments include designing workshop productions, and assisting faculty and staff designers with major responsibilities in full-scale production. In all cases, detailed analysis of the text and responsible collaboration will provide the basis of the working method. May be repeated for credit.

Requisite: THDA 260, 261, 263 or consent of the instructor. Fall and spring semesters. Professor Dougan.

363. Design Studio II. This course is a continuation of THDA 360, an advanced course in the arts of theatrical design. Primary focus is on the communication of design ideas and concepts with other theater artists. Also considered is the process by which developing theatrical ideas and images are realized. Students will undertake specific projects in scenic, costume and/or lighting design and execute them in the context of the department's production program or in other approved circumstances. Students in this course will design for a full-scale production. In all cases, detailed analysis of the text and responsible collaboration will provide the basis of the working method. May be repeated for credit.

Requisite: THDA 260, 261, or 263 or consent of the instructor. Fall and spring semesters. Professor Dougan.

370. Playwriting Studio. A workshop/seminar for writers who want to complete a full-length play or series of plays. Emphasis will be on bringing a script to a level where it is ready for the stage. Although there will be some exercises in class to continue the honing of playwriting skills and the study of plays by established writers as a means of exploring a wide range of dramatic vocabularies, most of the class time will be spent reading and commenting on the plays of the workshop members as these plays progress from the first draft to a finished draft.

Requisite: THDA 270 or the equivalent. Admission with consent of the instructor. Limited to 10 students. Spring semester. Playwright-in-Residence Congdon.

400H. Production Studio. An advanced course in the production of Theater and Dance works. Primary focus will be on the integration of the individual student into a leadership role within the Department's producing structure. Each student will accept a specific responsibility with a departmental production team testing his or her artistic, managerial, critical, and problem-solving skills. A half course.

Admission with consent of the instructor. Not open to first-year students. Fall and spring semesters. The Department.

490. Special Topics. Independent Reading Course. Full course.

Admission with consent of the instructor. Fall and spring semesters. The Department.

498. Senior Departmental Honors. For Honors candidates in Theater and Dance.

Open to seniors. Fall semester. The Department.

499. Senior Departmental Honors. For Honors candidates in Theater and Dance.

Open to seniors. Spring semester. The Department.

FIVE COLLEGE DANCE DEPARTMENT

In addition to dance courses at Amherst College through the Department of Theater and Dance (Contemporary Techniques, Language of Movement, Scripts and Scores, Performance Studio, Video and Performance, and Issues in Contemporary Dance), students may also elect courses through the Five College Dance Department. The Five College Dance Department combines the programs of Amherst College, Hampshire College, Mount Holyoke College, Smith College, and the University of Massachusetts. The faculty operates as a consortium, coordinating curricula, performances, and services. The Five College Dance Department supports a variety of philosophical approaches to dance and provides an opportunity for students to experience a wide spectrum of performance styles and techniques. Course offerings are coordinated among the campuses to facilitate registration, interchange and student travel; students may take a dance course in any of the five campuses and receive credit at the home institution. There are also numerous performing opportunities within the Five College Dance Department as well as frequent master classes and residencies offered by visiting artists.

Please note: Five College Dance Course lists (specifying times, locations and new course updates) are available two weeks prior to pre-registration at the Theater and Dance Office in Webster Hall, individual campus dance departments and the Five College Dance Department office located at Hampshire College. The schedule is also online at www.fivecolleges.edu/dance.

FIVE COLLEGE FACULTY COURSE OFFERINGS

LANGUAGES THROUGH THE FIVE COLLEGE CENTER FOR THE STUDY OF WORLD LANGUAGES

The Five College Center for the Study of World Languages offers courses in less-commonly taught languages not available through regular Five College classroom courses. The Center also offers courses in Spoken Arabic, dialects for students who have learned Modern Standard Arabic in the classroom. The Center encourages students to embark on language study during their first year of college so that they can achieve the fluency needed to use the language for work in their major field.

Each language offered by the Center is available in one of three course formats depending upon the resources available for that language. **Mentored courses** provide the highest level of structured support for learning and cover all four primary language skills (speaking, listening, reading, and writing). **Independent Plus** courses focus on speaking and listening skills, plus the development of basic literacy in the language. **Supervised Independent** courses focus only on oral skills and rely on more independently organized learning than the other course formats.

All courses emphasize development of oral proficiency through weekly conversation practice sessions. Conversation sessions focus on using the language in the types of situations one might encounter in everyday life. Students commonly engage in role plays, question and answer activities, description, narration, and problem-solving exercises. More advanced students practice expressing opinions, giving reasons in arguments, and discussing current events and cultural issues.

Students in **Mentored courses** also have one-on-one tutorials with a professional language mentor trained in language pedagogy. The individual sessions al-

low each student to get help with his/her particular questions and concerns. The language mentor goes over written homework, explains grammatical concepts, and engages the student in skill-building activities. Language mentors also work with students who are already fluent speakers of a language but who need to learn to read and write in the language.

Students in **Independent Plus** courses have a modified version of the weekly individual tutorial that involves a one-on-one meeting with a peer-tutor who is a well-educated native speaker of the language. Peer-tutors help students identify and self-correct errors in speech and written homework and facilitate activities that practice basic literacy and communication in the language.

Supervised Independent courses offer students with excellent language skills an opportunity to study a variety of less commonly taught languages independently. Students approved for Supervised Independent language study are highly motivated, have a record of past success in language learning, and demonstrate readiness to undertake independent work. Courses emphasize development of oral skills.

A standard course through the Center is a half course. Half courses require one hour a day (seven hours per week) of individual study plus weekly conversation and/or tutorial sessions. It takes four half courses (levels I, II, III, and IV) to complete the equivalent of one year of study in a traditional elementary-level classroom course. Some languages offered in the Mentored format are also available as full courses allowing students to progress at the same rate as in traditional classroom courses. Full courses require two hours per day (14 hours per week) of individual study plus conversation and tutorial sessions.

Students interested in studying a language through the Center should read the informational websites thoroughly and follow the application instructions. While the application process is handled by the Five College Center for the Study of World Languages, the tutorial and conversation sessions are held on all five campuses.

For program information and application forms, go to <http://fivecolleges.edu/fclang>

For language resources produced by the Center, see <http://langmedia.fivecolleges.edu>

Language offerings change depending upon available resources. Please see the Center's website for current information or contact the Center to find out about a language not listed here.

Currently Offered in Mentored Format: Bosnian-Croatian-Serbian, Hindi, Persian, Swahili, Turkish

Currently Offered in Independent Plus Format: Indonesian, Urdu.

Currently Offered in Supervised Independent Format:

African Languages: Afrikaans, Amharic, Shona, Twi, Wolof, Zulu.

European Languages: Albanian, Bulgarian, Czech, Danish, Dutch, Finnish, Georgian, Modern Greek, Hungarian, Icelandic, Modern Irish, Norwegian, Romanian, Ukrainian.

Asian Languages: Bangla/Bengali, Burmese, Dari, Filipino, Khmer, Malay, Mongolian, Nepali, Pashto, Sinhala, Thai, Tibetan, Vietnamese.

Languages of the Americas: Haitian Creole.

Spoken Arabic Courses in Mentored or Supervised Independent Format: Egyptian Arabic, Levantine Arabic, Moroccan Arabic, and other dialects.

African Studies

KIM YI DIONNE, Assistant Professor of Government (at Smith College in the Five College Program).

Politics 249. African Politics. This course covers African politics from the pre-colonial period to the contemporary era, examining local experiences of democracy, governance, and economic development in light of varied colonial experiences, independent movements, international political economy, and informal sources of political power. Students will read closely historical, theoretical, and creative texts on African politics, and consult contemporary media coverage of Africa.

Fall semester. Mount Holyoke College.

Government 234. Colloquium: Comparative Responses to AIDS in Africa. Before AIDS became the international priority it is today, local communities and national governments experiencing the AIDS pandemic firsthand responded in diverse ways. Why have some states been more active than others in responding to AIDS? What has been tried in the fight against AIDS in Africa, and more importantly, what, if anything, is working? What conditions are necessary for success? In this course, we aim to learn about politics and policy in resource-constrained settings using the case study of responses to AIDS in Africa. We start with learning the epidemiology of HIV/AIDS and the experience of AIDS in Africa. We then explore the responses to AIDS by national and international actors. The remainder of the course focuses on the interventions against HIV and AIDS, concluding with a close look at the local realities of the global intervention against AIDS.

Limited to 20 students. Spring semester. Smith College.

Government 325. Seminar in Comparative Government: Same-Sex Politics in Africa. This seminar will explore same-sex politics in Africa. Drawing on recently published scholarship, we will discuss morality politics, social justice, transnational social movements, and political homophobia. We will also explore policy documents, public opinion data, and media coverage (both international and local). Students will write original case studies about the situation for same-sex practicing people in an African country of their choice. Some of the questions we will ask include: What makes some countries particularly active in legislating for further criminalization of same-sex acts? In what contexts do same-sex practicing peoples face greater violence? Under what conditions have local human rights organizations been successful in improving conditions for sexual minorities?

Spring semester. Smith College.

Arabic

OLLA AL-SHALCHI, Five College Lecturer in Arabic.

Arabic 201. Second-Year Arabic I. See ARAB 201.

Prerequisite: ARAB 102 or the equivalent. Fall semester. Amherst College.

Arabic 200. Intermediate Arabic I. According to the ACTFL standards, by the end of this course, students will be at the Intermediate Low-Mid proficiency level. It covers the four skills of the language. Writers at the Intermediate level are characterized by the ability to meet practical writing needs, such as simple messages and letters, requests for information, and notes. In addition, they can ask and respond to simple questions in writing. At the Intermediate level, listeners can understand information conveyed in simple, sentence-length speech on familiar or everyday topics while readers at the same level can understand information conveyed in simple, predictable, loosely connected texts. Readers rely heavily on contextual clues. They

can most easily understand information if the format of the text is familiar, such as in a weather report or a social announcement. Speakers at the Intermediate level are distinguished primarily by their ability to create with the language when talking about familiar topics related to their daily life. They are able to recombine learned material in order to express personal meaning.

Students should expect text assignments as well as work with DVDs, audio and websites of Al-Kitaab series. Exercises include writing, social interactions, role plays, and the interplay of language and culture.

Requisite: ARA 100Y or the equivalent. Fall semester. Smith College.

Arabic 202. Second-Year Arabic II. This is a continuation of Second-Year Arabic I. See ARAB 202.

Requisite: ARAB 201 or equivalent, or instructor's permission. Spring semester. Amherst College.

Arabic 201. Intermediate Arabic II. This is a continuation of Second-Year Arabic I. Students will continue the study of the Al-Kitaab II book sequence along with additional instructional materials. In this course, students will continue perfecting knowledge of Arabic integrating the four skills: speaking, listening, reading, and writing using a communicative-oriented, proficiency-based approach. By the end of this semester, students should have sufficient comprehension in Arabic to understand most routine social demands and most non-technical real-life conversations as well as some discussions on concrete topics related to particular interests and special fields of competence in a general professional proficiency level. Students will have broad enough vocabulary that will enable them to read within a normal range of speed with almost complete comprehension a variety of authentic prose material and be able to write about similar topics. Also by the end of this semester, students should have a wide range of communicative language ability including grammatical knowledge, discourse knowledge and sociolinguistic knowledge of the Arabic language. Students should expect text assignments as well as work with DVDs, audio and video materials and websites. Exercises and activities include essay writing, social interactions, role plays and in-class conversations, oral and video presentations that cover the interplay of language and culture, extra-curricular activities and a final project.

Requisite: Arabic 201 or equivalent, or instructor's permission. Spring semester. Smith College.

Arabic 301. Advanced Arabic II. This course aims to help students reach Advanced proficiency in Arabic through language study and content work focused on Arabic themes in literature, history, film, and current events. Students continue to focus on developing truly active control of a large vocabulary through communicative activities. Grammatical work focuses on complex grammatical constructions and demands increased accuracy in understanding and producing complex structures in extended discourse. Preparation for class and active, cooperative participation in group activities are essential to students' progress in this course. Requirements also include active participation in class, weekly essays, occasional exams and presentations and a final written exam. This course utilizes Al-Kitaab, Book 3, in addition to extra instructional materials.

Requisite: ARA 301, or the equivalent. Students must be able to use Formal Spoken Arabic as the medium of communication in the classroom. Spring semester. Smith College.

HEBA ARAFAH, Five College Lecturer in Arabic.

Asian 130f. First-Year Arabic I. This course introduces the basics of Modern Standard Arabic in addition to brief exposures to one of the Arabic dialects. It is aligned

with the American Council on Teaching of Foreign Languages (ACTFL) proficiency guidelines. Following ACTFL proficiency standards, students should be at the Novice Mid-High level by the end of this course. The course begins with a focus on reading, pronouncing and recognizing Arabic sounds and progresses quickly toward developing beginner reading, writing, speaking and listening proficiency as well as cultural competence. It covers vocabulary for everyday use, and essential communicative skills relating to real-life and task-oriented situations (queries about personal well-being, family, work, and telling the time). Students will acquire vocabulary and usage for everyday interactions as well as skills that will allow them to read and analyze a range of texts at the Novice level. In addition to the traditional textbook exercises from *Al-Kitaab* series, students will write short paragraphs and participate in role plays, presentations and conversations throughout the year.

Fall semester. Mount Holyoke College.

Asian 232f. Second-Year Arabic I. According to the ACTFL standards, by the end of this course, students will be at the Intermediate Low-Mid proficiency level. It covers the four skills of the language. Writers at the Intermediate level are characterized by the ability to meet practical writing needs, such as simple messages and letters, requests for information, and notes. In addition, they can ask and respond to simple questions in writing. At the Intermediate level, listeners can understand information conveyed in simple, sentence-length speech on familiar or everyday topics while readers at the same level can understand information conveyed in simple, predictable, loosely connected texts. Readers rely heavily on contextual clues. They can most easily understand information if the format of the text is familiar, such as in a weather report or a social announcement. Speakers at the Intermediate level are distinguished primarily by their ability to create with the language when talking about familiar topics related to their daily life. They are able to recombine learned material in order to express personal meaning.

Students should expect text assignments as well as work with DVDs, audio and websites of *Al-Kitaab* series. Exercises include writing, social interactions, role plays, and the interplay of language and culture.

Requisite: Asian 131 or the equivalent. Fall semester. Mount Holyoke College.

Arabic 301. Third-Year Arabic I. The goal of this course is to help students achieve an Upper-Intermediate level of proficiency in Modern Standard Arabic with an exposure to one Arabic colloquial variety using the four-skills (reading, writing, speaking, listening) approach. Students will read within a normal range of speed, listen to, discuss and respond in writing to authentic texts by writers from across the Arab world. Text types address a range of political, social, religious, and literary themes and represent a range of genres, styles, and periods. All of these texts may include narration indifferent time frames, description, hypothesis, argumentation and supported opinions that will cover both linguistic and cultural knowledge. This continues *Al-Kitaab* series, in addition to extra instructional materials.

Requisite: ARA 202, or its equivalent. Students must be able to use Formal Spoken Arabic as the medium of communication in the classroom. Fall semester. University of Massachusetts.

Asian 131s. First-Year Arabic II. This is a continuation of First-Year Arabic I. Students will complete the study of the Elementary Arabic *Al-Kitaab* book series along with additional instructional materials. Emphasis will be on the integrated development of all language skills—reading, writing, listening and speaking—using a communicative-oriented, proficiency-based approach. By the end of this semester, students will acquire vocabulary, grammatical knowledge, and language skills necessary for everyday interactions as well as skills that will allow them to communicate with a limited working proficiency in a variety of situations, read and

write about a variety of factual material and familiar topics in non-technical prose. In addition to the textbook exercises, students will write short essays, do oral and video presentations and participate in role plays, discussions, and conversations throughout the semester in addition to extra-curricular activities and a final project.

Requisite: Asian 130 or equivalent. Spring semester. Mount Holyoke College.

Asian 233s. Second-Year Arabic II. This is a continuation of Second-Year Arabic I. Students will continue the study of the Al-Kitaab II book sequence along with additional instructional materials. In this course, students will continue perfecting knowledge of Arabic integrating the four skills: speaking, listening, reading, and writing using a communicative-oriented, proficiency-based approach. By the end of this semester, students should have sufficient comprehension in Arabic to understand most routine social demands and most non-technical real-life conversations as well as some discussions on concrete topics related to particular interests and special fields of competence in a general professional proficiency level. Students will have broad enough vocabulary that will enable them to read within a normal range of speed with almost complete comprehension a variety of authentic prose material and be able to write about similar topics. Also by the end of this semester, students should have a wide range of communicative language ability including grammatical knowledge, discourse knowledge and sociolinguistic knowledge of the Arabic language. Students should expect text assignments as well as work with DVDs, audio and video materials and websites. Exercises and activities include essay writing, social interactions, role plays and in-class conversations, oral and video presentations that cover the interplay of language and culture, extra-curricular activities and a final project.

Requisite: Asian 232 or equivalent, or instructor's permission. Spring semester. Mount Holyoke College.

MOHAMED HASSAN, Senior Lecturer in Arabic and Director of the Five College Arabic Language Program.

Arabic 101. First-Year Arabic I. See ARAB 101.

Fall semester. Amherst College.

Arabic 401. Media Arabic. Media Arabic is an advanced language course at the 400 level. See ARAB 401.

Requisite: ARAB 302 or equivalent. Limited to 18 students. Fall semester. Amherst College.

Arabic 102. First-Year Arabic II. See ARAB 102.

Requisites: ARAB 101 or equivalent. Spring semester. Amherst College.

Arabic 402. Topics in Arabic Language and Culture. See ARAB 402.

Requisite: ARAB 302 or equivalent. Limited to 18 students. Spring semester. Amherst College.

NAHLA KHALIL, Five College Lecturer in Arabic.

Arabic 101. Elementary Four-Skilled Arabic I. This course introduces the basics of Modern Standard Arabic in addition to brief exposures to one of the Arabic dialects. It is aligned with the American Council on Teaching of Foreign Languages (ACTFL) proficiency guidelines. Following ACTFL proficiency standards, students should be at the Novice Mid-High level by the end of this course. The course begins with a focus on reading, pronouncing and recognizing Arabic sounds and progresses quickly toward developing beginner reading, writing, speaking and listening proficiency as well as cultural competence. It covers vocabulary for everyday use, and essential communicative skills relating to real-life and task-oriented situations

(queries about personal well-being, family, work, and telling the time). Students will acquire vocabulary and usage for everyday interactions as well as skills that will allow them to read and analyze a range of texts at the Novice level. In addition to the traditional textbook exercises from *Al-Kitaab* series, students will write short paragraphs and participate in role plays, presentations and conversations throughout the year.

Fall semester. University of Massachusetts.

Arabic 201. Intermediate Four-Skilled Arabic I. According to the ACTFL standards, by the end of this course, students will be at the Intermediate Low-Mid proficiency level. It covers the four skills of the language. Writers at the Intermediate level are characterized by the ability to meet practical writing needs, such as simple messages and letters, requests for information, and notes. In addition, they can ask and respond to simple questions in writing. At the Intermediate level, listeners can understand information conveyed in simple, sentence-length speech on familiar or everyday topics while readers at the same level can understand information conveyed in simple, predictable, loosely connected texts. Readers rely heavily on contextual clues. They can most easily understand information if the format of the text is familiar, such as in a weather report or a social announcement. Speakers at the Intermediate level are distinguished primarily by their ability to create with the language when talking about familiar topics related to their daily life. They are able to recombine learned material in order to express personal meaning.

Students should expect text assignments as well as work with DVDs, audio and websites of *Al-Kitaab* series. Exercises include writing, social interactions, role plays, and the interplay of language and culture.

Requisite: ARA 102 or the equivalent. Fall semester. University of Massachusetts.

Arabic 102. Elementary Four-Skilled Arabic II. This is a continuation of First-Year Arabic I. Students will complete the study of the Elementary Arabic *Al-Kitaab* book series along with additional instructional materials. Emphasis will be on the integrated development of all language skills—reading, writing, listening and speaking—using a communicative-oriented, proficiency-based approach. By the end of this semester, students will acquire vocabulary, grammatical knowledge, and language skills necessary for everyday interactions as well as skills that will allow them to communicate with a limited working proficiency in a variety of situations, read and write about a variety of factual material and familiar topics in non-technical prose. In addition to the textbook exercises, students will write short essays, do oral and video presentations and participate in role plays, discussions, and conversations throughout the semester in addition to extra-curricular activities and a final project.

Requisite: Arabic 101 or equivalent. Spring semester. University of Massachusetts.

Arabic 202. Intermediate Four-Skilled Arabic II. This is a continuation of Second-Year Arabic I. Students will continue the study of the *Al-Kitaab II* book sequence along with additional instructional materials. In this course, students will continue perfecting knowledge of Arabic integrating the four skills: speaking, listening, reading, and writing using a communicative-oriented, proficiency-based approach. By the end of this semester, students should have sufficient comprehension in Arabic to understand most routine social demands and most non-technical real-life conversations as well as some discussions on concrete topics related to particular interests and special fields of competence in a general professional proficiency level. Students will have broad enough vocabulary that will enable them to read within a normal range of speed with almost complete comprehension a variety of authentic prose material and be able to write about similar topics. Also by the end of this semester, students should have a wide range of communicative language abil-

ity including grammatical knowledge, discourse knowledge and sociolinguistic knowledge of the Arabic language. Students should expect text assignments as well as work with DVDs, audio and video materials and websites. Exercises and active ties include essay writing, social interactions, role plays and in-class conversations, oral and video presentations that cover the interplay of language and culture, extra-curricular activities and a final project.

Requisite: Arabic 201 or equivalent, or instructor's permission. Spring semester. University of Massachusetts.

BRAHIM OULBEID, Visiting Five College Lecturer in Arabic.

LS 110. Elementary Arabic II. This is a continuation of First-Year Arabic I. Students will complete the study of the Elementary Arabic Al-Kitaab book series along with additional instructional materials. Emphasis will be on the integrated development of all language skills—reading, writing, listening and speaking—using a communicative-oriented, proficiency-based approach. By the end of this semester, students will acquire vocabulary, grammatical knowledge, and language skills necessary for everyday interactions as well as skills that will allow them to communicate with a limited working proficiency in a variety of situations, read and write about a variety of factual material and familiar topics in non-technical prose. In addition to the textbook exercises, students will write short essays, do oral and video presentations and participate in role plays, discussions, and conversations throughout the semester in addition to extra-curricular activities and a final project.

Requisite: Arabic 101 or equivalent. Spring semester. Hampshire College.

JOHN WEINERT, Five College Lecturer in Arabic.

LS 110. Elementary Arabic I. This course introduces the basics of Modern Standard Arabic in addition to brief exposures to one of the Arabic dialects. It is aligned with the American Council on Teaching of Foreign Languages (ACTFL) proficiency guidelines. Following ACTFL proficiency standards, students should be at the Novice Mid-High level by the end of this course. The course begins with a focus on reading, pronouncing and recognizing Arabic sounds and progresses quickly toward developing beginner reading, writing, speaking and listening proficiency as well as cultural competence. It covers vocabulary for everyday use, and essential communicative skills relating to real-life and task-oriented situations (queries about personal well-being, family, work, and telling the time). Students will acquire vocabulary and usage for everyday interactions as well as skills that will allow them to read and analyze a range of texts at the Novice level. In addition to the traditional textbook exercises from Al-Kitaab series, students will write short paragraphs and participate in role plays, presentations and conversations throughout the year.

Fall semester. Hampshire College.

Arabic 100Y. Elementary Arabic I. This course introduces the basics of Modern Standard Arabic in addition to brief exposures to one of the Arabic dialects. It is aligned with the American Council on Teaching of Foreign Languages (ACTFL) proficiency guidelines. Following ACTFL proficiency standards, students should be at the Novice Mid-High level by the end of this course. The course begins with a focus on reading, pronouncing and recognizing Arabic sounds and progresses quickly toward developing beginner reading, writing, speaking and listening proficiency as well as cultural competence. It covers vocabulary for everyday use, and essential communicative skills relating to real-life and task-oriented situations (queries about personal well-being, family, work, and telling the time). Students will acquire vocabulary and usage for everyday interactions as well as skills that will allow them to read and analyze a range of texts at the Novice level. In addition to the traditional textbook exercises from Al-Kitaab series, students will write short

paragraphs and participate in role plays, presentations and conversations throughout the year.

Fall semester. Smith College.

Arabic 300. Advanced Arabic I. The goal of this course is to help students achieve an Upper-Intermediate level of proficiency in Modern Standard Arabic with an exposure to one Arabic colloquial variety using the four-skills (reading, writing, speaking, listening) approach. Students will read within a normal range of speed, listen to, discuss and respond in writing to authentic texts by writers from across the Arab world. Text types address a range of political, social, religious, and literary themes and represent a range of genres, styles, and periods. All of these texts may include narration indifferent time frames, description, hypothesis, argumentation and supported opinions that will cover both linguistic and cultural knowledge. This continues Al-Kitaab series, in addition to extra instructional materials.

Requisite: ARA 202, or its equivalent. Students must be able to use Formal Spoken Arabic as the medium of communication in the classroom. Fall semester. Smith College.

Arabic 100Y. Elementary Arabic II. This is a continuation of First-Year Arabic I. Students will complete the study of the Elementary Arabic Al-Kitaab book series along with additional instructional materials. Emphasis will be on the integrated development of all language skills—reading, writing, listening and speaking—using a communicative-oriented, proficiency-based approach. By the end of this semester, students will acquire vocabulary, grammatical knowledge, and language skills necessary for everyday interactions as well as skills that will allow them to communicate with a limited working proficiency in a variety of situations, read and write about a variety of factual material and familiar topics in non-technical prose. In addition to the textbook exercises, students will write short essays, do oral and video presentations and participate in role plays, discussions, and conversations throughout the semester in addition to extra-curricular activities and a final project.

Requisite: Arabic 101 or equivalent. Spring semester. Smith College.

Arabic 301. Advanced Arabic II. This course aims to help students reach Advanced proficiency in Arabic through language study and content work focused on Arabic themes in Literature, history, film, and current events. Students continue to focus on developing truly active control of a large vocabulary through communicative activities. Grammatical work focuses on complex grammatical constructions and demands increased accuracy in understanding and producing complex structures in extended discourse. Preparation for class and active, cooperative participation in group activities are essential to students' progress in this course. Requirements also include active participation in class, weekly essays, occasional exams and presentations and a final written exam. This course utilizes Al-Kitaab, Book 3, in addition to extra instructional materials.

Requisite: ARA 301, or the equivalent. Students must be able to use Formal Spoken Arabic as the medium of communication in the classroom. Spring semester. Smith College.

Archaeology

ELIZABETH KLARICH, Assistant Professor of Anthropology (at Smith College in the Five College Program).

Anthropology 216 CA. Arts and Artifacts of the Ancient Americas. Early European explorers, modern travelers, collectors, curators, and archaeologists have contributed to the development of ancient Latin American collections in museums across the

globe. This course traces the history of these collecting practices and uses recent case studies to demonstrate how museums negotiate—successfully and unsuccessfully—the competing interests of scholars, donors, local communities, and international law. Students will learn how archaeologists study a variety of artifact types within museum collections and will have the opportunity to conduct independent research projects using pre-Columbian pottery collections from the Mount Holyoke Art Museum.

Requisite: One course in archaeology, anthropology, history of Latin America, museum studies, or art history. Not open to first-year students. Fall semester. Mount Holyoke College.

Anthropology 135/Archaeology 135. Introduction to Archaeology. This course studies past cultures and societies through their material remains, and explores how archaeologists use different field methods, analytical technique, and theoretical approaches to investigate, reconstruct and learn from the past. Data from settlement surveys, site excavations and artifact analysis are used to address economic, social, political and ideological questions across time and space. This course is taught from an anthropological perspective, exploring key transitions in human prehistory, including the origins of food production, social inequality, and state-level societies across the globe. Relevance of archaeological practice in modern political, economic, and social contexts is explored.

Open to first-year students and sophomores. Limited to 30 students. Fall semester. Smith College.

Anthropology 224. Archaeological Method, Theory and Practice. See ANTH 224. Spring semester. Amherst College.

Anthropology 347. Seminar: Topics in Archaeology. Topic: Prehistory of Food. This course explores how and why humans across the globe began to domesticate plant and animal resources approximately 10,000 years ago. The first half of the course presents the types of archaeological data and analytical methods used to study the “agricultural revolution.” The second half examines case studies from the major centers of domestication in order to investigate the biological, economic and social implications of these processes. Special emphasis will be placed on exploring the relationship between agriculture and sedentism, food and gender, the politics of feasting, and methods for integrating archaeological and ethnographic approaches to the study of food.

Spring semester. Smith College.

FELICITY AULINO, Assistant Professor of Anthropology (at the University of Massachusetts Amherst in the Five College program).

Natural Science 242. Case Studies in Global Health. This class is designed to provide an introduction to the field of global health. We will first acquire some historical and analytical tools, including a familiarity with a set of social theories, which will help us identify relevant issues and understand the complexity of situations we will examine over the course of the semester. We will then delve into particular case studies from around the world, using a biosocial approach that draws on a range of disciplines (including anthropology, clinical medicine, history, public health, economics, and delivery science) to understand global health problems and to design intervention strategies. With attention to historical precedent and a critical sociology of knowledge, we will explore how global health problems are defined and constructed, and how global health interventions play out in expected and unexpected ways.

Fall semester. Hampshire College.

Anthropology 397CS. Case Studies in Global Health.

Fall semester. University of Massachusetts.

Architectural Studies

GABRIEL ARBOLEDA, Assistant Professor of Environmental Design (at Hampshire [home campus] and Amherst colleges in the Five College program).

ARCH 208. The Architecture of Traditional Societies. See ARCH 208.

Limited to 22 students. Fall semester. Amherst College.

HACU 127T. The Language of Architecture. This introductory course focuses on the tools used to communicate and discuss ideas in architectural practice and theory. We study both the practical tools, from sketching to parallel drawing, to the theoretical ones, from the historical to the critical perspectives. Connecting both, we cover the formal analysis elements necessary to “read” and critique built works. Class activities include field trips, guest presentations, sketching and drawing, small design exercises, discussion of readings, and short written responses. Through these activities, at the end of the semester the student will understand in general terms what the dealings and challenges of architecture as a discipline are.

Fall semester. Hampshire College.

ARCH 104. Housing, Urbanization, and Development. See ARCH 104.

Limited to 25 students. Priority to majors, then sophomores. Spring semester. Amherst College.

HACU 259. Capstone Architectural Design Studio. This is an advanced architectural studio for DIV III and other students with a design background, this including familiarity with architectural representation and principles of architectural design. Throughout this course students develop individual design projects of their selection. Their work is assessed every week through desk reviews and pin-up critiques. A considerable amount of self-directed work outside of class hours is expected.

Spring semester. Hampshire College.

NAOMI DARLING, Assistant Professor of Sustainable Architecture (at Hampshire College in the Five College Program).

HACU 280. Green Cities. Green Cities refers to nature within the urban environment—the integration of designed natural environments, the preservation and interpretation of nature, and the celebration of nature in public art. Surrounding green spaces within our cities is an infrastructure of community support, outreach, and political action that are necessary for their survival. “Green” also refers to the sustainable processes of cities in our evolving built environments. It is important for the language of this course that we look at Green Cities through the lens of the creators: architects, landscape architects, planners, artists and performers. Critical analysis is a first step to understanding, assessing and developing creative solutions. The seminar is structured through international case studies, both historical and contemporary. Each case study will be investigated through three primary ideas: 1. transformation and evolution of the space 2. Context—physical, ecological, social and political and 3. Design approach, strategy and process.

Fall semester. Hampshire College.

ARCH-DES 403. Design V Studio. Projects developed to explore the principles and process of architectural design and the development of structure and enclosure. Design projects, sketch problems. Satisfies the Integrative Experience requirement for BFA-Arch majors.

Fall semester. University of Massachusetts.

HACU 208. Introduction to Architectural Design. This is the first studio for those students interested in the design fields: architecture, interior design, landscape ar-

chitecture, and product design. These fields all share a studio based approach to problem solving that is at once spatial, material, conceptual and social. Over the course of the semester, students will be given a series of projects that will introduce visual communication tools such as plans, elevations, and sections, projected drawings and model making. Emphasis will be placed upon developing a conceptual approach to a problem and developing a design process that may lead to unexpected outcomes. The specific projects will address issues of the body, light, comfort and materials. All projects will be presented in a studio critique format with drawings and models conveying the intent of the design project.

Spring semester. Hampshire College.

Architectural Studies 225. Intermediate Architecture: Environmental Principles. This will be a hybrid studio course addressing environmental issues and energy use with a focus on human comfort with lectures and problem work sessions integrated as a component of several design projects over the course of the semester. We will start the semester with an in depth study of the world's climate regions and the factors responsible—the sun, and the earth's tilt and spin. Primary methods of heat transfer will be investigated and students will research 2 architectural solutions (vernacular and contemporary) within each climate. Daylight, the sun's movement, and sun-path diagrams will be used to analyze when sun will be available on a site and students will be asked to design, draw and build a functioning solar clock. Issues in day-lighting and thermal comfort will then be the drivers for a more extended design problem that will occupy the studio for the majority of the semester. This year, we will work in collaboration with Imagine 1 Day, to design preschools for children in Ethiopia. (<http://www.imagine1day.org/>) Students will be asked to present design solutions using both architectural drawings and physical models.

Requisite: introduction to architecture design studio. Spring semester. Mount Holyoke College.

THOM LONG, Associate Professor of Architecture and Design (at Hampshire College in the Five College Program), is on leave in 2015-16.

Art and Technology

JOHN SLEPIAN, Associate Professor of Art and Technology (at Hampshire [home campus] and Smith Colleges in the Five College Program).

ARS 361. Interactive Digital Multimedia. This course emphasizes individual and collaborative projects in computer-based interactive multimedia production. Participants will extend their individual experimentation with time-based processes and development of media production skills (3D animation, video, and audio production)—developed in the context of interactive multimedia production for performance, installation, CD-ROM, or Internet. Critical examination and discussion of contemporary examples of new media art will augment this studio course. A required fee of \$25 to cover group supplied materials will be charged at the time of registration.

Requisite: ARS 162 and permission of the instructor. Limited to 14 students. Spring semester. Smith College.

Art History

LORNE FALK, Five College Visiting Associate Professor of Contemporary Art, Theory and Criticism.

HACU 120. The Anatomy of Pictures. Images dominate our imaginations with such intensity cultural theorists describe their affect in pathological terms: “the

hypertrophy of visual stimulation" (Martin Jay), "a topographical amnesia" (Paul Virilio), "excremental culture" (Arthur and Mary Louise Kroker), "our narcotic modernity" (Avital Ronell). Visual culture is so influential we risk remaining "forever trapped inside the image" (Jacques Ranciere). To challenge these causes and effects, this course will build students' conceptual rigor and visual literacy by devoting most of the course time to group analysis and discussion of a strategic selection of images from photography, video, new media and other visual media. By focusing on one or two images per class, students will experience and learn how to go deep in all the ways that images can be unpacked. Selected readings will support this process by addressing some of the theoretical, social and cultural issues influencing the formation of visual culture in 2015.

Fall semester. Hampshire College.

HACU 292. The Bioapparatus. The bioapparatus is a term coined by two Canadian media artists, Nell Tenhaaf and Catherine Richards, to cover a wide range of issues concerning the technologized body. This course will explore the relationship of the mind and body to technology in contemporary art and culture. We will consider the resonance and currency of the bioapparatus in relation to the cyborg, the post-human, bionics, and transgenics. We will discuss issues such as the nature of the apparatus, re-embodiment, designing the social, natural artifice, cyborg fictions, subjectivities, perfect bodies, virtual environments, the real interface, art machines and bioart. Division II and III students will have the opportunity to develop an independent paper or portion of their thesis in this course.

Fall semester. Hampshire College.

CSI 297. Border Culture: Globalization and Contemporary Art. This course will look at globalization and contemporary art through the lens of border culture, a term that refers to the "deterritorialized" experience of people when they move or are displaced from their context or place of origin. Their experience of belonging and understanding of identity are affected by borders within the realms of language, gender, ideology, race, and genres of cultural production as well as geopolitical locations. Border culture emerged in the 1980s in Tijuana/San Diego in a community of artists who had spent many years living outside their homelands or living between two cultures—an experience that in 2015 might well represent the nature of contemporary life as well as art praxis. Readings will include the voices of artists, critics, historians, theorists, anthropologists, and philosophers.

Spring semester. Hampshire College.

ARHA 277. The Culture and Idea of Photography. See ARHA 277

Requirement: At least one other course in the arts and humanities or consent of the instructor. Limited to 24 students. Spring semester. Amherst College.

Asian/Pacific/American Studies

RICHARD CHU, Associate Professor of History (at the University of Massachusetts in the Five College Program).

FYSEM 110DC. Chinese Diasporic Communities. How does a study of the Chinese diasporic communities in Southeast Asia, the U.S., and other parts of the world help us rethink concepts of "Chinese-ness"? We seek to answer the question in this introductory history seminar on the Chinese diaspora. Coverage spans from the 1500s to the present. Readings focus on the question of Chinese-ness as constructed and negotiated by different groups and individuals. Themes include imperialism, race, ethnicity, gender, nationalism, transnationalism, orientalism, hegemony, and globalization.

Limited to new first-year and transfer students/FPs entering as first-years. Fall semester. Mount Holyoke College.

History 247. "Empire," "Race," and the Philippines: Indigenous Peoples vs. the Spanish, U.S., and Japanese Imperial Projects. Is the United States an "empire"? Today, U.S. political, military, and economic involvement in many parts of the world like the Middle East makes this an urgent and important question. This course addresses the issue of American imperial power by examining the history of U.S. colonization of the Philippines, during the first half of the twentieth-century, and by comparing it with that of two other imperial powers—Spain and Japan. Themes to be discussed include imperialism, colonialism, religion, ethnicity, gender, orientalism, nationalism, post-colonialism, neo-colonialism, crony capitalism, globalization, and militarism.

Fall semester. University of Massachusetts.

Computer Science

DANIEL SHELDON, Assistant Professor of Computer Science (at the University of Massachusetts Amherst [home campus] and Mount Holyoke College in the Five College program).

Computer Science 103. Networks. How do opinions, fads, and political movements spread through society? What makes food webs and financial markets robust? What are the technological, political, and economic forces at play in online communities? This course examines connections between the social, technological, and natural worlds through the lens of networks. Students will learn basics of graph theory and game theory and apply them to build mathematical models of processes that take place in networks.

Fall semester. Mount Holyoke College.

Computer Science 312. Algorithms. How does Mapquest find the best route between two locations? How do computers help to decode the human genome? At the heart of these and other complex computer applications are nontrivial algorithms. While algorithms must be specialized to an application, there are some standard ways of approaching algorithmic problems that tend to be useful in many applications. Among other topics, we will explore graph algorithms, greedy algorithms, divide-and-conquer, dynamic programming, and network flow. We will learn to recognize when to apply each of these strategies as well as to evaluate the expected runtime costs of the algorithms we design.

Spring semester. Mount Holyoke College.

Dance

CONSTANCE VALIS HILL, Professor of Dance (at Hampshire College in the Five College Program).

Black Studies 243/Theater and Dance 226. Black Protest Traditions. See BLST 243/THDA 226.

Fall semester. Amherst College.

Dance 377. Advanced Study in the History and Aesthetics of Dance. This course explores a specific idea, concept, period, person or event important in the history and/or aesthetics of dance. Topics vary depending on the instructor's research and expertise. This course looks at the vast and diverse cultural and aesthetic landscape of dance performance in the millennium and the new breed of choreographers making cutting-edge work that pursue radically different methods, materials and

strategies for provoking new ideas about dance, body and the corporeal aesthetics. Taking in the vast spectrum of new-age performance (live and virtualized), we will ask such questions as: How does non-narrative dance focus on the body as an instrument with unlimited possibilities, without the impetus of stories, emotions, ideas, specific external images? How do heterosexuality and androgyny constitute a gender spectrum in new works? How do we watch and evaluate dances from culturally specific traditions? How, in improvisational performance, do we watch people moving with each other and in space when there is no clear beginning, middle, or end; and how is the viewer challenged to see the point of people balancing, lifting, falling, and rolling? How do community-based performances constitute a distinct socio-political theme in dance works? How do site-specific works illuminate the thematic content of a work and various spaces for the viewer? How do choreographers utilize technology, text, sets, and lighting in developing multi-disciplinary performance art works? How have millennial dance artists instigated new frames and viewing positions from which to understand how dance communicates? In essence, we are looking at a fresh new group of self-and-socially conscious artists/activists who insist on speaking directly to their own generation.

Fall semester. Smith College.

HACU TBD. Yoga: Philosophy and Practice. This class intertwines the philosophy and practice of yoga, and takes the form of a traditional yoga class that consists of opening chanting, asana, conscious breathing, and meditation, with an opening Dharma talk focusing on yogic history and philosophy. We will learn a style of yoga based on the vinyasa krama teachings of Tirumalai Krishnamacharya, the so-called father of modern yoga who is credited with the revival of hatha yoga and with being the architect of vinyasa yoga, conjoining breath and movement. Students will be introduced to the universal connection of the flow of prana (life-force) and to a holistic, energetic approach to vinyasa as more than a technique or style of yoga but a way of guiding the flow of our body, practice, and life. Major texts will include: *The Yoga Sutras of Patanjali* (translated by Sri Swami Satchidananda); *The Secret Power of Yoga*, by Nischala Joy Devi; *Bhagavad Gita* (translated by Stephen Mitchell); and *The Heart of Yoga*, T.K. V. Desikachar.

Spring semester. Hampshire College.

HACU TBD. Stomping the Blues: Black Musical Traditions in American Concert Dance. Embellishing upon Ralph Ellison's astute remark that much in American life is "jazz shaped," this course examines the influence of black musical traditions on American dance concert dance. We will focus on the relationship between jazz music and dance, looking at how jazz rhythm, improvisation, call-and-response patterning and elements of swing altered the line, attack, speed, weight, and phrasing of contemporary dance forms. Learning how to listen to the music will be crucial to recognizing how jazz became the motive and method for shaping a distinctly black modernist aesthetic. We will focus in large part on the jazzographies of Alvin Ailey and his contemporaries. Ailey collaborated with such various classically-trained jazz musicians as Charles Mingus, Max Roach, Dizzy Gillespie, Alice Coltrane, Mary Lou Williams, and Keith Jarrett, but the bulk of his so-called jazz works were created to the music by Duke Ellington. While we will survey dance works created by numerous choreographers to the music of the blues, swing, bebop, cool jazz, and hard bop, we will also look at vocal choreographies to rhythm and blues (Motown) as well as to hip hop and jukin', whose roots lie in the jazz tradition.

Spring semester. Hampshire College.

PAUL MATTESON, Assistant Professor of Theater and Dance (at Amherst [home campus] and Mount Holyoke colleges in the Five College program), is on leave in 2015-16.

English

SCOTT BRANSON, Five College Visiting Assistant Professor of English and Comparative Literature.

HACU 157. Masculinity and the American Novel. The history of the novel in America has always been intertwined with the production of an image of the American man. From Hawthorne's attempt to best the "mobs of scribbling women" to the idealized loner cowboy, from the hard-boiled journalistic prose of Hemingway to the misogynist rantings of Roth, we might say that the epitome of the American self-made man is the novelistic protagonist. In this course, we will combine literary study and gender theory to begin to examine the myth of the American man, considering both how it is constructed and undermined in American literature. We will pay particular attention to the function of sexual and racial difference—and its erasure—in the idealization of the male protagonist (and author). Readings will draw from a range of texts from the 19th-century to the present, including short stories and novels by Melville, Hemingway, Cather, Wright, Baldwin, Roth, Diaz, Welch and Kushner.

Fall semester. Hampshire College.

ENGLISH 491BD. Stop Making Sense: The Experimental Novel in the 20th Century. How do we make sense of a meaningless world? How do we render meaninglessness in fiction without making it meaningful? Are we satisfied with literature that doesn't explain itself? Can we read without trying to explain? This course will examine novelists grappling with these questions as they try to find place for literature in the modern world. In a century marked by drastic technological advances in communication, transportation, and warfare—changes that also characterize our historical moment—modernist and post-modernist novelists experimented with incorporating meaninglessness into their work through innovation of the form of the novel as well as expansion of its content. We will read authors who try to incorporate the failure of meaning into their texts. Alongside novels, we read texts by the authors and critics to help us understand how literary conventions promise meaning and how the 20th-century experimental novel subverts this promise. Authors may include Gide, Stein, Beckett, Reed, Duras, Delany, Acker, and Cha.

Fall semester. University of Massachusetts.

JANE DEGENHARDT, Associate Professor of English (at the University of Massachusetts in the Five College Program).

English 300. Junior-Year Seminar English Studies: Fate, Fault, and Redemption. Young adult novelist John Green borrows a phrase from Shakespeare's *Julius Caesar* to create the title for his recent novel, *The Fault in Our Stars*, about the incomprehensibility of both falling in love and dying from cancer as a kid. Are "the stars" to blame for such seemingly baffling occurrences, or does the "fault" lie in ourselves? Where do fate and human agency meet and depart? And what happens when human beings overstep their bounds and attempt to "play God"? Bridging Shakespeare to the twentieth century, this course focuses on the broad themes of fate, human agency, and redemption. It places special emphasis on how these themes are animated by religion and science, as well as by the historical lessons of slavery, colonialism, and gender and sexual oppression. Texts include Machiavelli's *The Prince* (1532), Shakespeare's *The Tempest* (1612), Toni Morrison's *Song of Solomon* (1977), Chang-Rae Lee's *A Gesture Life* (1999), and films such as Luc Besson's *The Professional* (1994), Woody Allen's *Matchpoint* (2005), and Nicole Kassell's *The Woodsman* (2004). The course aims to help students master the mechanics of argumentation, to acquire sensitivity to how formal characteristics shape a text's meaning, and to examine their assump-

tions about the role and value of literature. Writing assignments include several short papers and a longer paper, with emphasis on revision.

Requisite: English 200 with a grade of “C” or better. Limited to junior and senior English majors. Fall semester. University of Massachusetts.

HACU 232. Luck and Fate in the Works of Lucretius, Machiavelli, and Shakespeare. Given powerful developments in scientific technology, probability, astrology, theology, and philosophy during the European Renaissance, ideas about what controlled events in the world were the source of deep and unresolved controversy. Were events ranging from unforeseen personal tragedies to economic investments to imperial rises and falls guided by chance or by an all-seeing God? Did supernatural forces exist, and if so, what form did they take? How was it possible to discern the difference between luck and God’s will? And what role did human agency play in controlling events in the world? In this course we will examine the Renaissance roots of many of the same questions that exist in our own world—which, despite its secularity, remains beholden to the forces of religion, astrology, superstition, and theories of the cosmos. We will consider the influence of proto-capitalist economics on beliefs about the role of fortune in the world. We will also examine Calvinist understandings of divine intervention, the influence of secularizing institutions such as the public theater, and the various cultural and political conditions that shaped popular beliefs in early modern England. Readings will include selections from Aristotle, Lucretius, Epicurus, Bacon, Machiavelli, Montaigne, Calvin, Greville, Spinoza, and Hakluyt; plays by Heywood, Marlowe, Shakespeare, and Fletcher; and recent historical and theoretical criticism.

Spring semester. Hampshire College.

Film/Video

BABA HILLMAN, Associate Professor of Video/Film Production (at Hampshire College in the Five College Program).

ENG 376/FAMS 350. Experimental Narrative Cinema in a Global Context. See ENGL 376/FAMS 350.

Recommended prior coursework: ENGL 287/FAMS 228, Introduction to Super 8 Film and Digital Video, or other introductory course in film and video, photography, or painting. Admission with consent of instructor. Please complete the questionnaire at <https://www.amherst.edu/academiclife/departments/film/infostu/forms> and submit to Prof. Hillman. Limited to 13 students. Fall semester. Amherst College.

HACU 286. Performance and Directing for Film, Video and Installation. This is an advanced production/theory course for video and film students interested in developing and strengthening the element of performance in their work. How does performance for the camera differ from performance for the stage? How do we find a physical language and a camera language that expand upon one another in a way that liberates the imagination? This course will explore performance and directing in their most diverse possibilities, in a context specific to film and videomakers. The class will emphasize the development of individual approaches to relationships between performance, text, sound and image. We will discuss visual and verbal gesture, dialogue and voice-over, variations of approach with actors and non-actors, camera movement and rhythm within the shot, and the structuring of performance in short and long form works. Screenings and readings will introduce students to a wide range of approaches to directing and performance. We will study works by Vera Chytilova, Pedro Costa, Nagisa Oshima, John Cassavetes, Ousmane Sembene,

Wong Kar Wai, Eija Liisa Ahtila and the Wooster Group among others. Students will complete three projects.

Fall semester. Hampshire College.

BERNADINE MELLIS, Lecturer in Film Studies (at Mount Holyoke College in the Five College Program).

Film Studies 210VP. Beginning Video Production. This course provides a foundation in the principles, techniques, and equipment involved in video production. Students will make several short videos over the course of the term as well as one final piece. We will develop our own voices while learning the vocabulary of moving images and gaining production and post-production skills. In addition to technical training, classes will include critiques, screenings, readings, and discussion.

Fall semester. Mount Holyoke College.

Communications 497VP. Video Production: Advanced Topics. Each student will take the skills and insights gained in introductory production courses and develop them through the creation of one short project. Students may choose to work in narrative, documentary, experimental, or hybrid forms, first developing a script or proposal and then moving into production and post.

Open to senior and junior communication majors only. Requisite: COMM 331 or a similar introductory video production course. Fall semester. University of Massachusetts.

Film Studies 310. Advanced Projects in Video Production. In this class, students will take the skills and insights gained in introductory production courses and, working individually or in pairs, develop them over the length of the semester through the creation of one short project, 10 minutes long. Students may choose to work in narrative, documentary, experimental, or hybrid forms. We will learn by making work as well as by researching, reading, and watching films related to our projects. We may take this opportunity to delve into and learn the conventions of our chosen form. Or we may decide that our content demands formal experimentation and risk-taking. The course will be structured by the projects each student brings to it. We will begin the semester with brainstorming, research, script or documentary proposal writing, and pre-production. Each student will develop a script or in-depth proposal to begin with. As we move into production, we will review and deepen our knowledge of camera, lighting (available & set), sound (location & studio), and editing principles and techniques. We will move between production and post-production in the second half of the semester, first developing sequences, then rough cuts and fine cuts, before ultimately completing our final cut.

Requisite: Film Studies 210 or its equivalent and permission of instructor. Limited to 10 students. Spring semester. Mount Holyoke College.

FLS 280. Introduction to Video Production: Experiments in Adaptation. This course provides a foundation in the principles, techniques, and equipment involved in making short videos. Working with already existing texts (short stories, plays, poems, films, songs, news stories, paintings, etc.), students will develop their own projects. The course will introduce the following: developing a project idea from a pre-existing text; script/treatment writing; aesthetics and mechanics of shooting; the role of sound; and the conceptual and technical underpinnings of digital editing. We will do several short exercises early in the semester, working towards a longer final piece. By translating other media into cinematic terms, we will develop our proficiency in the language of moving images.

Requisite: Introduction to Film Studies. Application and permission of instructor required. Limited to 12 students. Spring semester. Smith College.

Geosciences

J. MICHAEL RHODES, Professor of Geochemistry (at the University of Massachusetts in the Five College Program)

Geo 591V. Volcanology. A systematic discussion of volcanic phenomena, including types of eruptions, generation and emplacement of magmas, products of volcanism, volcanic impact on humans, and the monitoring and forecasting of volcanic events. Case studies of individual volcanoes illustrate principles of volcanology, with particular emphasis on Hawaiian, ocean-floor and Cascade volcanism.

Each week deals with a particular topic in volcanism and includes a lecture, readings from the textbook, and class presentations. For the class presentation, each student is required to select and read a paper from an appropriate journal, and come to class prepared to discuss the paper.

Honors students will “adopt” a currently active volcano. They will report, on a regular basis, to the class what their volcano is doing during the semester, and prepare a final term report on their adopted volcano.

Spring semester. University of Massachusetts.

Geosciences 597GM. Geochemical/Magmatic Process.

Fall semester. University of Massachusetts.

History

NADYA SBAITI, Assistant Professor of Middle Eastern History (at Smith [home campus] and Mount Holyoke colleges in the Five College Program), is on leave in 2015-16.

International Relations

MICHAEL T. KLARE, Professor of Peace and World Security Studies (at Hampshire College in the Five College Program).

Critical Social Inquiry 254. Climate, Resources, War and Peace. This course will consider the impacts of climate change and resulting resource scarcities on international peace and security. It will identify the likely environmental impacts of climate change—rising sea levels, prolonged droughts, desertification, etc.—and consider how they will heighten the risk of internal and international discord and conflict. It will also consider actions that can be taken by governmental and non-governmental organizations to reduce the risk of disorder and conflict arising from climate change and resource scarcity. Students will read and discuss recent UN and related studies on these problems, and conduct individual or team research on a particular aspect of the larger problem. The course will involve lectures, class discussion, student presentations, and in-depth student research.

Fall semester. Hampshire College.

Political Science 392F. Global Energy Politics. Energy will play an ever-growing role in world politics as we move deeper into the 21st century, as global demand rises, supplies of certain fuels dwindle, and concern rises over the effects of climate change. This course will examine the global energy situation as it exists today and is likely to develop in the future, and will identify the ways in which energy issues are intruding into international politics. In particular, it will examine such concerns as the global supply and demand of oil and natural gas, the prospects for nuclear power, growing reliance on “unconventional” fuels, energy and climate change, energy geopolitics, and the prospects for energy alternatives.

With this as background, the course will consider how various nations (especially the United States and China) are shaping their energy policies to best promote their national interests in a world of growing energy competition and accelerating climate change.

Spring semester. University of Massachusetts.

JON WESTERN, Professor of International Relations (at Mount Holyoke College in the Five College Program).

Political Science 482. United States Foreign Policy: Democracy and Human Rights. See POSC 482.

This course fulfills the requirement for advanced seminar in Political Science. Admission with consent of the instructor. Limited to 15 students. Fall semester. Amherst College.

Political Science 351. International Security Policies. This course examines major theories of war and international cooperation and their relationship to current trends in globalization and global governance. We will explore today's major international security challenges such as proliferation, terrorism, insurgency, ethnic conflict, failing states, environmental degradation, resource scarcity, demographic stress and migration, and global poverty. We will study the mechanisms and institutions designed to manage these threats and the challenges of integrating and coordinating multiple international actors such as international organizations, NGOS, states, and domestic actors. We will also study the potential effects of structural changes in the international system with the rise of China and the new strategic positions of regional powers such as Turkey, Brazil, Russia, and India.

Spring semester. University of Massachusetts.

Japanese

FUMIKO BROWN, Five College Senior Lecturer in Japanese.

Japanese 301. Introduction to Different Genres of Japanese Writing and Film. See JAPA 301.

Prerequisite: JAPA 203 or equivalent. Fall and spring semesters. Amherst College.

Japanese 302. Moving from "Learning to Read" to "Reading to Learn" in Japanese. See JAPA 302.

Prerequisite: JAPA 301 or equivalent. Fall and spring semesters. Amherst College.

Asian Studies 324f. Third-Year Japanese I. This course helps students attain a higher level of proficiency in modern Japanese through the extended use of the language in practical contexts. The class will be conducted mostly in Japanese.

Fall semester. Mount Holyoke College.

Asian Studies 326s. Third-Year Japanese II. This course continues Asian Studies 324, Third Year Japanese I. Emphasizes attaining a higher level of proficiency in modern Japanese through the extended use of the language in practical contexts. The class will be conducted mostly in Japanese.

Spring semester. Mount Holyoke College.

Judaic Studies

ADI GORDON, Five College Assistant Professor of Judaic Studies.

History 204. Jewish History in the Modern Age. See HIST 204.

Fall semester. Amherst College.

Judaic Studies 102. The Jewish People II. The life and history of the Jews in the medieval and modern worlds. Topics include Jewish-Christian relations; development of Jewish philosophy and mysticism; Jewish life in Eastern Europe; the Holocaust; State of Israel; Jews and Judaism in North America.

Fall semester. University of Massachusetts.

History 419. On Nationalism. See HIST 419.

Not open to first-year students. Limited to 15 students. Priority to history majors. Enrollment requires attendance at the first class meeting. Spring semester. Amherst College.

Jewish Studies 288. History of Israel. Israel from the pre-state origins of Zionism in the late 19th century to the present. Historical perspectives on ongoing challenges, such as the place of religion in civil life and Israel's relation to world Jewry. The tension—real or imaginary—in the state's definition as both Jewish and democratic. Special attention to contested identities, highlighting differing visions of a Jewish homeland, traditions of dissent and critical self-reflection. Sources include documents, fiction and films. Four credits.

Spring semester. Smith College.

Korean

SUK MASSEY, Five College Lecturer in Korean.

Asian Studies 262 F. Second-Year Korean I. Second-Year Korean I is the first half of a two-semester intermediate course in spoken and written Korean for students who already have a basic knowledge of Korean. This course is designed to reinforce and increase students' facility with Korean in the four language areas: speaking, listening, reading and writing. Students are encouraged to expand their knowledge and take confidence-inspiring risks through activities such as the followings: expanding knowledge of vocabulary, role play in authentic contexts, in-depth study of grammar, students mini- presentations, various types of writing, Korean film reviews, skits and Korean film making.

Fall semester. Mount Holyoke College.

Korean 101. Korean I. Beginning Korean I is the first half of a two-semester introductory course in spoken and written Korean for students who do not have any previous knowledge of Korean. This course is designed to improve students' communicative competence in daily life, focusing on the four language skills: speaking, listening, reading and writing. Some of the activities include oral dialogue journals (ODJ), expanding knowledge of vocabulary, conversation in authentic contexts, in-depth study of grammar, listening comprehension, pronunciation practice, mini-presentations, Korean film reviews and Korean film making.

Fall semester. Smith College.

Korean 201. Korean II. Intermediate Korean I is the first half of a two-semester intermediate course in spoken and written Korean for students who already have a basic knowledge of Korean. This course is designed to reinforce and increase students' facility with Korean in the four language areas: speaking, listening, reading and writing. Students are encouraged to expand their knowledge and take confidence-inspiring risks through activities such as the followings: expanding knowledge of vocabulary, role play in authentic contexts, in-depth study of grammar, students mini- presentations, various types of writing, Korean film reviews, skits and Korean film making.

Fall semester. Smith College.

Korean 102. Korean I. Beginning Korean II is the second half of a two-semester introductory course in spoken and written Korean for students who have some previous knowledge of Korean. This course is designed to improve students' communicative competence in daily life, focusing on the four language skills: speaking, listening, reading and writing. Some of the activities include vocabulary-building exercises, conversation in authentic contexts, in-depth study of grammar, listening comprehension and pronunciation practice, mini-presentations, Korean film reviews and Korean film making.

Spring semester. Smith College.

Korean 202. Korean II. Intermediate Korean II is the second part of a one-year intensive course for students who have already completed the intermediate-level Korean course, Intermediate Korean I, or who have the equivalent language competence in Korean. Designed for students seeking to become bilingual (or multilingual), this course provides numerous and varied opportunities to develop and practice speaking, listening, reading and writing skills. Activities include expanding vocabulary, conversing in authentic contexts (conversation cafe), studying grammar intensively, reading stories and news articles, reviewing Korean films and Korean film making.

Spring semester. Smith College.

CHAN YOUNG PARK, Five College Lecturer in Korean.

Asian Studies 160. First-Year Korean I. First-Year Korean I is the first half of a two-semester introductory course in spoken and written Korean for students who do not have any previous knowledge of Korean. This course is designed to improve students' communicative competence in daily life, focusing on the four language skills: speaking, listening, reading and writing. Some of the activities include oral dialogue journals (ODJ), expanding knowledge of vocabulary, conversation in authentic contexts, in-depth study of grammar, listening comprehension, pronunciation practice, mini-presentations, Korean film reviews and Korean film making.

Fall semester. Mount Holyoke College.

Asian 197B. Beginning Korean I. This is an introductory Korean course, which is designed to help students acquire fundamental skills to read, write, listen and speak in elementary level Korean. Students will learn Korean writing system, Hangul, simple sentence patterns, and basic everyday conversations. By the end of the class, students will be able to carry a short conversation about people's backgrounds, likes and dislikes, attributes, as well as location, numbers and counters. Students will also be able to talk about present, past and future events in straightforward social situations. In addition to the classroom instruction, students will meet with a TA to practice speaking.

Fall semester. University of Massachusetts.

Asian Studies 161s. First-Year Korean II. This course is the second part of the Beginning Korean, which is designed to teach the fundamental skills to read, write, listen and speak in elementary level Korean. Prior to take this course, students are expected to read Hangul and to be able to talk about simple daily activities and carry a limited conversation with memorized phrases. Compared to the first semester, more advanced vocabulary and grammar patterns will be introduced, and the students will learn how to integrate them into developed forms of application. By the end of the course, students will be able to handle a number of uncomplicated communicative tasks successfully in straightforward social situations and will be able to ask a few formulaic questions. In addition to the textbook study in classroom, audio-visual materials and activities will be used in class. In accordance with the national standards in foreign language education, all Five Cs (Communication,

Cultures, Connections, Comparisons, and Communities) will be emphasized in the course.

Spring semester. Mount Holyoke College.

Asian 497C. ST- Korean Language and Literature. In this course, students will learn advanced level Korean through Korean literature. Students will achieve deeper understanding of Korean culture and society through the lens of literature. Students will read the various genres of literature texts, write reflection journals, and discuss them in class. Assignments will include creative writing and literary translation. Developing academic reading and writing skills will be the major learning goal, however, formal speaking and listening will be emphasized as well. By the end of the course, students will be able to describe, narrate, compare, and report a paragraph level discourse in a coherent manner. Students will also be able to talk about abstract concepts.

Spring semester. University of Massachusetts.

Music

BODE OMOJOLA, Professor of Music (at Mount Holyoke College in the Five College Program).

Music 226. World Music. This course is a survey of selected musical traditions from different parts of the world, including Africa, Indonesia, Indian, the Caribbean, and the United States. The course adopts an ethnomusicological approach that explains music as a cultural phenomenon, and explores the social and aesthetic significance of musical traditions within their respective historical and cultural contexts. It examines how musical traditions change over time, and how such changes reflect and relate to social and political changes within a given society. Weekly reading and listening assignments provide the basis for class discussions. Students are expected to undertake a final project in music ethnography.

Fall semester. Mount Holyoke College.

Music 593R. African Popular Music. This course focuses on twentieth-century African popular music. It examines musical genres from different parts of the continent, investigating their relationship to the historical, political and social dynamics of their respective national and regional origins. Regional examples like “highlife,” “soukous,” and “mbaganga” will provide the basis for assessing the significance of popular music as a creative response to the colonial and postcolonial environment in Africa. The course also discusses the growth of hip-hop music in selected African countries by exploring how indigenous cultural tropes and the social dynamics of postcolonial Africa have provided the basis for its local appropriation. Themes explored in this course include the use of music in the construction of identity, the interaction of local and global elements, and the political significance of musical nostalgia.

Fall semester. University of Massachusetts.

Black Studies 204 / Music 105. African Popular Music. See BLST 204/MUSI 105.

Limited to 30 students. Spring semester. Amherst College.

Physics

COURTNEY LANNERT, Associate Professor of Physics (at Smith College [home campus] and the University of Massachusetts in the Five College Program), is on leave in 2015-16.

Russian, East European, Eurasian Studies

EVGENY DENGUB, Five College Lecturer in Russian.

Russian 220Y. Intermediate Russian. The course is designed to address the needs of both second language learners (those who completed Elementary Russian) and heritage students (who speak Russian at home). Students will practice all four language modalities: reading, listening, writing, and speaking. The course incorporates a variety of activities that are based on a range of topics, text types, and different socio-cultural situations. Authentic texts (poems, short stories, TV programs, films, songs and articles) will be used to create the context for reviewing and expanding on grammar, syntax and vocabulary. This is a full-year course.

Fall semester. Smith College.

Russian 110. Elementary Russian I. Beginning of four-skill language course. Russian spoken in class, grammar introduced gradually. Regular written assignments and language lab exercises to develop proficiency in all four language skills.

Fall semester. University of Massachusetts.

Russian 230. Intermediate Russian I. Emphasis on grammar, simple conversation and readings. Conducted primarily in Russian.

Requisite: Russian 120 or equivalent. Fall semester. University of Massachusetts.

Russian 221. Intermediate Russian. The course is designed to address the needs of both second language learners (those who completed Elementary Russian) and heritage students (who speak Russian at home). Students will practice all four language modalities: reading, listening, writing, and speaking. The course incorporates a variety of activities that are based on a range of topics, text types, and different socio-cultural situations. Authentic texts (poems, short stories, TV programs, films, songs and articles) will be used to create the context for reviewing and expanding on grammar, syntax and vocabulary. This is a full-year course.

Spring semester. Smith College.

Russian 120. Elementary Russian II. Continuation of RUSS 110.

Requisite: RUSS 110 or equivalent. Spring semester. University of Massachusetts.

Russian 240. Intermediate Russian II. Continuation of RUSS 230.

Requisite: RUSS 230 or equivalent. Spring semester. University of Massachusetts.

SERGEY GLEBOV, Assistant Professor of History (at the Smith [Home Campus] and Amherst colleges in the Five College Program).

History 236/ EUST 238. The USSR During the Cold War. See HIST 236/EUST 238.

Fall semester. Amherst College.

History 240. Colloquium: Stalin and Stalinism. Joseph Stalin created a particular type of society in the aftermath of the Russian Revolution. Stalinism became a phenomenon that influenced the development of the former Soviet Union and the Communist movement worldwide. This course will cover the period on the eve of and during the Russian Revolution, Stalinist transformation of the USSR in the 1930s, WWII, and the onset of the Cold War. We will consider several questions about Stalinism: Was it necessary result of Communist ideology or a deviation? Did it enjoy any social support? To what extent was it a product of larger social forces and in what degree was it shaped by Stalin's own personality? Did it have total control over the people's lives? Why hasn't there been a de-Stalinization similar to

de-Nazification? How is Stalinism remembered? The course will be a combination of lectures and class discussions.

Fall semester. Smith College.

History 239. Imperial Russia, 1650-1917. The emergence, expansion and maintenance of the Russian Empire to 1929. The dynamics of pan-imperial institutions and processes (imperial dynasty, peasantry, nobility, intelligentsia, revolutionary movement), as well as the development of the multitude of nations and ethnic groups conquered by or included into the empire. Focus on how the multinational Russian empire dealt with pressures of modernization (nationalist challenges in particular), internal instability and external threats.

Spring semester. Smith College.

SUSANNA NAZAROVA, Five College Lecturer in Russian.

RES 101. Elementary Russian. The four-skills (listening, speaking, reading, and writing) introduction to the Russian Language with the focus on communicative skills development. Major structural topics include pronunciation and intonation, all six cases, basic conjugation patterns, and verbal aspect. By the end of the course the students will be able to initiate and sustain conversation on basic topics, write short compositions, read short authentic texts and comprehend their meaning, develop an understanding of the Russian culture through watching films and listening to songs.

Fall semester. Mount Holyoke College.

Russian 100Y. Elementary Russian. The four-skills (listening, speaking, reading, and writing) introduction to the Russian language with the focus on communicative skills development. Major structural topics include pronunciation and intonation, all six cases, all tenses, and verbal aspect. By the end of the course, students will be able to sustain conversation on basic topics, write short compositions, read short authentic texts, as well as develop an understanding of Russian culture through watching, discussing, and writing on movies, short stories, folk tales, and poems. This is a full-year course. Year-long courses cannot be divided at midyear with credit for the first semester.

Fall semester. Smith College.

RES 102. Elementary Russian. Continuation of Russian 101. A four-skills course, with increasing emphasis on reading and writing, that completes the study of basic grammar. Major topics include: predicting conjugation patterns, unprefixated and prefixed verbs of motion, complex sentences, time expressions, and strategies of vocabulary building. Students watch Russian films, read and discuss authentic texts.

Spring semester. Mount Holyoke College.

Russian 100Y. Elementary Russian. The four-skills (listening, speaking, reading, and writing) introduction to the Russian language with the focus on communicative skills development. Major structural topics include pronunciation and intonation, all six cases, all tenses, and verbal aspect. By the end of the course, students will be able to sustain conversation on basic topics, write short compositions, read short authentic texts, as well as develop an understanding of Russian culture through watching, discussing, and writing on movies, short stories, folk tales, and poems. This is a full-year course.

Spring semester. Smith College.

Women's Studies

ANGELA WILLEY, Assistant Professor of Women's Studies (at the University of Massachusetts in the Five College program).

CSI 256. Postcolonial Feminist Science Studies. Science was a central force in the ideologies of colonialism and the successes of colonial expansion. Postcolonial studies suggests that this colonial legacy lives on in postcolonial nations. In what ways does this colonial legacy shape postcolonial conceptions of the state and its citizens and subject formation? We will explore recent work in postcolonial feminist science studies by examining a range of postcolonial sites and a variety of scientific disciplines. Some of the questions we will explore are: postcolonial development, bioprospecting and biopiracy, pharmaceutical testing in postcolonial contexts, colonial sexual science and the history of sexuality, surrogacy, the rise of genomic sovereignty in postcolonial nations, GMOs and industrialized agriculture, and climate change. Throughout the course, students will engage with postcolonial feminist critiques of scientific epistemologies (theories of knowledge) and the universalizing metaphysics (theories of existence/reality/nature) they engender. This class will be team taught by Professors Jennifer Hamilton, Angie Willey, and Banu Subramaniam. We will combine with another section of the class based at UMass. Classes will meet at UMass from 4-6:30pm.

Fall semester. Hampshire College.

Women's Studies 391Q/691Q. Monogamy: Queer Belonging and Feminist Community. Grounded in queer and feminist concerns with marriage and coupled forms of social belonging, this class will consider "monogamy" from a range of disciplinary and interdisciplinary perspectives. From the history of marriage to the science of mating systems to the politics of polyamory, the class will explore monogamy's meanings. Students will become familiar with these and other debates about monogamy, a variety of critical approaches to reading and engaging them, and fields of resistance to a variety of "monogamy stories" within and beyond the academy. The course will draw in particular on feminist critiques of the nuclear family, queer historicizations of sexuality, and science studies approaches to frame critical questions about what monogamy is and what discourses surrounding it can do. Through historical analysis and critical theory, the class will foreground the racial and national formations that produce "monogamy" as we know it. Students will develop skills in critical science literacy, interdisciplinary and collaborative research methodologies, and writing in a variety of modalities.

Fall semester. University of Massachusetts.

Gender Studies 201. Methods and Practices in Feminist Scholarship. How do scholars produce knowledge? What can we learn from differences and similarities in the research process of a novelist, a biologist, an historian, a sociologist, and a film critic? Who decides what counts as knowledge? We will examine a range of methods from the humanities, social sciences, and natural sciences, including visual analysis, archival exploration, interviewing, and ethnography, as we consider the specific advantages (and potential limitations) of diverse disciplinary approaches for feminist inquiry. We will take up numerous practical questions as well as larger methodological and ethical debates. This course provides a foundation for advanced work in the major.

Requisite: Gndst-101 and 4 credits from a natural or physical science course with lab. Spring semester. Mount Holyoke College.

WOMENSST 290C. History of Sexuality and Race in the United States. This course is an introduction to the interdisciplinary feminist study of sexuality. Its

primary goal is to provide a forum for students to consider the history of sexuality and race in the U.S. both in terms of theoretical frameworks within women's and gender studies, and in terms of a range of sites where those theoretical approaches become material, are negotiated, or are shifted. The course is a fully interdisciplinary innovation. It will emphasize the links rather than differences between theory and practice and between cultural, material, and historical approaches to the body, gender, and sexuality. Throughout the course we will consider contemporary sexual politics—from the science of sex and sexuality to marriage debates—in light of histories of racial and sexual formations.

Spring semester. University of Massachusetts.

FIVE COLLEGE AFRICAN STUDIES CERTIFICATE PROGRAM

Students interested in the Five College African Studies Certificate should contact one of the African Studies faculty on their campus and submit a Student Interest Form as soon as possible to begin planning course work. In the senior year, students complete the Certificate Requirements Checklist Form in consultation with a program advisor on their campus, attaching an unofficial transcript acquired from the registrar. On the recommendation of the campus advisor, certificate requirements are reviewed and approved by a committee composed of program advisors from each of the five campuses.

Requirements: Six courses, chosen from at least four different departments, programs, or disciplines: (Each course should carry at least three semester credits and its content should be at least 50% devoted to Africa per se)

1. Historical Overview. Minimum of one course providing historical perspective on Africa. Not limited to courses offered in History. (Normally the course should offer at least a regional perspective.);
2. Social Science. Minimum of one course on Africa in the social sciences (i.e. Anthropology, Archeology, Economics, Geography, Political Science, Sociology);
3. Arts and Humanities. Minimum of one course on Africa in the fine arts and humanities (i.e. Art, Folklore, History, Literature, Music, Philosophy, Religion).

Language Requirement: Proficiency through the level of the second year in college, in an indigenous or colonial language of Africa other than English. This requirement may be met by examination or course work; such language courses may not count towards the six courses required in Section A.

Further Stipulations:

1. No more than three courses in any one department or program may count toward the six required in Section A.
2. A certificate candidate may present courses taken in Africa, but normally at least three of the required courses must be taken in the Five Colleges.
3. A candidate must earn a grade of B or better in every course for the certificate; none may be taken on a pass/fail basis.
4. Unusual circumstances may warrant substituting certificate requirements; therefore a candidate through her/his African Studies Faculty Advisor may petition the Faculty Liaison Committee (the Five College committee of certificate program advisors) at least one full semester before graduation for

adjustments in these requirements. A successful petition will satisfy the interdisciplinary character of the certificate program.

Recommended Actions:

1. Students are encouraged to spend a semester or more in Africa. Study abroad opportunities currently available through the Five Colleges include University of Massachusetts programs at the American University in Cairo, Egypt; the University of Fort Hare, South Africa; Mount Holyoke College Program in Senegal at l'Université Cheikh Anta Diop, Dakar; and independent programs approved by each college.
2. Students are encouraged to complete their certificate program with an independent study project that integrates and focuses their course work in African studies.

Admission to these exchange programs is open to qualified students from all five colleges. Further information about these and other Africa programs is available at each college's study abroad office and at <https://www.fivecolleges.edu/african>. During 2015-16 the Amherst certificate program advisor is Professor Sean Redding of the History Department.

FIVE COLLEGE ASIAN/ PACIFIC/AMERICAN STUDIES CERTIFICATE PROGRAM

The Five College Asian/Pacific/American Studies Certificate Program enables students to pursue concentrated study of the experiences of Asians and Pacific Islanders in the Americas. Through courses chosen in consultation with their campus program adviser, students can learn to appreciate APA cultural and artistic expressions, understand and critique the racial formation of Asian/ Pacific/Americans, and investigate how international conflicts, global economic systems, and ongoing migration affect APA communities and individuals and their intersections with others. Drawing upon diverse faculty, archival, and community-based resources, the Five College program in Asian/Pacific/ American Studies encourages students not only to develop knowledge of the past experiences of Asian/Pacific/Americans, but also to act with responsible awareness of their present material conditions.

An Amherst student qualifies for the certificate by satisfactorily completing the following requirements:

- A. A minimum of seven courses, distributed among the following categories. As always, to be counted toward graduation, courses taken at another campus must be approved by campus advisors.
 1. A foundation course, normally taken during the first or second year. This course offers an interdisciplinary perspective on historical and contemporary experiences of Asian/Pacific/Americans. Attention will be paid to interrogating the term Asian/Pacific/ American and to comparing different APA populations distinguished, for example, by virtue of their different geographical or cultural derivations, their distribution within the Americas, and their historical experience of migration.
 2. At least five elective courses. Students must take at least one course from each of the following categories:
 - a) Expressions. These courses are largely devoted to the study of APA cultural expression in its many forms.

- b) U.S. Intersections. These courses are dedicated substantially to the study of Asian/Pacific/Americans but are further devoted to examining intersections between APA experiences and non-APA experiences within the United States.
 - c) Global Intersections. These courses have their focus outside the United States but offer special perspectives on the experiences of Asian/Pacific/Americans.
3. A special project, which is normally fulfilled in the third or fourth year. This requirement involves the completion of a special project based on intensive study of an Asian/Pacific/American community, historical or contemporary, either through research, service-learning, or creative work (e.g., community-based learning project, action-research, internship, performing or fine arts project, etc.). Normally the requirement will be fulfilled while enrolled in an upper-level, special topics, or independent study course, although other courses may be used subject to approval of the campus program advisor. Projects should include both self-reflective and analytic components. Students fulfilling this requirement will meet as a group at least once during the semester to discuss their ongoing projects, and at the end of the semester to present their completed projects at a student symposium or other public presentation. Students' plans for completing the requirement should be approved by a campus program advisor in the previous semester.

B. Further Stipulations:

- 1. Grades: Students must receive the equivalent of a "B" grade or better in all courses counted toward the Certificate. (In the case of Hampshire students taking courses at Hampshire, "B" equivalence will be determined by the Hampshire program adviser, based on the written evaluations supplied by course instructors.)
- 2. Courses counted toward satisfaction of campus-based major requirements may also be counted toward the Five College Certificate.
- 3. No course can be counted as satisfying more than one Certificate distribution requirement.
- 4. Courses taken abroad may be used to fulfill the distribution requirement with the approval of the campus program advisor.

C. Recommendation:

Students are encouraged to attain some proficiency in at least one language other than English, especially if such proficiency facilitates the completion of the Special Project component of the Certificate Program. While English is sufficient and appropriate for the completion of many projects involving Asian/Pacific/American communities, many sources and communities can be consulted only through other languages.

A comprehensive list of courses and certificate requirements is available at <http://www.fivecolleges.edu/sites/apa>. The Amherst faculty advisor for 2015-16 will be Professor Robert Hayashi.

FIVE COLLEGE BUDDHIST STUDIES CERTIFICATE PROGRAM

The Five College Buddhist Studies Certificate Program is administered by the Five College Buddhist Studies Council through its Faculty Liaison Committee, which consists of the certificate program advisors from each of the five colleges. Because Buddhist Studies is an interdisciplinary field—straddling anthropology, art history, Asian studies, history, language study, literary and textual studies, philosophy, and religious studies—students are often unaware of the integrity of the field or of the range of resources available for its study in the valley. The Certificate Program provides a framework for students interested in Buddhism to develop a coherent, interdisciplinary approach to the study of this subject as a complement to their majors.

An Amherst student qualifies for the certificate by satisfactorily completing the following requirements:

1. The certificate must be comprised of at least seven courses, at least one of which must be at an advanced level (200 or 300 at Hampshire, 300 or above at Mount Holyoke College, Smith College, or the University of Massachusetts; comparable upper-level courses at Amherst).
2. Students must take at least one course in three different disciplines of Buddhist Studies (anthropology, art history, Asian studies, philosophy, religious studies, etc.).
3. Students must take at least one course addressing classical Buddhism and one course addressing contemporary Buddhist movements (19th-21st century), and they must study Buddhism in at least two of the following four geographical areas: South and Southeast Asia, East Asia, the Tibeto-Himalayan region, and the West.
4. Students must receive a grade of at least “B” in each course counting towards the certificate.

For students who wish to pursue a certificate in Buddhist Studies as preparation for graduate study in this field, the Program strongly recommends the study of at least one canonical language (Sanskrit, Pali, Chinese, or Tibetan) and/or the modern language of at least one Buddhist culture (especially for those who have an ethnographic interest in Buddhism). While language study is not required, up to two canonical or appropriate colloquial Asian language courses may count towards the seven required courses for the certificate. Students are also strongly encouraged to consider study abroad.

Faculty advisors will help students design their programs of study. Further information about the Five College Buddhist Studies Certificate is available at <http://www.fivecolleges.edu/sites/buddhism>. For 2015-16 the Amherst faculty advisor will be Professor Maria Heim of the Religion Department.

FIVE COLLEGE COASTAL AND MARINE SCIENCES CERTIFICATE

The Five College Coastal and Marine Sciences (FCCMS) Certificate enables students to select from a variety of marine science-related courses, including oceanography, coastal and marine ecology/geology, resource management and policy, and other selected courses to create a cohesive concentration. Under the guidance of faculty advisors on each campus, students choose a progressive series of courses available within the five campuses and in academic off-campus programs (Sea Education Association, Williams-Mystic, Shoals Marine Laboratory, Marine Biological Laboratory, Duke

Marine Laboratory, and other approved semester-away programs). Students are required to gain proficiency in data collection through intensive field courses or internships. Students must also participate in a “capstone” independent, marine-related research project, culminating in a poster presentation to members of the program.

Students interested in working toward the certificate must first meet with the FCCMS Program Coordinator to determine an introductory course of study. Certificate students are then assigned a FCCMS faculty advisor who ensures a strong concentration in marine sciences, and who reviews and approves the field experience and independent research project. For the 2015-16 academic year, the Amherst College FCCMS advisor is Professor Ethan Clotfelter of the Biology Department.

Requirements:

1. Courses:

A minimum of six courses is required, with at least one course in each of the following categories:

- a) Marine ecology and biodiversity
Marine geology, chemistry, and other related sciences
Resource management and policy.
- b) At least two marine-dedicated courses must be taken to complete the certificate requirements (listed in bold on the certificate course list on the FCCMS website).
- c) An introductory course in marine science is strongly recommended, either through Five Colleges or an approved semester-away program.
- d) At least three of the six courses must be above the introductory level and from two fields of study (biology, geology, etc.).
- e) Students must receive a minimum cumulative GPA of 3.0 or better for all courses contributing to the certificate requirements.

2. Field/Lab Work:

Each student must demonstrate competency in data collection by completing a minimum of 80 cumulative hours of coastal and marine-related field and/or lab work. This can be achieved with a combination of courses within the Five Colleges and approved study away programs, summer internships, employment, or volunteer experience.

3. Independent Research Project:

Students are required to complete an independent, marine-related research project, culminating in a poster which students will present during a FCCMS poster session. Research projects may be undertaken as an internship, thesis, independent study or other activity acceptable to the FCCMS advisor. Students must submit a Research Project Proposal Form to the FCCMS advisor for approval prior to beginning the research project.

4. Certificate Application Form and Transcripts:

Upon completion of courses, field/lab experience, and research project requirements, the student completes the certificate application and meets with the FCCMS advisor for review and signature. Once signed, the student submits the completed application and transcript to the FCCMS Program Coordinator for review by the Steering Committee (January graduation deadline is December 1; May graduation deadline is April 15).

Certificate Award: After the committee certifies that a student has completed all program requirements, Five Colleges, Inc. contacts campus registrars so that the certificate can be noted on the official transcript. Eligible students receive a certificate recognizing their achievement in Coastal and Marine Sciences.

The requirements, application form, and current list of approved courses can be downloaded at www.fivecolleges.edu/marine/certificate.

FIVE COLLEGE CERTIFICATE PROGRAM IN CULTURE, HEALTH, AND SCIENCE

The Five College Certificate in Culture, Health, and Science complements a traditional disciplinary major by allowing students to deepen their knowledge of human health, disease, and healing through an interdisciplinary focus. Under the guidance of CHS faculty program advisors on each campus, students choose a sequence of courses available within the five colleges and identify an independent project that will count toward the certificate. The certificate is designed to foster holistic, biocultural, interdisciplinary understandings of health and disease.

Requirements: The certificate consists of coursework and an independent project. Four semesters of a foreign language is strongly suggested, although not required.

Coursework: Satisfactory completion of seven courses is necessary to receive the CHS Certificate. You must earn a grade "B" or better in each of the seven courses for it to count toward the certificate. You can take courses from any of the five college campuses. You must take one course from each of the five categories. No course may be used to satisfy more than one category.

If possible, it is best to begin with courses in Categories I and II. It is required that at least four of the courses used to satisfy CHS requirements fall outside of your major. In other words, no more than three of the courses used to satisfy CHS requirements should also count towards your major.

It is recommended, but not required, that at least one of your courses expose you to knowledge of health and disease processes at the level of the population. And finally, at least four courses must be above the introductory level.

The five categories are:

- I. Biocultural Approaches;
- II. Mechanisms of Disease Transmission;
- III. Population, Health, and Disease;
- IV. Ethics, Policy, and Practice;
- V. Research Design and Analysis.

A comprehensive list of certificate requirements is available online at <http://www.fivecolleges.edu/chs>. For 2015-16, the Amherst faculty advisor will be Professor Christopher Dole of the Anthropology Department.

FIVE COLLEGE CERTIFICATE PROGRAM IN ETHNOMUSICOLOGY

The Five College Certificate in Ethnomusicology allows students interested in studying music from a cross-disciplinary perspective to build bridges across departmental boundaries in a rigorous, structured manner. Students working within the program approach world musical traditions as they relate to a number of areas of inquiry, including:

- musical performance, analysis, and composition;
- organology;

- relationships between music and other artistic and expressive forms (i.e., dance, theater, film);
- relationships between music and systems of value and belief;
- relationships between singing and other forms of vocal practice;
- relationships between the study of language and music;
- human cognitive capacity for musical and other sonic expression;
- listening as a culturally specific practice;
- the social history of music and popular culture;
- understanding national, class, gender, ethnic, sexual, and other forms of identity;
- the relationship between music and social and political power;
- globalization and transnationalism in music;
- the uses of music and sound in contemporary media production;
- roles of sonic technology and surveillance in contemporary societies;
- the use of music and sound in relation to social and state control, the law, and space;
- intellectual property and copyright as it pertains to musical composition, performance, and ownership.

To obtain a Five College Certificate in Ethnomusicology, students must successfully complete a total of seven (7) courses distributed as indicated in the following four (4) categories:

- 1) Area Studies or Topics courses: at least two courses;
- 2) Methodology: at least two courses;
- 3) Performance: at least one course;
- 4) Electives: interdisciplinary in focus and negotiated in consultation with the student's ethnomusicology advisor, including relevant courses in area studies, theater and dance, history, and anthropology and sociology, for instance.

Since ethnomusicological research and related musical performance may require understanding of and competence in a foreign language, students are encouraged, but not required, to achieve relevant language proficiency. Other areas that students are encouraged to explore include experiential learning, a study abroad or domestic exchange experience, in depth study of a single musical tradition, or comparative studies of several musical traditions.

For specific course offerings within these categories and more information about the Five College Certificate in Ethnomusicology, please refer to the program website: <http://www.fivecolleges.edu/ethnomusicology/courses>. The Amherst College faculty advisors for 2015-16 are Professors Jason Robinson and Jeffers Engelhardt of the Music Department.

FIVE COLLEGE INTERNATIONAL RELATIONS CERTIFICATE PROGRAM

The Five College International Relations Certificate is issued by Mount Holyoke College on behalf of the Five Colleges. The purpose of the International Relations Certificate Program is to encourage students interested in international relations but majoring in other fields to develop a coherent approach to the study of this subject. The Program recommends a disciplined course of study designed to enhance students' understanding of complex international processes—political, military, economic, social, cultural, and environmental—that are increasingly important to all nations. Receipt of the certificate indicates that the student has completed such a course of study as a complement to his or her major.

An Amherst student qualifies for the certificate by satisfactorily completing the following seven requirements:

1. A course in introductory world politics;
2. A course concerning global institutions or problems;
3. A course on the international financial and/or commercial system;
4. A modern (post-1789) history course relevant to the development of the international system;
5. A course on contemporary American foreign policy;
6. "Two years of college-level study of a foreign language or languages during which they must complete the second year in at least one language" (Please note that this is an Amherst College language requirement it differs from that noted in the Five College International Relations Certificate brochure. This requirement is waived for non-native speakers of English).
7. Two courses on the politics, economy and/or society of foreign areas, of which one must involve the study of a Third World country or region.

No more than four of these courses in any one discipline can be counted toward the certificate. No single course can satisfy more than one requirement. A grade of *B* or better must be achieved in a course in order for it to count toward the certificate. Amherst students should request grades for Hampshire College courses offered in fulfillment of requirements for the certificate.

The Certificate Program is administered by the Five College International Relations Committee whose members also serve as faculty advisors concerning the program on the five campuses. Amherst students' selection of courses to satisfy the requirements for the certificate is monitored and approved by Amherst's faculty advisor. Further information about the Five College International Relations Certificate Program is available at <http://www.fivecolleges.edu/sites/international/Certificate/> or from the faculty advisors at Amherst who will have Certificate Program application forms. (Such forms are also available at the Five College Center.)

In 2015-16 the Amherst faculty advisors will be Professors Javier Corrales, Pavel Machala, and Kerry Ratigan of the Political Science Department.

FIVE COLLEGE LATIN AMERICAN, CARIBBEAN, AND LATINO STUDIES CERTIFICATE PROGRAM

The Five College Latin American, Caribbean, and Latino Studies Certificate is issued by the Five College Council on Latin American Studies. To earn a Certificate, students must complete successfully a minimum of eight one-semester courses selected from five different areas, fulfill a language requirement, and achieve at least a grade of *B* in the minimum number of courses taken towards the certificate. Students are encouraged to plan their program of study in consultation with the Amherst College Latin American, Caribbean, and Latino Studies Certificate advisor. Completed applications for the certificate must be signed by the home campus advisor, who will bring the application to the Five College Latin American Studies Certificate Program committee.

Requirements: The eight one-semester courses must be taken within the following five areas and the student must earn a *B* or better in each course:

1. A broadly based, introductory course on the social and political history of Latin America;

2. One course in the social sciences that focuses substantially on Latin America (including courses in anthropology, economics, geography, political science, etc.);
3. One course in the humanities that focuses substantially on Latin America (including courses in art, art history, dance, folklore, literature, music, philosophy, religion, or theater, etc.);
4. Four other courses on Latin America, the Caribbean, or U.S. Latinos (one of these courses can be replaced by a senior honors thesis on a Latin American, Caribbean, or U.S. Latino topic);
5. A seminar which gives the student's coursework in Latin America an interdisciplinary focus.

Students are strongly encouraged to complete at least one of these certificate requirements through the Five Colleges or while studying abroad.

Language requirement: Proficiency through second-year college level in an official (other than English) or indigenous language of Latin America and the Caribbean.

During 2015-16 the Amherst faculty advisor is Professor Javier Corrales of the Political Science Department. For more information see the Latin American Studies website at www.fivecolleges.edu/sites/latinamericanstudies.

FIVE COLLEGE CERTIFICATE PROGRAM IN LOGIC

The Five College Certificate in Logic brings together aspects of logic from different disciplines within the curriculum: Philosophy, Mathematics, Computer Science, and Linguistics. The Certificate offers an opportunity for students to pursue an interest in logic as a complement to their majors.

To earn the Five College Certificate in Logic, a student must take six courses in logic from any of the Five Colleges. No more than four courses can be counted towards the Certificate from any single one of the above disciplines. At least two courses must be taken at an advanced level (300 or above at University of Massachusetts, 210 or above at Smith College, 300 or above at Amherst College, Hampshire College or Mount Holyoke College). And at least one course must expose students to the basic meta-theory of first-order logic and to Gödel's Incompleteness Theorems. Students must receive grades of at least "B" in each course counting towards the Certificate.

The logic courses offered at the five institutions occasionally overlap. To insure that every Certificate student chooses wisely, each course of study must be approved by the coordinating committee for the Logic Certificate (which comprises one representative from each participating institution). For 2015-16 please see Professor Alexander George of the Philosophy Department or Daniel Velleman of the Mathematics Department (fall semester only).

For a list of courses fulfilling certificate requirements, consult the Logic Website at www.fivecolleges.edu/sites/logic.

FIVE COLLEGE CERTIFICATE PROGRAM IN MIDDLE EASTERN STUDIES

The Five College Middle Eastern Studies Certificate provides the opportunity for serious study of the Middle East at Amherst College. The Program is administered

by the Five College Committee for Middle Eastern Studies, which includes the program advisors from each of the five colleges. Students are encouraged to declare intentions and begin work with an advisor by the sophomore year. Students work closely with a Middle East Certificate Advisor to develop a particular focus of study, as well as a solid interdisciplinary foundation for a nuanced and complex understanding of the region's history, politics, religion, and literature. Competence in a Middle Eastern language (Arabic, Turkish, Persian or Hebrew) is considered essential to this certificate. Study abroad is strongly encouraged.

The certificate requires (a) Two introductory history courses, one in the pre-modern (before 1800) and one in the modern period; (b) Five courses from four disciplines (Religion and Philosophy; History, Literature and Art; Social Science); Language (beyond the two years of required language). Students must take at least one course in the first three disciplines; no more than two courses in any single discipline will count towards the certificate; and (c) Two years of a Middle Eastern language (demonstrated either in coursework or competence). Courses from all Five Colleges with a minimum grade of B count towards the certificate.

Further information about this certificate is available at <http://www.fivecolleges.edu/sites/middleeast/certificate>. The Amherst faculty advisor for 2015-16 is Professor Monica Ringer of the History department.

FIVE COLLEGE CERTIFICATE IN NATIVE AMERICAN AND INDIGENOUS STUDIES PROGRAM

The Five College Certificate in Native American and Indigenous Studies provides students with the opportunity to acquire a knowledge and understanding of the development, growth, and interactions of the indigenous peoples and nations of the Western Hemisphere. The program emphasizes the many long histories of Native American Indians as well as their contemporary lives and situations. A holistic and comparative interdisciplinary approach underlies the Certificate Program's requirements, enabling students to become familiar with the diversity of indigenous lifeways, including cultural forms, institutions, political economies, and modes of self-expression. In addition to this broader perspective, the program places some emphasis on the Native peoples of the Northeast so that Five College students can become acquainted with the history, culture and presence of indigenous peoples in this region.

Requirements: At least seven courses are required for completion of the Five College Certificate in Native American and Indigenous Studies: a foundation course plus six additional courses, with no more than three of the seven courses from a single discipline. A student's program must be approved by the program advisor from her or his campus.

1. Foundation courses. Offered at various levels, foundation courses provide an opportunity to hear Native perspectives and are taught from a philosophical perspective that reflects Native Studies theories, pedagogies and methodologies.
2. At least six additional courses from a list of courses currently approved by the Five College NAIS Committee as counting toward the certificate. For a list of these courses consult: <http://www.fivecolleges.edu/sites/natam>. (Courses not on this list may be approved for inclusion by campus program advisors in consultation with the Committee.)

3. Grades. Students must receive a grade of B or higher in all 7 courses to receive a Certificate.

For 2015-16, the Amherst faculty advisor will be Professor Lisa Brooks of the Amherst College Departments of American Studies and English.

FIVE COLLEGE QUEER AND SEXUALITY STUDIES CERTIFICATE PROGRAM

The Five College Queer and Sexuality Studies certificate provides an opportunity to enroll in a course of study that examines critically the relationship between queer sexual and gender identities, experiences, cultures, and communities in a wide range of historical and political contexts. Working across disciplines, students will take courses in a variety of fields, such as Women's and Gender Studies, Black Studies, Asian and Asian American Studies, Latin American Studies, Art and the History of Art, English, History, Political Science, Psychology, Sociology, Film and Media Studies, Law, and language studies. The certificate will also lead students to investigate how non-normative and normative genders and sexualities intersect with other social categories, such as race, ethnicity, gender, class, and nationality.

To obtain a Five College certificate in Queer and Sexuality Studies, students must successfully complete a total of seven courses, including one introductory course, at least one critical race and transnational studies course, and five other courses. The five courses must include at least two courses in the Humanities and two courses in the Social Sciences, and at least one of the five courses must be an upper-level (300 or above) course.

For the application form and other particulars, including the courses that will count toward the certificate, go to <https://www.fivecolleges.edu/queerstudies>.

The certificate is currently approved for students at Amherst College, Hampshire College, Mount Holyoke College and Smith College.

For 2015-16 the Amherst faculty advisor will be Professor Khary Polk of the Black Studies and Sexuality, Women's and Gender Studies Departments.

FIVE COLLEGE CERTIFICATE IN RUSSIAN, EAST EUROPEAN AND EURASIAN STUDIES

This program offers students the opportunity to take advantage of the significant multidisciplinary resources in the Five Colleges on Russia, Eastern Europe and Eurasia. The certificate consists of a minimum of six courses. Courses applied to the certificate may also be used to fulfill major requirements. The list of courses fulfilling particular requirements will be maintained and regularly updated by the Five College Committee for Russian, East European and Eurasian Studies.

Course Requirements:

- A. The Program's core course is normally taken in the first or second year. The core course will be offered every year on a rotating basis at one of the campuses and will introduce an interdisciplinary perspective on the historical and contemporary experiences of the peoples of Russia, Eurasia (here understood as the former republics of the Soviet Union), and East (and Central)

Europe. The course will include guest lectures by noted specialists in the Five Colleges.

- B. Five additional elective courses, distributed as indicated below. (Independent study courses may be included, assuming approval by the student's campus program advisor.)
- C. At least four courses, including the core course, must be taken within the Five Colleges.

Language Requirement: Students receiving the Certificate must possess proficiency in a language of one of the certificate regions equivalent to the level achieved after four semesters of post-secondary course work. This proficiency may be demonstrated by course work or examination.

Study Abroad: Students are encouraged to study abroad in one of the certificate regions.

Elective Course Distribution: In electing the five courses satisfying the certificate requirements, the following guidelines should be observed:

- Courses should be drawn from more than one of the three geographical areas: Russia, Eurasia (here understood as the former republics of the Soviet Union and Eastern and Central Europe).
- At least one of the elective courses must focus on a period before the 20th century.
- At least one course must be taken from each of the following disciplinary categories: history, social sciences, and humanities/arts. No single course can fulfill more than one distribution requirement.
- Elementary or intermediate language courses cannot be included as one of the five electives. A language course beyond the intermediate level can be counted toward one of the electives.
- Credit for one-time courses, special topics courses and transfer or study abroad courses requires approval from the home campus faculty advisor to the program.

The faculty advisor for 2015-16 will be Professor of Russian Catherine Ciepiela.

FIVE COLLEGE CERTIFICATE IN SUSTAINABILITY STUDIES

Sustainability will be essential to the formulation of sound environmental, economic, and social progress in the 21st century. It is important for academic institutions to provide students with broad opportunities to pursue their interest in this pivotal topic. The Five College Sustainability Studies Certificate program (FCSS) is designed to engage students in a structured course of study that will draw on courses from across the campuses in a range of disciplines. Students will also complete an internship, independent research project, or advanced course work in sustainability studies. On each participating campus, program advisors will work with students to design a course of study tailored to students' interests and faculty strengths at the Five Colleges. The FCSS program has identified three core course areas and five concentration areas for elective study based on current student interest as well as Five College faculty expertise. These elective concentration areas are: (1) Agriculture and Food Systems, (2) Energy, Climate, and Water, (3) Culture, History, and Representation, (4) Politics and Policy, and (5) Green Infrastructure, Design, and Technology.

Requirements: A minimum of seven courses are required for the Five College Sustainability Studies certificate program. At least five of the courses must be above the introductory level, and two of the five courses must be at the advanced level.

Students will complete 3 *core courses* in the areas of “Environmental Sustainability,” “Sustainable Economy and Politics,” and “Sustainable Society and Culture” (one course from each area). Students will also complete a minimum of 3 *courses in one of five concentration areas* (Agriculture and Food Systems; Energy Systems, Climate, and Water; Green Infrastructure, Design, and Technology; Politics and Policy; Culture, History, and Representation); another *course should be chosen from a different concentration area*. (One of the required core courses may also be counted toward fulfillment of the concentration requirement.) At least one of the concentration area courses must be at the advanced level.

Core Courses (3): The core courses are intended to expose students to the interconnectedness and significance of economic, environmental, and social aspects of sustainability. All students are required to complete three core courses, one from each of the following areas: (1) Environmental Sustainability; (2) Sustainable Economics and Politics; and (3) Sustainable Society and Culture.

Concentration Area Courses (4): Students pursuing a Five College Certificate in Sustainability Studies must choose an area of concentration from the following five areas of study. Students will take at least 3 courses within their declared concentration area (at least one at the advanced level) and one other course chosen from a different concentration area. The following descriptions place the concentration areas in the broad context of sustainability and detail how inquiry in these areas is vital to understanding sustainable systems.

1. **Agriculture and Food Systems:** By its very nature, food is central to society, culture, and basic survival. However, our current, predominantly industrial agricultural system takes a reductionist approach to growing food, with minimal concern for the resulting environmental, economic and societal impacts. In order to maintain our agricultural and food systems into the future, an integrated approach which takes environment, economy, and equity into account is critical. In this concentration, students will integrate the science, technology, policies, and ethics of agriculture and food systems, and will examine the relationships among agriculture, food choices, nutrition, and economic and social well-being.

2. **Energy, Climate, and Water:** More than ever before, society is coming to appreciate the complex inter-relationships between energy use, climate change, and global water availability. The production and consumption of fossil fuels is the leading source of greenhouse gases promoting climate change, which affects not only temperature but also precipitation patterns. Any effort to slow or reverse the process of global warming requires a fundamental shift to cleaner energy technology; likewise, any effort to adjust to global warming requires improved water management in order to ensure adequate water supplies. This concentration explores the changing nature of global climate and the solutions required for sustainable energy and water management in the 21st century.

3. **Culture, History, and Representation:** Nature was once autonomous but at least for the past 50,000 years, humans have dramatically affected nature. We cannot understand and promote sustainability without understanding the ways humans have constructed nature, both symbolically and materially. Indeed, the social construction of both nature and sustainability has given rise to conflicts over meaning and policy in the wake of growing environmental awareness and activism. This history has often been portrayed as elegy—what we have lost. But we also have to acknowledge what we have gained. This concentration invites students to explore the tension between notions of progress and loss, a tension which itself promotes

the desire for sustainability. It challenges the student to consider the constitutive role of culture in defining nature and sustainability across a range of public discourses and practices.

4. **Politics and Policy:** In many parts of today's world, people and environments suffer from ecological degradation, resource scarcity, economic decline and social exploitation—none of which promotes sustainability. Transitioning to sustainability will require societal and political action at local, regional, national, international and global levels. In some cases, new norms, laws, treaties and institutions will need to be crafted and enforced in order to improve environmental and other standards. In other cases, people whose livelihood practices sustain and depend on human and ecological communities may challenge policies and political systems that favor environmental and social exploitation. The politics of sustainability will be full of contest and conflict, but it carries the transformative potential to build a far better world. This concentration will examine the role of governments, businesses, non-governmental organizations, community groups and others in devising, supporting, fighting over, negotiating and enacting sustainable policies and practices.

5. **Green Infrastructure, Design, and Technology:** For the first time in history, more than half the world's population now lives in cities. A sustainable future for seven billion people therefore requires sustainable urban systems, buildings and infrastructure. The aim of this concentration is to provide a broad understanding of the challenges, strategies and opportunities that face modern society as we seek to move toward more sustainable built environments. The concentration includes the study and practice of design, as well as planning policy. The course selections and project work in this concentration will examine the interrelationships between urban design and planning, ecosystem processes, green building technologies, policy-making and social equity.

EXPERIENTIAL COMPONENT

Internship, Independent Research Project, or Advanced Study in Sustainability Studies. Students will work with their campus program advisor to identify and complete an internship that leads to an independent research project that addresses a contemporary, “real world” problem. Alternatively, students may work with their program advisor to identify a suitable advanced course within their concentration area. Approved internships that lead to an independent research project, or an independent research project (e.g., a special topics course or an honors thesis) or upper-level course within the area of concentration may be counted toward fulfillment of the advanced course requirement.

Internship opportunities: The FCSS program will work with campus committees and offices to compile a list of available internships on each campus as well as a list of internships (domestic and international) available to Five College students. In addition to funded internships on each campus, opportunities for a Five College Sustainability internship program will be explored.

Capstone Symposium: Advanced students will present work fulfilling this component at an annual symposium. For these presentations, students will be encouraged to consider the ways in which their projects address the core areas of sustainability and their linkages.

CERTIFICATE LOGISTICS

Certificate Application Form/Declaration of intent: Students will submit to their campus program advisor a Declaration of Intent, outlining a potential course of study, by the second semester of their sophomore year. They will complete and submit Ap-

plications during fall of sophomore year. Completed applications will be reviewed and approved by a committee composed of program advisors from each participating campus.

Advisors: On each campus, program advisors will work with students to design courses of study fulfilling program requirements while tailored to students' special interests. At Amherst College the following faculty members will serve as advisors: Professors Jan Dizard (Environmental Studies/Sociology), Anna Martini (Geology), Edward Melillo (Environmental Studies/History), Joseph Moore (Philosophy), Sam Morse (Asian Languages and Civilizations/History of Art), Katherine Sims (Economics), and Ethan Temeles (Biology).