

# V

## 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/academiclife/departments>

or at:

[https://www.amherst.edu/academiclife/registar/ac\\_catalog](https://www.amherst.edu/academiclife/registar/ac_catalog)



# Courses of Instruction

**C**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 77 and 78, and Special Topics courses are numbered 97 and 98. 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: THE LIBERAL STUDIES CURRICULUM

During 2010-11, Faculty members in groups of one or more will teach 28 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.

**01. The Value of Nature.** Our impact on the environment has been large, 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 debate will be the focus of the seminar. 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? We will investigate these and related questions with readings drawn from literature, philosophy, the social sciences and ecology.

Fall semester. Professor Moore.

**02. Human Health.** Currently, Americans are engaged in heated debates about access to health care. These debates are unlikely to end soon because they raise some of the most fundamental questions about what it means to live in a just

society. Do all humans have a right to health care? What about education, safe neighborhoods, meaningful work, deep personal relationships, which many have argued are equally, if not more, important to determining lifelong human health? Do we have any obligation to protect the health of our fellow citizens? What about the health of human beings who live far away in distant lands, or of human beings who will live in the distant future? Does justice require us to eliminate health disparities associated with class, race, and gender? In this course, we will investigate the multiplicity of factors that determine human health, and attempt to determine the extent of our moral obligations to protect and promote it. We will also investigate another class of fundamental questions raised by the current health-care debates. What makes an argument a good argument? Do we have obligations to argue well—that is, to avoid fallacious reasoning, appeals to false or misleading information, personal attacks, and fear-mongering? Or, are such argumentative tactics legitimate if the social ends these arguments serve are sufficiently important?

Fall semester. Professor Gentzler.

**03. 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 Servos and Williamson.

**04. 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 questions 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.

**05. 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 Bromell's *Tomorrow Never Knows*; films include *Drugstore Cowboy* and *Traffic*.

Fall semester. Professor Couvares.

**06. From Martin Luther King, Jr., to Barack Obama.** The election of Barack Obama has raised many questions, among them these: How much and in what ways has the place of race in American public life changed since the civil rights movement of the 1950s and 1960s? Did the 2008 presidential campaign show how far we have come in escaping old racial loyalties and animosities or did it make clear how much they endure? How and to what extent has the Obama presidency carried forward the legacy of the civil rights movement in general and Martin Luther King, Jr., in particular. In what ways are issues of race entangled with those of religion in the United States—and how much has this changed in the last fifty years? What was the role of the black churches in the civil rights movement and what is the political role of those churches today? How has the place of Islam in African American religious life—and in American religious life generally—changed since the mid-twentieth century and what difference does that make for American politics? What is the relation, both past and present, between political activism tied to African American religious groups and the political mobilization of such other religious groups as evangelical Protestants? What is the relation between grassroots protest movements and electoral politics in effecting social change in the United States? How do the media shape the ways in which both race and religion appear—and disappear—in American public life?

In exploring these questions, this course will take as its point of departure a comparison of the public careers of Martin Luther King, Jr., and Barack Obama. We will examine their life histories, the development of their political and religious ideas, and their rhetorical strategies as writers and speakers. We will investigate the ways in which each—as any African American leader must do—positions himself both within black America and within American public life generally. We will note their relations to black allies and rivals and the strategies of each in forming wider coalitions—and the connection of these coalitions to electoral politics. The course will also attempt to place both King and Obama in a wider historical context, in part by examining some of the major trends and landmark events occurring in the period between King's assassination and Obama's election, e.g., the establishing of the King national holiday and the presidential campaigns of Jesse Jackson.

Fall semester. Professor Wills.

**07. Romanticism and the Enlightenment.** The late eighteenth century is often characterized as the Age of Enlightenment, a time when educated men and women were confident that human reason was sufficient to understand the laws of nature, to improve society's institutions, and to produce works of the imagination surpassing those of previous generations (and rivalling those of classical antiquity). The early nineteenth century brought a distrust of rationality (the Head) and an affirmation of the importance of human emotion (the Heart). "Romanticism and the Enlightenment" will test these broad generalizations by reading, looking at, and listening to some representative verbal,

visual, and musical texts. Among the texts are paired and opposed works by Samuel Johnson, John Keats, Jane Austen, Emily Brontë, Wolfgang Amadeus Mozart, Franz Schubert, Jacques Louis David, and Eugène Delacroix.

Fall semester. Professors Brandes and Guttman.

**08. Figures of Ill Repute.** The French term *demimonde* means literally “half-world.” Together with the equivalent in Japanese (*karyūkai*), it generally indicates an eroticized space or profession that is outside the pale of respectable society. The quintessential figure is the female prostitute—whether the low-ranking sex worker or the high-class courtesan—but the term can also encompass the catamite, the bar hostess, the geisha, and the male prostitutes who cater to a female clientele. Because of their ambiguous status, *demimonde* figures and their sexuality often become a vehicle through which writers, artists, and polemicists explore the effects of desire on the larger social order, critique contemporary social mores, project their fantasies about male-female relations, and seek idealized symbols of femininity and masculinity. This comparative course focuses on the *demimonde* cultures of France and Japan in an interdisciplinary exploration involving narrative fiction, film, historical scholarship, material culture, autobiography, art, law, theatrical works, and anthropology. As an introductory and interdisciplinary course in liberal studies, we will use both pre-modern, modern, and contemporary sources to ask questions about representation, agency, lived experience, desire, morality, law, abjection, money, and social stratification.

Fall semester. Professors Katsaros and Van Compernelle.

**09. Slavery and the American Imagination.** This interdisciplinary seminar explores how Americans have imagined slavery over time. Drawing from works of history, fiction, and film, this course examines depictions of the “peculiar institution” to uncover connections between America’s racial past and its racial present. Specific discussion topics include the origins of American slavery; the slave narrative; the emergence of radical abolitionism and pro-slavery ideology; the invention of the South; the politics of slavery in the Civil Rights era; the “discovery” of slave society; the “Roots” of black power; agency and resistance; slavery in contemporary fiction; and slavery and autobiography. Weekly readings will span a wide array of primary sources including poetry, short essays, novels, and slave narratives. There will also be occasional film screenings. Two class meetings per week.

Fall semester. Professor Moss.

**10. Pariscape.** 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 (Apollinaire, Calvino, Stein, Hemingway and others), philosophers and social commentators (Simmel, Benjamin, Barthes), film-makers (Clair, Truffaut, Tati and others), photographers (Atget) and painters (DeChirico, 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.

**11. Eros and Insight.** What would it be like to experience yourself, those around you, and the world through deliberate and disciplined contemplation? This seminar will define and then explore through specific exercises contemplative knowing as attentiveness, openness and the act of sustaining contradiction. By this means we will seek common ground between the seemingly opposed realities of art and science in the contemplative integration of *erôs* and insight. Our goal will be to discover the contemplative heart of higher education. During the first half of the course we will use brief readings from Thoreau, Simone Weil and others to discover the nature of contemplative engagement. We will then work with material drawn from science (Kepler, Oliver Sacks, Einstein, Barbara McClintock) and the arts (Rembrandt, Goethe, Mondrian, Ryoan-ji in Kyoto) that exemplify such engagement and can lead to contemplative insight. In the second part of the course we turn to the question of love, and seek its deep relationship to contemplation and knowing. In this exploration we will be guided by the writings of Marguerite Porete, the troubadours, Rainer Maria Rilke, and Thomas Merton. We will conclude by re-imagining together Plato's famous *Symposium* on the question of love.

Fall semester. Professors Upton and Zajonc.

**12. Friendship.** An inquiry into the nature of friendship from historical, literary, and philosophical perspectives. What are and what have been the relations between friendship and love, friendship and marriage, friendship and erotic life, friendship and age? How do men's and women's conceptions and experiences of friendship differ? Readings will be drawn from the following: *The Epic of Gilgamesh*; Plato's *Symposium* and *Phaedrus*; selections from the *Bible* and Aristotle's *Nicomachean Ethics*; essays by Montaigne, Emerson, and C.S. Lewis; Mill's *On the Subjection of Women*; Whitman's poetry; Jewett's *The Country of the Pointed Firs*; Morrison's *Sula*; Truffaut's *Jules and Jim*, and Herzog's *My Best Friend*.

Fall semester. Professor Emeritus Townsend.

**13. Gender and Science.** What can science tell us about gender? Can we depend on empirical research focused on the biological bases of gender to give us the truth about what is male or female, masculine or feminine?

We will look first at gender stereotypes—beliefs about the characteristics, abilities, traits, and behaviors that distinguish women and men—and explore how these beliefs differ by race and class and culture. We will then compare theories and data from the natural and social sciences that describe and explain gender differences and similarities. We will encounter arguments that sex differences are large, that they are small if they occur at all, that they are fixed and stable properties of individuals, and that they vary by situation and context. We will attempt to make sense of these conflicting contentions by looking closely at the nature of the evidence, by considering the political and social contexts in which gender differences and similarities are studied, and by questioning whether the doing of science is itself a gendered activity.

Fall semester. Professor Olver.

**14. The Unseen Universe.** In recent years, astronomers have come to realize that the view of the universe which we get through telescopes is not telling

the whole story. Rather, in addition to all the astronomical objects we can observe, the universe contains an enormous number of unseen things: objects we have never directly detected and, in some cases, that we never will. Some of these objects are black holes, some are planets orbiting nearby stars, and the nature of the rest—the mysterious “dark matter”—is entirely unknown. In this course, working with real and simulated data, students will retrace the path whereby we have come to this remarkable conclusion. Much of the course takes an inquiry-based approach to learning: there will be very few lectures, but rather students will forge their own understanding through seminar discussions and scientific investigations in small groups.

Fall semester. Professor Greenstein.

**15. 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.

**16. Liberation.** With a focus on close reading and persuasive argumentation, we ask two linked questions: How has Western culture defined itself through tales and declarations of liberation? How have such texts, though affirming freedom, also imposed constraining norms of gender, class, ethnicity, and sexuality?

We start with the slave narratives of Frederick Douglass, Mary Prince, and others and then look back to ancient accounts of deliverance, including Homer’s *Odyssey*, the Books of Genesis and Exodus, Plato’s *Symposium*, and the Gospel of Matthew. From the modern era we read Manuel Puig’s *The Kiss of the Spider Woman*, Toni Morrison’s *Beloved* (with Euripides’ *Medea*), and Aravind Adiga’s *The White Tiger*. We also analyze the act of claiming freedom in the American *Declaration of Independence*, Mary Wollstonecraft’s *A Vindication of the Rights of Women*, Karl Marx and Friedrich Engel’s *Communist Manifesto*, and documents and films from other liberation movements.

Fall semester. Professor Griffiths.



**17. Leadership, Citizens, and Democracy.** The paradox of American democracy, or of any democracy, is that effective self-government requires a perpetual struggle between the people and their leaders. Citizens must be active but wary; governments must be efficient yet accountable. The result is that democracy is frustrating and self-contradictory, even while it is the best, or the least bad system of government. In the world order, America's claim to an international leadership role is also based on a contradiction. The United States is simultaneously a Liberal Democracy and a Great Power, caught inevitably between democratic ideals and the responsibilities and temptations of having so much power.

Fall semester. Professor Tiersky.

**18. Arts of Spain.** We begin with Goya, from royal commissions to the harrowing "pinturas negras." Our primary focus will be visual arts: Picasso's paintings, Gaudí's architecture, Almodóvar's films. We also will consider García Lorca's poetry, Saura's flamenco music and dance, as well as religious rituals. We will read very probably the most bizarre autobiography ever written (by Dalí.) We will address the diversity of Spain's political, linguistic and cultural centers, and consider how this complicates any discussion of nationalism or a Spanish "mentality." We will explore how gender was imagined, reading anthropological texts on machismo and primary tracts about powerful, dangerous women (*brujas*.) We will address the importance of concepts like duende, the legacy of literary themes and characters (La Celestina, Don Quijote), as well as the "anxiety of influence" toward Golden Age giants like Velázquez and Zurbarán. Our period was marked by conflict: an empire lost, the defeat by Napoleon, civil war. Holy wars, anti-clerical insurrections, economic vicissitudes, all came into play, as did battles waged in nature's realm, the cosmic order. We close with the artistic efflorescence of Spain's nascent democracy. We will read closely, discuss rigorously. Whenever possible, we will study original objects, including an array of prints at Amherst's Mead Museum. We will meditate on the ways in which beliefs, fears and dreams were given form, as we revel in some of the greatest works ever made.

Fall semester. Professor Staller.

**19. Growing Up in America.** How do race, 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, black and white, 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 place. In addition to historical, sociological and psychological texts, the class will include fiction by Horatio Alger, Ella Deloria, and James Baldwin.

Fall semester. Professor Aries.

**20. 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 sa-

cred 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 with various forms of power and legitimacy to consider the complexity behind the development of an idea of Africa.

Fall semester. Professor Goheen.

**21. Giving.** What moves us to give to other people? Is gift-giving mainly a matter of altruism or can it entail negative, even selfish, motives? What does it mean to receive gifts and charity from others? Does giving create social bonds or test them? In what ways can charity backfire and wind up harming both recipient and donor by creating patterns of obligation and dependency? What do we expect philanthropy to do and what kinds of philanthropy are effective?

The objective of the course is to develop our sophistication about a set of values and practices widely regarded as important for all human beings. We will explore generosity, charity, and philanthropy from both theoretical and practical perspectives. We will read classic sociological and anthropological studies of the gift (starting with the work of Marcel Mauss) and philosophical and literary treatments of generosity (including Aristotle, Seneca, Emerson, Baudelaire, Derrida, and others). We will look closely at generosity and charity in Asian and western religious traditions (Buddhism, Hinduism, Christianity, Judaism, and Islam). We will also consider several case studies that look at giving and philanthropy in contemporary contexts in public welfare, private philanthropic organizations, and international humanitarian aid.

Fall semester. Professor M. Heim.

**22. Genocide.** In the last century, genocide has occurred all too often. The Holocaust is the most famous case, but it was not the first, nor has it been the last. Indeed, in your lifetime, genocide has occurred in the former Yugoslavia, Rwanda and Sudan. But just what is genocide? Why do states engage in mass murder? How do they mobilize citizens to become perpetrators? What happens to societies in the aftermath of genocide? How unique is the Holocaust as a case of genocide? And finally, what are the politics surrounding the term "genocide"? We will examine these and other questions through the in-depth study of three particular cases of genocide: the Nazi murder of Jews and other groups during World War II, Pol Pot's massacre of Cambodians in the 1970s, and the 1994 genocide in Rwanda.

Fall semester. Professors Epstein and Redding.

**23. 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. We will watch, discuss and write about films from different eras that demonstrate examples of “happiness.” In addition, we will undertake exercises that will allow students to become mindful of their own well-being and will allow them to have direct experiences of the issues we address.

Fall semester. Professor Barbezat.

**24. Mozart.** Wolfgang Mozart (1756-1791) is among the most important and productive musicians in the history of western classical music. Among his outstanding traits was an ability to absorb, synthesize, and re-imagine virtually all of the styles of music fashionable throughout Europe in the second half of the eighteenth century. This ability stemmed from a combination of natural proclivity and the unusual tutelage of his father Leopold (perhaps history’s most famous “stage father”) whose methods included taking his son on extended tours throughout Europe, which allowed him to meet the most important musicians of his day. This class will be devoted to Mozart’s life and music with an emphasis on several of his masterworks—chamber music, symphonies, piano concertos, and especially operas—written in the last decade of his life. The specific repertoire will be chosen to correspond with performances we will attend locally and in Boston and/or New York. A significant portion of class time will involve group listening with the aim of learning how to analyze a complex piece of music in detail. Readings will include biographies of Mozart by Jane Glover and Maynard Solomon, as well as letters (many of which display lively enthusiasm for the sexual and scatological) and other historical documents by Mozart and members of his family.

Fall semester. Professor Schneider.

**25. Privacy.** In the age of the internet, do we have any privacy anymore? More to the point, do we want it? In this seminar we will examine the idea of “privacy” and the values protected by it, exploring how the very idea of the “private” developed and how it has been represented in culture in shifting ways. Broadly stated, the “right to privacy” can be understood as a “right to be let alone.” But that language of rights tends to universalize and decontextualize a concept that has a traceable history and that exists within particular social landscapes. Drawing upon novels and films, historical studies, philosophical texts, legal cases, and political/cultural debates, we will consider, for example, the relation between privacy and property rights, the emergence and development of individual self-consciousness, the conflict between sexual privacy and state police powers, and the redefinition of privacy through technology. Who has the privilege of privacy, and how does access to privacy inflect social identity? How and why does law either protect or puncture private spaces in liberal democracies? Given the power and the lure of technology in contemporary society, has the idea of privacy been emptied of meaning?

Fall semester. Professor Umphrey.

**26. Improvisational Thinking.** Much of the thinking we do in college is applied to activities that involve large amounts of reworking and editing. But in many endeavors, efforts that are apparently more spontaneous are required. Thinking in improvisational modes requires several special techniques, and yet is done by virtually all of us at times. Improvisation can be used to solve emergency problems or create art at the highest levels. The preparation for suc-

cessful improvisation is often enormous, but editing must occur just before the act of execution. We will explore improvisational thinking with the aid of several skilled practitioners as guest lecturers and performers. We will ask how improvisational thinking differs from other ways of thinking and how it is similar. We will inquire into the variety of techniques used in improvisation, drawing from diverse fields. We will explore the relationship between improvisation and creativity. We will learn how to naturally incorporate improvisational strategies into our explorations of the liberal arts.

Improvisation is a process not a product. It involves creating in the moment without the opportunity to edit later, instead evaluating during its execution. Improvisation is difficult, rewarding and unavoidable. It requires mastery of many automatic subroutines as raw material and extreme attention to one's surroundings and inner voice to integrate these subroutines successfully. Improvisation is one major way of thinking. It can be routine or creative and can be practiced and learned. It requires risk-taking and courage, openness and trust. Good improvisation is strongly connected to the creative life. Improvisational skills are intrinsically multidisciplinary and can be used to advantage in many fields where they are often unacknowledged. Improvisation is also multicultural in practice. Therefore experience with improvisational thinking is essential to a complete liberal arts education.

Fall semester. Professor Poccia.

**27. Physics Though Experiments.** As a boy of ten 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, Newton and Maxwell 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 or measurement. In this seminar we will take up the thought experiments considered by these and other physicists as a primary means of gaining some insights into aspects of space, time, motion, thermodynamics, relativity, gravity and quantum physics. We will also examine the different kinds of thought experiments and inquire into the peculiar status they have in producing knowledge or understanding.

Fall semester. Professor Jagannathan.

**28. Reading Nature.** One of humankind's greatest ambitions has been to understand, measure, and control nature, as well as imitate its appearance and harness its powers. Scientists and artists labored over millennia to discover what they believed were principles and fundamental truths embedded in natural phenomena. Rulers and citizens, masters and servants, scientists, craftsmen, doctors, cartographers, artists and historians traversed landscapes and seascapes. They mapped familiar and unfamiliar territories, documented their fauna and flora, wrote descriptions of them, and created microcosms and macrocosms of these spaces for the privileged to possess.

The seminar will raise issues of how we know what we know about the past and about the world around us, and about how we think about, look at, and

experience material culture and landscape. We will think about how we ask questions about human experience, about accumulated histories of power relations, and about change over time. We will hike through altered landscapes in the area, and walk around Amherst College to consider its design and place in the universe of education when it was founded. We will visit Historic Deerfield and analyze its relationship to ideas about nature in the early history of the colonies, and contrast it with Louis XIV's gardens at Versailles and their role in early modern absolutist control within Europe. We will examine how nature and the products of nature have been understood in the past, looking at botanical drawings and photographs in Frost Library's Special Collections, rocks in the Natural History Museum, and art in the Mead Art Museum.

Fall semester. Professors Courtright and Lopéz.

## AMERICAN STUDIES

Professors Clark\*, Couvares (Chair), Dizardt†, Guttmann, Levin, Sánchez-Epppler\*, and K. Sweeney†; Associate Professor Ferguson\*; Assistant Professors Basler and Hayashi; Five College Assistant Professor Reddy.

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 is entailed in the study of American society. This discussion culminates in the choice of a topic for the senior essay. 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 senior essay 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. Majoring in American Studies offers students great latitude as well as the opportunity to work closely with a faculty advisor in the senior year on a specific topic.

*Major Program.* The Department of American Studies assists the student through the following requirements and advising program:

*Requirements.* American Studies 11 and 12 are required of all majors. Students may also fulfill this requirement by taking American Studies 11 or American Studies 12 twice when the topic changes. In addition, all majors will take American Studies 68, the junior Seminar, and, in the senior year, American Studies 77

\*On leave 2010-11.

†On leave fall semester 2010-11.

and 78 in order to write an interdisciplinary essay on an aspect of American experience. Ideally, majors take these courses in order, but study abroad or other contingencies may make this impossible in individual cases.

Students also take seven other courses about American society and culture. At least three of these courses should be in one department 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. Since the topics of American Studies 11 and 12 change frequently, majors may take more than two of these courses and count the third as one of the seven electives and/or one of the courses concentrated on America before the twentieth century.

*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.

*Departmental Honors Program.* All majors must complete the requirements outlined above. Recommendations for Latin Honors are made on the basis of the senior essay produced during the independent work of the senior year.

*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 writing of a senior essay, provides adequate grounds for a 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.

**11. Changing America.** This course introduces students to the interdisciplinary field of American Studies by exploring a central theme: "change" in America. Since its inception as a nation-state and an ideal, "America" has been open to contestation over its meaning and manner of belonging. Who or what constitutes America? How has that constitution changed over time, and what might that tell us about the possibilities for its future? How does the field of American Studies offer particular methods that help us think through these changes, to think through the relationship between thought and action? The course will outline a broad sweep of U.S. history while focusing on particular moments and/or examples to provide depth. Topics may include, but not be limited to, immigration, U.S. imperialism, borders, civil rights, cultural production and material culture. Throughout, we will pay particular attention to how American has been shaped by struggles for racial, ethnic, gender, class and sexual freedoms, focusing on how these have been situated within formal and informal social movements. In addition, we will consider the shift within American Studies from an emphasis on American "exceptionalism" to a consideration of America's enduring social, political and cultural structures in a global, transnational framework. We will draw course materials from a range of sources and perspectives, such as those found in popular culture, historical archives, critical race theory, film, music, sociology, critical legal studies, literature, visual culture and social and cultural history.<sup>1</sup> In addition, as possible, the course will include guest speakers currently involved in the process of "changing America."

Limited to 20 students per section. Fall semester. Professors Basler and Reddy.

**12. 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 and ethnicity; religious political activism from abolition to prohibition to anti-abortion; 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 20 students. Spring semester. Professor Couvares.

**22. American Childhoods.** For the “young” nation, America, the child has often stood as an icon for national identity, and certainly how a culture treats its children is a potent marker of social desires and fears. Through the wide range of materials and methods employed in our exploration of American childhoods we will assess the interdisciplinary strategies of American Studies practice. We will approach changes in the idea of childhood and the experiences of children from the 17th century to the present through literature and art both about children and for children, the material culture of toys and clothing, legal debates over children’s rights and capacity, demographic studies, and the oral and written testimony of children themselves. Moreover, the topic of childhood presses us to acknowledge the limits of American Studies as a field, as we question what about childhood is, and what is not, “national.”

Limited to 25 students. Omitted 2010-11. Professor Sánchez-Eppler.

**24. 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. Spring semester. Professor Hayashi.

**32. Racialization in the U.S.: The Asian/Pacific/American Experience.** This course is an interdisciplinary introduction to Asian/Pacific/American Studies. We will begin by looking at the founding of the field through the student-led social movements of the 1960s and ask ourselves how relevant these origins have been to the subsequent development of the field. We will then use questions that arise from this material to guide our overview of the histories, cultures, and communities that make up the multiplicity of Asian/Pacific America. Topics will include, but not be limited to, the racialization of Asian Americans through immigrant exclusion and immigration law; the role of U.S. imperialism and global geo-politics in shaping migration from Asia to the U.S., the problems and possibilities in a pan-ethnic label like A/P/A, interracial conflict and

cooperation, cultural and media representations by and about Asian Americans, diaspora, and homeland politics. In addition, throughout the semester we will practice focusing on the relationships between race, gender, class, sexuality, and nation. The ultimate goal of the course is to develop a set of analytic tools that students can then use for further research and inquiry.

Limited to 20 students. Spring semester. Five College Professor Reddy.

**35. Racialization in the U.S.: Immigration Nation.** This interdisciplinary course defines, analyzes and interrogates processes of US racial formation with a particular focus on immigration, immigrant communities and the question of immigrant rights. We will begin by examining both race and racism as elements in the historical process of “racialization,” and proceed by positing racialization as the key to understanding the political, economic, social and cultural dynamics of the United States. Our focus on immigration will begin in the late nineteenth century and follow through to the present day. It will include an outline of the basic patterns of migration to the United States; the role that empire has played in creating these flows; the relationship between immigration, racialization and nation-state formation; questions of naturalization, citizenship and family reunification; immigrant labor; “illegal” immigrants; nativism and anti-immigration movements; the relationships between gender, sexuality, race, class and nation; and diaspora/transnationalism. Throughout we will pay specific attention to the shape of contemporary debates about immigration and their relationship to the histories we consider.

Limited to 20 students. Omitted 2010-11. Five College Professor Reddy.

**36. South Asians in the United States.** This course focuses on the political, economic, ideological, social, and cultural dimensions of migration from South Asia to the United States, to be understood within the larger context of South Asian diaspora (hi)stories. Our approach will be interdisciplinary, working with social theory and history as well as literature, film, and music. We will identify different notions of diaspora and migration and how they give meaning to “home,” and displacement. The semester begins with Indian labor migration with the system of British colonial indenture, proceeds through the “free” labor migration of workers in the colonial and post-colonial period, and concludes with our contemporary moment.

Not open to first-year students. Limited to 15 students. Preference given to American Studies majors. Omitted 2010-11. Five College Professor Reddy.

**38. Debates in Private American Higher Education.** (Offered as AMST 38 and POSC 38 [AP].) Debates continue about the purpose, content, admission and costs in private higher education, which this seminar will explore from varied views. We will begin with some discussion of the mission of universities/colleges (eg., Weber, Whitehead, Ortega y Gasset) and their social impact (Goldin and Katz’s *The Race between Education and Technology*). We will then move into debates about the curriculum (Menand, Kronman, Derek Bok’s *Our Underachieving Colleges*, and Harry Lewis’s *Excellence without a Soul*). On admissions we will use Karabel’s *The Chosen*, Lehman’s *The Big Test*, various Supreme Court decisions, and Golden’s *The Price of Admission*. On financial aid, we will read McPherson and Schapiro’s *Student Aid Game* and works by Richard Kahlenberg.

Limited to 12 students. In order to be admitted to this course, interested students should preregister and submit a one page statement by April 26, 2010,



to president@amherst.edu describing why they wish to take this course. Fall semester. Professor Marx.

**68. Research Methods in American Culture.** (Offered as AMST 68 and ENGL 95-03.) This course is designed to provide American Studies majors, as well as others interested in interdisciplinary work, the opportunity and support to produce a major piece of research writing on a topic of their choosing. We will examine a wide range of materials, including photographs, paintings, legal documents, journals, poems, and plays. The course will also introduce students to the variety of methodologies utilized by practitioners in the field of American Studies. The specific focus of the course will be the role of place in American culture. By studying discrete geographic locations—their histories, residents, and cultural representations—students will gain appreciation for interdisciplinary work and the development of American Studies.

Prerequisite: American Studies 11 and 12. Open to juniors and seniors or consent of the instructor. Limited to 15 students. Spring semester. Professor Hayashi.

**77. Senior Departmental Honors.** Fall semester.

**78. Senior Departmental Honors.** Spring semester.

**97. Special Topics.** Fall semester.

**98. Special Topics.** Spring semester.

## ANTHROPOLOGY AND SOCIOLOGY

Professors Babb, Dizardt†, Gewertz\*, Goheen, Himmelsteint, and Lembo (Chair); Assistant Professors Basler and C. Dole; Five College Assistant Professor Klarich; Visiting Professor Raybeck; Visiting Lecturers Curtis and Souza.

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 (though not necessarily in this order) Anthropology-Sociology 10, Anthropology 12, 23, and *either* 13 or 32. In addition, they will take four Anthropology electives. Sociology majors will normally take Anthropology-Sociology 10, Sociology 12, 15, and 16. In addition, they will take four Sociology electives. Candidates for degrees with Departmental Honors will include Anthropology or Sociology 77 and 78 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 (Anthropology 23 or Sociol-

\*On leave 2010-11.

†On leave fall semester 2010-11.

ogy 15). Those who fail to do so will write a paper on a topic in theory set by the Department.

## Anthropology

**10. Exploring Human Diversity: An Introduction to Anthropology and Sociology.** (Offered as ANTH 10 and SOCI 10.) The aim of this course is to provide an introduction to the central concepts and themes in the disciplines of anthropology and sociology. Anthropology and sociology emerged as distinct modes of inquiry in 19th-century Europe in response to several centuries of disorienting change. Monarchies were collapsing, economies were industrializing, modern science was emerging, and democratic aspirations were rising. Alongside this flux, Europe's imperial reach had revealed a mind-boggling variety of cultures, each ordered and disordered in dramatically different ways. In this context, it is not surprising that two questions became urgent: Why do some societies change while others appear to be unchanging? When a society undergoes change, how does social order get re-established? These classic questions have long since been reframed to confront a fundamental challenge that we live with today: Why do people do what they do, and why do different people do things differently? This course is intended to introduce students to the ways anthropologists and sociologists continue to grapple with these critical questions. While the course will touch upon classic works from the two disciplines, it will largely focus on the ways these questions have given rise to new and often surprising answers. In exploring the ways humans make sense of and produce unique social worlds, the course will highlight points of convergence and divergence in regard to theory, formulation of research problems, and methods within the two disciplines.

Not open to students who have taken Anthropology 11 or Sociology 11. Limited to 70 students. Fall semester. Professors Basler and C. Dole.

**12. Social 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.

Spring semester. Professor Babb.

**13. Evolution and Culture.** This course concentrates on the role of culture in evolutionary perspective, regarding it as the distinctive adaptive mode of humanity. Drawing on the materials of primatology, paleontology, archaeology, the prehistoric record as well as cultural studies, the primary emphasis will be on the relations among biological, psychological, social, and cultural factors in human evolution and human life. The focus is primarily on the role of culture in human evolution, and aspects of culture that make humans unique.

Limited to 50 students. Fall semester. Professor Goheen.

**21. Indian Civilization.** (Offered as ANTH 21 and ASLC 22 [SA].) A general introduction to Indian civilization. The course will survey South Asia's most important social, political, and religious traditions and institutions. It will emphasize the historical framework within which Indian civilization has developed its most characteristic cultural and social patterns. This course is designed for students who are new to South Asia, or for those who have some knowledge of South Asia but have not studied it at the college level.

Fall semester. Professor Babb.

**22. Anthropology of Religion.** A survey of anthropological and sociological theories concerning religion's role in human life. The course will examine a range of questions social scientists have asked about religion. What is religion from an anthropological or sociological point of view? Does it have social or cultural functions that account for its near ubiquity? To what extent is the concept of rationality useful or a hindrance in understanding religion? Is rationality itself culturally relative? The course will consider classical and contemporary approaches to questions such as these.

Spring semester. Professor Babb.

**23. 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 Babb.

**24. 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.

Omitted 2010-11. Five College Professor Klarich.

**26. African Cultures and Societies.** (Offered as ANTH 26 and BLST 20 [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. Spring semester. Professor Goheen.

**31. Anthropology and the Middle East.** (Offered as ANTH 31 and ASLC 41 [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 discov-

ered, 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. Spring semester. Professor C. Dole.

**32. Topics in Contemporary Anthropology.** This seminar will examine contemporary issues in anthropology. Topics will vary from year to year but might, for instance, include the challenge to anthropology of the post-colonial encounter; the representation of the “other” in museums and magazines; the relationship between culture and practical reason. The universalizing of commodity lust; the linkage of sex, power and disease; the encompassment of the world by capitalism; the writing of money in grants as the prerequisite to the writing of culture in ethnographies.

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

**33. 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.

Recommended prerequisite: Anthropology 10, 24 or 39. Spring semester. Five College Professor Klarich.

**34. Religion and Society in the South Asian World.** (Offered as ANTH 34 and ASLC 60 [SA].) Observers have long marveled at the sheer number of separate religious traditions that flourish and interact with each other in South Asia. In this single ethnographic region, the Indian subcontinent, we find Hindus, Muslims, Sikhs, Buddhists, Jains, Christians, Jews, and others as well. Given this extraordinary diversity, South Asia provides an unparalleled opportunity to study interactions among religious systems in a broad range of social and political contexts. This course takes advantage of this circumstance by exploring, in South Asian settings, a variety of theoretical approaches to the study of religion. Among the subjects to be considered are religion and social hierarchy, religion and gender, religious responses to rapid social change, modern religious movements, religion and modern media, religious nationalism, and South Asian religions in diaspora. Although the course focuses on the South Asian region, it is designed to emphasize theoretical issues of current interest

to anthropologists and others who study religion from the perspective of social science. While some background in South Asian studies would be helpful, it is not a prerequisite for this course.

Limited to 15 students. Omitted 2010-11. Professor Babb.

**35. Gender: An Anthropological Perspective.** 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. Visiting Lecturer Raybeck.

**36. Psychological Anthropology.** This course reviews some of the more notable debates in the field of psychological anthropology. To do so, it utilizes a multi-disciplinary perspective that draws from biology, psychology, and anthropology. The search is for complementarities among these disciplines rather than conflicts between them, and the task requires a good deal of thinking “outside the box.” In addition, the task demands the development of conceptual skills necessary to move between analytical levels (from, for example, the organism to the thinking person to the social body—and back again) without either reducing or reifying. Students will be asked to read primary materials, both classic and current, about, among other controversial topics: the relationships between sex and gender; among language, perception, and motivation; and between (as argued by some) race and intelligence.

Not open to first-year students. Limited to 20 students. Fall semester. Visiting Lecturer Raybeck.

**38. 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 2010-11. Professor C. Dole.

**39. 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. Omitted 2010-11. Professor Gewertz.

**41. Visual Anthropology.** 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.”

Limited to 30 students. Omitted 2010-11. Professor Gewertz.

**42. 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 2010-11. Professor C. Dole

**43. 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. Spring semester. Professor Goheen.

**45. 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. Fall semester. Professor C. Dole.

**77. Senior Departmental Honors.** Fall semester.

**78. Senior Departmental Honors.** Spring semester.

**97. Special Topics.** Independent Reading Courses. A full course.  
Fall semester. The Department.

**97H. Special Topics.** Independent Reading Courses. A half course.  
Fall semester. The Department.

**98. Special Topics.** Independent Reading Courses. A full course.  
Spring semester. The Department.

**98H. Special Topics.** Independent Reading Courses. A half course.  
Spring semester. The Department.

## Sociology

**10. Exploring Human Diversity: An Introduction to Anthropology and Sociology.** (Offered as ANTH 10 and SOCI 10.) The aim of this course is to provide an introduction to the central concepts and themes in the disciplines of anthropology and sociology. Anthropology and sociology emerged as distinct modes of inquiry in 19th-century Europe in response to several centuries of disorienting change. Monarchies were collapsing, economies were industrializing, modern science was emerging, and democratic aspirations were rising. Alongside this flux, Europe's imperial reach had revealed a mind-boggling variety of cultures, each ordered and disordered in dramatically different ways. In this context, it is not surprising that two questions became urgent: Why do some societies change while others appear to be unchanging? When a society undergoes change, how does social order get re-established? These classic questions have long since been reframed to confront a fundamental challenge that we live with today: Why do people do what they do, and why do different people do things differently? This course is intended to introduce students to the ways anthropologists and sociologists continue to grapple with these critical questions. While the course will touch upon classic works from the two disciplines, it will largely focus on the ways these questions have given rise to new and often surprising answers. In exploring the ways humans make sense of and produce unique social worlds, the course will highlight points of convergence and divergence in regard to theory, formulation of research problems, and methods within the two disciplines.

Not open to students who have taken Anthropology 11 or Sociology 11. Limited to 70 students. Fall semester. Professors Basler and C. Dole.

**12. 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. Spring semester. Professor Lembo.

**15. 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. Omitted 2010-11.*

Limited to 30 students. Omitted 2010-11. Professor Himmelstein.

**16. 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: Anthropology/Sociology 10. Limited to 15 students. Spring semester. Professor Himmelstein.

**21. Sociology of Family.** This course assesses sources and implications of changes in family structure, focusing primarily on contemporary family relationships in America. It explores historical antecedents of current arrangements and delves into cross-cultural examples as well. Social class, gender, sexuality, race and ethnicity serve as filters for examining this essential social institution, with the goal of better understanding shifting attitudes toward family and the interactions among family and other social institutions.

Limited to 20 students. Omitted 2010-11. Visiting Lecturer Souza.

**22. Sociology of the Life Course.** “Man, woman, birth, death, infinity . . .” This course examines the spectrum of the human life course—infancy, childhood, adolescence, middle age, old age—through the prism of sociology. It asks how we have come to subdivide the life course into these stages and addresses the role of social context in their development. Finally, it discusses public policy implications of this categorization.

Limited to 20 students. Spring semester. Visiting Lecturer Souza.



**23. Studying Social Problems.** The term, “social problems,” has been applied to a wide variety of social phenomena. The question we will ask in this course is: How does something become defined as a “problem”? Over the course of the semester, we will examine how social phenomena come to be perceived as problems. Why do some problems recede without being resolved (e.g., poverty in recent decades) while others become urgent (e.g., obesity)? What is the role of advocacy or “special interest” groups in calling attention to a putative problem? How do structural inequalities (class, race, and gender) influence both the definition of problems as well as the strategies adopted to address the problems? In addition to reading assignments and in-class discussion, some field work will be expected.

Limited to 25 students. Spring semester. Visiting Lecturer Curtis.

**31. Conceptualizing White Identity in the United States.** (Offered as SOCI 31 and BLST 10 [US].) The debate over the virtues of multiculturalism and the promotion of diversity have, ironically, led an increasing number of scholars to question the meaning of “whiteness.” What does it mean to be “white”? Who gets to decide who is and who isn’t “white”? Clearly, “white” means more than is captured by complexion alone, but what is there besides complexion? Given the undeniable fact that cultural variations among those regarded as white are as large as the variations between whites and non-whites, it is not clear what exactly constitutes whiteness. To study whiteness is to analyze the collective memory and practices of “white people” and to scrutinize carefully those moments when white identity is used to mobilize passions. This course will attempt to unpack the myths and realities that have created and maintained “white identity.”

Limited to 25 students. Spring semester. Professor Basler.

**32. Thinking Differently about Culture.** In this course, we will focus attention first on the dynamics of cultural difference which characterize the civil rights era in the United States and use our sociological assessment of them to frame an analysis of culture leading up to and following from this tumultuous time, paying particular attention to what is now commonly referred to as a “post civil rights era.” Some of the important questions we will ask are: How adequate are conventional sociological ideas of culture—ideas that presume “cohesion” and “commonality,” among other things—when it comes to conceptualizing, documenting, and theorizing cultural difference? What are the consequences of accounting for cultural difference as something to be incorporated into what is, or could be, held in common by people? What is at stake, sociologically speaking, when aspects of cultural difference—previously ignored or marginalized in hegemonic accounts—become the focal point of intellectual inquiry or political practice? How do we distinguish among discourses of cultural difference? How are they subject to cooptation, assimilation, or exploitation?

Limited to 20 students. Spring semester. Professor Lembo.

**33. Race and Politics in the United States.** (Offered as SOCI 33 and BLST 30 [US].) This course is an intensive examination of the politics, and the policy consequences, of racial and ethnic identity in the United States. The course focuses on the historical and contemporary experiences of several racial and ethnic groups in American politics. Attention is given to contemporary issues, emphasizing the roles of governmental actors, institutions, and policies. In the first part of the course, we begin by considering the concept of racial identity.

We then look at various principles such as equality, freedom, and solidarity, which underlie the ways in which we think about and judge racial politics and race-related policies. The second part of the course focuses on race and politics: public opinion, political image, and political and social movements. In the third part of the course, we move to policy-related case studies. Most policy-related case studies focus on blacks and whites, but this course considers the ways in which the traditional model may be outdated or otherwise inappropriate. Among the issues to be discussed are vote dilution, school desegregation, affirmative action, "new" multiculturalism, immigration, and bilingual education. We close the course with a look to the future of race and ethnicity in American politics. A fundamental premise of this course is that knowledge of race and ethnic dynamics in the United States is necessary to comprehensively analyze American political development and many important issues in contemporary American politics. The course is conducted in a seminar format.

Limited to 30 students. Omitted 2010-11. Professor Basler.

**34. 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. Fall semester. Professor Lembo.

**35. Borderlands and Barrios: Latino/a Representation in Film and Television.** (Offered as SOCI 35 and FAMS 56.) This course uses a two-pronged sociological approach to examine Latino/a culture in the United States through the mediums of film and television. We begin with discussion of how to critically analyze films and television relative to race and ethnicity, and a review of the history of representation of Latinos/as in media. We then examine the content of the Latino/a experience as depicted in film and television and the accuracy of that content in describing the diversity and truth of the Latino/a experience in the United States, particularly in regard to race, class, and gender.

Limited to 15 students. Omitted 2010-11. Professor Basler.

**36. Incarceration and the Family.** The number of incarcerated persons in the United States has increased dramatically, almost tripling over the past twenty years. According to the Bureau of Justice, as of 2007, 762 per 100,000 United

States residents are in custody; an incarceration rate higher than any other nation in the world. The penal system has, almost without public acknowledgment, become a central feature of our social order. Given this, the ways in which the penal system has become linked to and intertwined with other central institutions, not the least of which is the family, in our society has become increasingly important. We will examine policies and practices within penal institutions dealing with motherhood and fatherhood, as well as the connection between the penal system and the welfare system, in order to consider the following questions: How are fatherhood and motherhood constructed in penal colonies? In what ways do cultural assumptions about masculinity and femininity filter in, and out of, the penal system? What are the consequences for such assumptions?

Fall semester. Limited to 25 students. Visiting Lecturer Curtis.

**38. Race and Races in American Studies.** (Offered as SOCI 38 and BLST 35 [US].) This interdisciplinary seminar examines influential scholarship on the “race concept” and racialized relations in American culture and society. The course will focus on selected themes, approaches, methods, debates, and problems in a variety of scholarly genres. Major topics include the cultural construction of race; race as both an instrument of oppression and an idiom of resistance in American politics; the centrality of race in literary, sociological, anthropological, and legal discourse; the racialization of U.S. foreign policy; “race mixing” and “passing” and the vicissitudes of “whiteness” in American political culture; and “race” in the realm of popular cultural representation.

Limited to 20 students. Omitted 2010-11. Professor Basler.

**40. The Social Construction of Nature.** This course rests on two premises. The first is that the non-human world—“nature”—exerts a profound influence on the social arrangements of humans. The second premise is that humans not only modify nature to suit their needs but also construct nature ideologically. We will explore the ways in which nature has been manipulated, both physically and symbolically, and the consequences these manipulations have had both for nature and for humans. We will pay particular attention to the shifts over the past century and a half in the ways Americans have regarded the natural world, tracing the emergence of the conservation movement of the late nineteenth century and how it slowly got transformed into the contemporary environmental movement.

Requisite: Anthropology/Sociology 10, Environmental Studies 12 or consent of the instructor. Not open to first year students. Limited to 30 students. Spring semester. Professor Dizard.

**43. 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. Omitted 2010-11. Professor Himmelstein

**45. Latino Identity in the United States: Continuity and Complexity.** The Latino population currently consists of approximately 24,000,000 people in the United States; by the year 2050 the Census Bureau estimates that the Latino population will make up 22 percent of the total population. This diverse group traces its origin to a variety of countries and its experiences in the United States are quite varied. In this course we will examine the experiences of the various Latino communities in the United States. The course is designed to examine the socioeconomic experiences of the various Latino groups (Mexicans, Puerto Ricans, Cubans, and Dominicans, among others). Our examination will require that we pay close attention to issues of race, class, and gender, as well as the complexities of pan-ethnic identity, group politics, and immigration.

Limited to 25 students. Spring semester. Professor Basler.

**47. 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. Fall semester. Professor Lembo.

**77. Senior Departmental Honors.** Fall semester.

**78. Senior Departmental Honors.** Spring semester.

**97. Special Topics.** Independent Reading Courses. A full course.  
Fall semester. The Department.

**97H. Special Topics.** Independent Reading Courses. A half course.  
Fall semester. The Department.

**98. Special Topics.** Independent Reading Courses. A full course.  
Spring semester. The Department.

**98H. Special Topics.** Independent Reading Courses. A half course.  
Spring semester. The Department.

#### RELATED COURSE

**Myth, Ritual and Iconography in West Africa.** See BLST 42.

## ART AND THE HISTORY OF ART

Professors Abiodun†, Clark\*, Courtright, Keller (Chair), Morse, Staller, R. Sweeney‡, and Upton‡; Associate Professor Kimball; Resident Artists Garand and Gloman; Visiting Artists-in-Residence Ewald and Rivera-Moret; Visiting Lecturers Culhane, Falk, and Ziegler.

\*On leave 2010-11.

†On leave fall semester 2010-11

‡On leave spring semester 2010-11.

*Introduction to the Department:* There are three individual concentrations within the major in the Department of Art and the History of Art.

*The Practice of Art: Studio Concentration:* Professors Keller, R. Sweeney†; Assistant Professor Kimball; Resident Artists Garand and Gloman; Artists-in-Residence Ewald (fall semester) and Rivera Moret (spring semester); Visiting Lecturer Culhane (fall semester).

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-02 may be considered as an alternative in special cases.)

Painting I

Sculpture I

Printmaking I

Photography I

Third-year Seminar: Courses qualifying for third-year seminar include:

The Five College Advanced Drawing Seminar (Mount Holyoke College 391-01—fall semester)

Ideas, Influences and vision: Building a Body of Work (ARHA 29-01—fall semester)

Collaborative Art: Practice and Theory of Working with a Community (ARHA 91-02—fall semester)

Advanced Studio Seminar (ARHA 23-01—spring semester)

Writing The World With Image, Movement and Sound (ARHA 92-02—spring semester)

Studio Elective

Studio Elective

Art History Elective

Contemporary Art History or Related Elective

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 77-78 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, students 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 which 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:* A two-part comprehensive exam is required of all studio concentration majors:

1. Students are expected to be familiar with 150 modern and contemporary artists from a list supplied by the department. Students are responsible for 75 artists in their third year and an additional 75 in their fourth year. The comprehensive examination will be a formal and contextual analysis and discussion of works of art to be selected by faculty at random from the list of 150 artists.
2. Creation, in the senior year, of an independent work of art: (Waived for studio thesis students.) This work of art, 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 be required to develop a statement which ultimately places their work of art within a historical and artistic context. There will be an exhibition of these works of art in the spring.

*Art History: The 'Art' of the History of Art Concentration:* Professors Abiodunt, Staller, and Upton†; Visiting Lecturer Ziegler (spring semester).

In a culture that often sets the 'art' of the History of Art aside in favor of documentary and analytical objectivity concerning works of art, the primary goal of this open concentration is to rediscover 'art' in ourselves and the world. This intensive concentration centers its instruction explicitly on the artistic attainment and metaphorical potential of works of art. By studying within a range of cultures and historical moments, with primary texts and original objects whenever possible, students learn how works of art embody ideas and values, even as they recognize that the 'art' we seek resides in the very shaping of human experience in physical form. This form is distinguishable precisely because it exceeds the finite temporal, spatial and material foundations of its creation. In defining 'art' as both an act and an object, this concentration combines sustained engagement with the language of form, color and space acquired in courses in the practice of art with a broad and detailed knowledge of the history of art acquired through courses in the discipline of art history. This approach offers intersecting opportunities for developing each student's fullest artistic understanding and accomplishment for themselves individually and as a vital part of society, culture and history at large. This concentration is designed to identify and serve each student's particular interests and capacities with the shared goal of artistic awareness as the common threshold in which the contradiction of word and form might give way to an 'art' of intimated reconciliation.

*Course Requirements:* The 'Art' of the History of Art is a goal-oriented concentration with an open curriculum comprising ten courses (12 with honors project) selected in consultation with the advisors for this concentration. The concentration called "Art of the History of Art" aims to integrate a rigorous grounding in both the disciplines of Art History and Studio Practice. Rigorous grounding in Studio Practice means a working knowledge of two-dimensional form, three-dimensional form and color. In Art History it means a working knowledge of pre-Modern, Modern, African and Asian Art. The goal of this concentration

is to identify the power of 'art' within its historical, cultural, theoretical and material presence in the world. This shared goal may be met through courses individually selected by each participating student in consultation with their advisor in this concentration. Since this is an "open" concentration, there is no upper limit on the number of courses that students might take within and outside the department. As a guide, however, the normal expectation is a minimum of one course focusing on each of the specific areas in Studio Practice and Art History that are designated above, along with two advanced courses in art history to assure explicit awareness of art historical method and purpose. This Concentration assumes the completion of a total of 10 courses or 12 if the student pursues an honors project.

*Honors:* Candidates for honors will, with departmental permission, take ARHA 77-78 during their senior year. Honors work in this concentration provides an opportunity for independent historical research and writing, resulting in a thesis project in art history or some combination of art history, the practice of art and/or related areas of study in which 'art' in some form becomes manifest, including the very writing of an art historical essay.

*Comprehensive Examination:* In spring of the senior year, students in this concentration will complete a comprehensive examination in consultation with their advisor. In this self-directed examination which may include any relevant material, each student will demonstrate an individually evolved sophistication in their understanding of 'art' within the history of art.

*Advising:* To allow for maximum individual flexibility and the purposeful integration of the disciplines of the practice of art and art history, each student in this concentration will select all of their concentration courses freely, but with the advice and guidance of their assigned advisor(s). We encourage student-centered initiatives (independent of honors work) including, courses in the Department of Art and Art History or related fields, lectures, site visits, language study, self directed essays or works of art that broaden the student's particular major concentration while deepening and extending forward the pursuit of artistic awareness.

*Art History: Historical and Cultural Studies Concentration:* Professors Clark\*, Courtright and Morse. Visiting Lecturer Falk (fall semester)

For students who want an intensive and structured engagement with the visual heritage of many cultures throughout the centuries, this concentration 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
- One course in the arts of Asia or Africa

- 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 studio course (before senior year)

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 77-78 during their senior year.

*Comprehensive Examination:* Students who have chosen the major concentration History of Art: Historical and Cultural Studies in the Department of Art and the History of Art fulfill the comprehensive examination during the senior year by considering the way in which a text, chosen by the faculty, shapes or challenges their understanding of works of art. Each student's inquiry forms the basis for an essay, which all majors who chose this concentration and faculty members discuss at a colloquium early in the spring semester of the senior year.

## INTRODUCTION TO ART AND THE HISTORY OF ART

**01. Introduction to the History of Western Art.** An introduction to works of art as the embodiment of cultural, social, and political values from ancient civilizations of the West to the present. Students will approach a selected number of paintings, sculptures, and buildings from a number of perspectives, and the course will address various historical periods, artists, artistic practices, and themes through objects of Western art that are united by contemplation of the uniquely artistic expression of meaning in visual form. The course will also emphasize cultural and artistic exchanges between societies of Europe, the Americas, Asia, and Africa. Weekly sections will meet at the Mead Art Museum to study original works of art. Two hour and 20-minute lectures and one discussion section per week.

Requisite: Preference will be given to studio art concentrators, first-year students and sophomores with no previous art history experience. Limited to 40 students. Omitted 2010-11.

## PRACTICE OF ART: INTRODUCTORY COURSES

**02. 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 bal-



ance 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 Art 04 or 15. Limited to 25 students. Fall semester. Resident Artist Gloman.

**04. 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: Visiting Lecturer Culhane. Spring semester: Resident Artist Gloman.

#### PRACTICE OF ART: MIDDLE-LEVEL STUDIO COURSES

**13. Printmaking I.** 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: Art 02 or 04, or consent of the instructor. Limited to 12 students. Fall and spring semesters. Resident Artist Garand.

**14. 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: Art 02 or 04 or consent of the instructor. Limited to 14 students. Fall and spring semesters. Professor Keller.

**15. 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: Art 02 or 04, or consent of the instructor. Limited to 18 students. Fall and spring semesters. Resident Artist Gloman.

**16. Digital Constructions: Intermediate Architectural Design Studio.** (Offered as EUST 52 and ARHA 16.) 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 (to be determined) 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: Basic Drawing. Admission with consent of the instructor. Limited to 10 students. Spring semester. Five College Professor Long.

**18. 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: Art 02 or 04, or consent of the instructor. Limited to 12 students. Fall and spring semesters. Professor Kimball.

#### PRACTICE OF ART: UPPER-LEVEL STUDIO COURSES

**22. 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: Art 02 or 04, or consent of the instructor. Limited to 18 students. Omitted 2010-11. Professor Sweeney.

**23. 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: Drawing II, Painting II or Printmaking II. Limited to 8 students. Spring semester. Professor Sweeney.

**24. 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 construc-

tion. Weekly in-class discussion and critiques will be held. Two two-hour class meetings per week.

Requisite: Art 14 or consent of the instructor. Limited to 12 students. Spring semester. Professor Keller.

**25. Color Photography.** This course is an exploration of the materials, processes, techniques, and aesthetics of color photography. It is designed for those who already possess a strong conceptual and technical foundation in black-and-white photography. An emphasis is placed on students' ability to express themselves clearly with the medium. Concepts and theories are read, discussed, demonstrated and applied through a series of visual problems. This course offers the opportunity for each student to design and work on an individual project for an extended period of time. This project will result in a final portfolio that reflects the possibilities of visual language as it relates to each student's ideas, influences and personal vision. Students may work with 35mm, medium format, or U5 cameras. Student work will be discussed and evaluated in both group and individual critiques, complemented by slide presentations and topical readings of contemporary and historical photography. Two two-hour class meetings per week.

Requisite: Art 02 or 04, and Art 28 or consent of the instructor. Limited to 8 students. Fall semester. Professor Kimball.

**26. 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: Art 15 or consent of the instructor. Limited to 18 students. Spring semester. Professor Sweeney.

**27. Printmaking II.** This course is an extension of intaglio and relief processes introduced in Art 13 with an introduction to lithography. Techniques involved will be drypoint, etching, engraving, 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: Art 13 or consent of the instructor. Limited to 12 students. Spring semester. Resident Artist Garand.

**28. Photography II.** A continuing investigation of the skills and questions introduced in Art 18. Advanced technical material will be introduced, but emphasis will be placed on locating and pursuing engaging directions for independent work. 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.

Requisite: Art 18 or consent of the instructor. Limited to 12 students. Spring semester. Professor Kimball.

**29. Ideas, Influences and Vision: Building a Body of Work.** An advanced level interdisciplinary studio course focused on the development of a personal and independent body of work, and the technical and conceptual problems associ-

ated with such a project. Students concentrating in any visual medium or across mediums are welcome and encouraged to enroll. Each student, in consultation with the professors, will design a semester-long project. This project will result in a final body of work or series that reflects the student's ideas, influences and personal vision. In addition to production of this extended independent project, course work will consist of weekly group critiques, historical and topical readings, discussions, field trips and in-class studio experiments. This course is highly recommended for any ARHA major considering a senior honors project with a concentration in studio; however, it is open to any student having the necessary prerequisites.

Requisite: Two introductory level studio courses, one intermediate level studio course. Admission with consent of the instructor. Limited to 10 students. Fall semester. Resident Artist Garand and Professor Keller.

**30. Constructed Drawing.** An advanced studio seminar course focusing on the expanded realm of processes constituting drawing in the 21st century. Course work will consist of two bodies of production. Weekly in-class assignments will emphasize the construction of drawings with prescribed limited means. These assignments will broach a wide range of materials, building processes, and conceptual considerations. Parameters for the execution of these assignments will be set by the instructor; subject matter and imagery will be determined by the individual student. The second body of work will consist of an ongoing line of self-directed studio inquiry exploring contemporary issues in drawing. Students will be asked to present their independent projects for weekly class critiques and discussions. Relevant readings, museum trips, and contextual lectures will be regular features of the course. Two two-hour class meetings per week.

Requisite: Art 04 in conjunction with any one additional practice of art course, or consent of the instructor. Limited to 8 students. Omitted 2010-11. Professor Keller.

#### HISTORY OF ART: INTRODUCTORY COURSES

**32. Art and Architecture of Europe from 300 to 1500 C.E..** (Offered as ARHA 32 and EUST 73.) By learning how specifically to encounter the transcendent symbolism of the catacombs of Rome, the devotional intensity of monastic book illumination, the grandeur and vision of the first basilica of St. Peter, the Byzantine church of Hagia Sophia, and selected monasteries and cathedrals of France, we will trace the artistic realization of the spiritual idea of Jewish and Christian history from the transformation of the Roman Empire in the fourth century C.E. to the apocalyptic year of 1500 C.E. Several prophetic masterpieces by Albrecht Dürer, Leonardo da Vinci and Michelangelo Buonarroti completed on the very eve of the modern world will reveal a profound "forgotten awareness" crucial to our collective and private well-being but long obscured by the "renaissance" bias that called this period "medieval." Two class meetings per week.

Omitted 2010-11. Professor Upton.

**33. Material Culture of American Homes.** (Offered as HIST 37 [US<sup>P</sup>] and ARHA 33.) 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. Spring semester. Professor K. Sweeney.

**35. Art and Architecture of Europe from 1400 to 1800.** (Offered as ARHA 35 and EUST 38.) 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. Omitted 2010-11. Professor Courtright. To be offered as First-Year Seminar 28 in 2010-11.

**37. American Art and Architecture, 1600 to Present.** Through the study of form, content, and context (and the relationship among these categories) of selected works of painting, architecture, and sculpture made in colonial America and the United States from the seventeenth to the twentieth century, this course will probe changing American social and cultural values embodied in art. We will study individual artists as well as thematic issues, with particular attention to the production and reception of art in a developing nation, the transformation of European architectural styles into a new environment, the construction of race in ante- and post-bellum America, and the identification of an abstract style of art with the political ascendance of the United States after World War II. Introductory level.

Limited to 35 students. Omitted 2010-11. Professor Clark.

**38. Visual Arts and Orature in Africa.** (Offered as BLST 43 [A] and ARHA 38.) 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.

Omitted 2010-11. Professor Abiodun.

**45. The Modern World.** (Offered as ARHA 45 and EUST 59.) This course will explore the self-conscious invention of modernism in painting, sculpture and architecture, from the visual clarion calls of the French Revolution to the performance art and earthworks of "art now." As we move from Goya, David, Monet and Picasso to Kahlo, Kiefer and beyond, we will be attentive to changing responses toward a historical past or societal present, the stance toward popular and alien cultures, the radical redefinition of all artistic media, changing repre-

sentations of nature and gender, as well as the larger problem of mythologies and meaning in the modern period. Study of original objects and a range of primary texts (artists' letters, diaries, manifestos, contemporary criticism) will be enhanced with readings from recent historical and theoretical secondary sources.

Limited to 30 students. Spring semester. Professor Staller.

**47. Arts of China.** (Offered as ARHA 47 and ASLC 43.) 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.

Fall semester. Professor Morse.

**48. Arts of Japan.** (Offered as ARHA 48 and ASLC 23 [J].) 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 2010-11. Professor Morse.

**49. Survey of African Art.** (Offered as ARHA 49 and BLST 46 [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.

**50. The Monastic Challenge.** (Offered as ARHA 50 and EUST 74.) This course aims to be a visually and spatially attentive search for the 'art' of the monastic and cathedral masterpieces of medieval France. First, by learning how to recognize, define, and respond to the artistic values embodied in several "romanesque" and "gothic" monuments including the Abbeys of Fontenay, Vézelay and Mont St. Michel and the Cathedrals of Laôn, Paris, Chartres, Amiens and Reims, we will try to engage directly (e.g., architecturally and spatially) the human aspiration these structures embody. Secondly, with the help of two literary masterpieces from the period, *The Song of Roland* and *Tristan and Isolde*, we will discover that the heart of the "monastic" challenge to our own era is not the common opposition of the medieval and modern worlds, but rather the recognition of the potential diminishment of 'art' by an exclusively ratiocinated view of all reality. The tragic love affair of Eloise and Peter Abelard will dramatize a vital existential dilemma too easily forgotten that always (but especially in our time) threatens 'art,' human compassion and spirituality. Our goal is to reclaim the poetic potential of the word "cathedral." Two class meetings per week.

Fall semester. Professor Upton.

## HISTORY OF ART: UPPER-LEVEL COURSES

**53. Dutch and Flemish Painting (The 'Art' of 'Beholding').** (Offered as ARHA 53 and EUST 75.) This course means to ask the question: What would it be like actually to respond to the paintings of Jan van Eyck, Roger van der Weyden, Hugo van der Goes, Hieronymous Bosch, Pieter Bruegel, Jan Vermeer and Rembrandt van Rijn and to reclaim in such a direct encounter the rejuvenating powers of insight and wisdom residing within the work of art itself. In addition to reaffirming the practice of pictorial contemplation for its own sake, "Dutch and Flemish Painting" will provide explicit instruction in the means and attitude of beholding complex works of art. Two class meetings per week.

Omitted 2010-11. Professor Upton.

**56. Baroque Art in Italy, France, Spain, and the Spanish Netherlands.** (Offered as ARHA 56 and EUST 56.) 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 2010-11. Professor Courtright.

**62. From Edo to Tokyo: Japanese Art from 1600 to the Present.** (Offered as ARHA 62 and ASLC 38 [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.

Spring semester. Professor Morse.

**66. Sacred Images and Sacred Space: The Visual Culture of Religion in Japan.** (Offered as ARHA 66 and ASLC 61.) 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, Tôdaiji, Daitokuji and Mount Fuji, and will also look at the way contemporary architects such as Andô 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 2010-11. Professor Morse.

**70. African Art and the Diaspora.** (Offered as ARHA 70 and BLST 45 [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.

Omitted 2010-11. Professor Abiodun.

**71. American Art at the Mead.** This course focuses on the study of selected works from the Mead's collection of American art. Students will encounter at first hand paintings and sculpture by such artists as John Singleton Copley, Charles Willson Peale, Thomas Cole, W. H. Rinehart, Winslow Homer, Thomas Eakins, Robert Henri, and Paul Manship. By looking closely and reading widely, students will learn to engage these works of art from various perspectives. While our emphasis will be on their historical contexts, we will consider the way the museum shapes our understanding of a work of art. Class discussion, student presentations, short written assignments, and a research project are expected. Two class meetings per week, one of which will be at the museum.

Requisite: One art history course or consent of the instructor. Limited to 12 students. Omitted 2010-11. Professor Clark.

**77. Senior Departmental Honors.** Preparation of a thesis or completion of a studio project which may be submitted to the Department for consideration for Honors. The student shall with the consent of the Department elect to carry one semester of the conference course as a double course weighted in accordance with the demands of his or her particular project.

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



**77D. Senior Departmental Honors.** Preparation of a thesis or completion of a studio project which may be submitted to the Department for consideration for Honors. The student shall with the consent of the Department elect to carry one semester of the conference course as a double course weighted in accordance with the demands of his or her particular project.

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

**78. Senior Departmental Honors.** Preparation of a thesis or completion of a studio project which may be submitted to the Department for consideration for Honors. The student shall with the consent of the Department elect to carry one semester of the conference course as a double course weighted in accordance with the demands of his or her particular project.

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

**78D. Senior Departmental Honors.** Preparation of a thesis or completion of a studio project which may be submitted to the Department for consideration for Honors. The student shall with the consent of the Department elect to carry one semester of the conference course as a double course weighted in accordance with the demands of his or her particular project.

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

#### SPECIAL COURSES

**80. Museums and Society.** This course considers how art museums reveal the social and cultural ideologies of those who build, pay for, work in, and visit them. We will study the ways in which art history is (and has been) constructed by museum acquisitions, exhibitions, and installation and the ways in which museums are constructed by art history by looking at the world-wide boom in museum architecture, and by examining curatorial practice and exhibition strategies as they affect American and Asian art. We will analyze the relationship between the cultural contexts of viewer and object, the nature of the translation of languages or aesthetic discourse, and the diverse ways in which art is understood as the materialization of modes of experience and communication. The seminar will incorporate visits to art museums and opportunities for independent research. One meeting per week.

Limited to 25 students. Omitted 2010-11. Professors Clark and Morse.

**83. The Tea Ceremony and Japanese Culture.** (Offered as ARHA 83 and ASLC 19.) 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 2010-11. Professor Morse.

**84. Women and Art in Early Modern Europe.** (Offered as ARHA 84 and WAGS 06.) 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. Spring semester. Professor Courtright.

**85. Witches, Vampires and Other Monsters.** (Offered as ARAH 85 and WAGS 10.) 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 Bosch, Valdés Leal, Velázquez, Goya, Munch, Ensor, Redon, Nolde, Picasso, Dalí, Kiki Smith, and Cindy Sherman. Two class meetings per week.

Limited to 25 students. Fall semester. Professor Staller.

#### SEMINARS

**91. Topics in Art and the History of Art.** Two topics will be offered in the fall semester, 2010-11.

01. THE ART OF BEHOLDING. What would it be like to “Behold” with a work of art—that is, to engage its human realization according to its unique and shared embodiment—rather than merely or exclusively observe, analyze or situate it culturally and historically? This seminar will offer a working hypothesis concerning the definition and integrative potential of “Beholding” with the “art” of a work of art and provide each member of the seminar the opportunity to test and experience this hypothesis by way of a semester-long encounter with one painting of their own choosing, culminating in a sustained direct experience with this painting. In sharing the progress of each encounter during our class meetings, we will aim to re-imagine together contemplative action as the highest aspiration of human being.

Limited to 12 students. Omitted 2010-11. Professor Upton.

02. COLLABORATIVE ART: PRACTICE AND THEORY OF WORKING WITH A COMMUNITY. This course will examine the approaches of various contemporary artists to creating collaborative work. Over the last two decades a growing number of artists have adopted a mode of working that is radically different from the usual modernist model. These artists are working as collaborators with people or groups outside the world of art—with children, senior citizens, sanitation workers, or residents of a particular neighborhood. The artists often create work with, not for a community, and share decision making with people not ordinarily given a place in the world

of museums or other art world sites. The results are artworks that express a variety of social and aesthetic positions. In general, the work is intertwined with progressive educational philosophies and radical democratic theory.

Some of the issues examined will be: What is the special attraction for artists of working collaboratively? What are the roles of the artist, community, and audience? How does one attribute quality or success to collaborative projects? What is the relationship between process and product? This course will examine the work of artists working in various media, including Ewald's methods for working with children in photography and Rick Lowe's transformative practice of working with communities. Students will work on a public art project designed by Lowe with communities in the Amherst area. The economies of giving will be the focus of a space or event in which community members can discuss goals and problems. Weekly class discussions will provide students the opportunity to reflect upon their own experiences and observations as artists. They will also read about and discuss collaboration, social issues, and pedagogy as it relates to the people they will be working with.

Requisite: One course in practice of art. Limited to 12 students. Fall semester. Visiting Artist Ewald.

**03. BORDER CULTURE: GLOBALIZATION AND CONTEMPORARY ART.** This course will look at the phenomenon of globalization and contemporary art through the lens of border culture, a term that refers to the "deterritorialized" nature of an image when it is removed from its context or place of origin. Its themes include borders within the realms of language, gender, ideology, race, and genres of cultural production. 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 today might well represent the nature of contemporary life as well as art praxis.

Requisite: One course in an area of cultural studies or art history or consent of the instructor. Limited to 24 students. Fall semester. Visiting Lecturer Falk.

**92. Topics in Art and the History of Art.** Three topics will be offered in the spring semester, 2010-11.

**01. 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. Spring semester. Professor Staller.

**02. WRITING THE WORLD WITH IMAGE, MOVEMENT AND SOUND.** (Offered as ARHA 92-02 and FAMS 45.) How does the physical weight of a video camera influence the emotional weight of the captured image? What

can we uncover as we explore a space through the broad, sensuous perspective of a stereo microphone or through the stark directionality of a shotgun microphone? Conversely, what remains of a space that is slowly going out of focus? What meanings are generated when a hand-held camera gesture crashes, through editing, against the stillness of an image captured on a tripod? How can we generate ideas through film form? Can we talk about the ethics of a tracking shot? What cinematic stories can we tell? This course is a hands-on, in-depth exploration of the expressive, narrative possibilities of moving image and sound. We will work with video cameras to take advantage of the accessibility of this medium, always bearing in mind the differences with the filmic image. We will begin with a study of the camera, and, through in-class projects and individual assignments, with an emphasis on inquiry, experimentation and discovery, we will explore framing and composition; light, color and texture; camera movement and rhythm; editing and relationships between image and sound. We will approach set-up and documentary situations from a variety of formal and conceptual perspectives. We will consider all equipment not simply as technology, but as powerful creative tools to be explored and manipulated, incorporating other equipment (tripods, lenses, filters, lighting kit, and sound recording equipment) as they relate to the topics explored. At every step, we will consider the narrative potential of the formal elements studied: narrative understood in a broad sense that goes beyond formulas or standard storytelling modes to include the abstract, the fragment, the open-ended structure and the small gesture. During the semester, students will create a video diary, a motion-picture sketchbook. With entries on a daily basis, the diary will be a moving, changing record of formal reflections and intellectual, emotional and physical engagement with the environment. The goal is to make the camera an extension of our eyes and minds, to learn to see and think the world around us through moving images and sound. As source and counterpoint to our studio work, we will examine, from a maker's point of view, the films and writings of international filmmakers from the classical period, underground and avant-garde cinema, the New Waves of the 1960s and 70s, and contemporary filmmakers. An individual final video project will give students the opportunity to bring their approach to image, movement and sound explored throughout the term into a work with a expressive, cohesive cinematic language. In *rien du film Passion*, Jean-Luc Godard expresses his desire to turn a camera movement into a prayer. It is this profound engagement with the world and intense, thoughtful consideration of the medium that we seek to achieve.

Limited to 12 students. Spring semester. Artist-in-Residence Rivera-Moret.

03. THE BURDEN OF TRUTH: ARCHITECTURE, PHOTOGRAPHY AND ETHICS. This course will provide an analytic and critical review of photography, one of the predominant art forms of the 19th through 21st centuries. There will be references to photography's historical and cultural context, with particular emphasis on works after mid-century (1950) and the place of photography inside and outside the canon. Some consideration will be given to the relationship among the three prevailing strains of the medium: fine art, popular culture, and photojournalism. The course will be taught by an art historian and an artist, each participating in the significant and

indissoluble dyad involved in the close examination of art. This course will include lectures, seminar discussion, colloquy, and a course-long practicum integrated into the syllabus along with primary source readings and some reference to secondary sources. The practicum will involve self-directed fieldwork, subject to class-wide discussion and critiques. Students should have some knowledge of art history and the practice of photography as well as a general familiarity with works of art in any medium. Access to and use of conventional photographic equipment (preferably digital, for ease of class-wide access, viewing and distribution) is expected.

Spring semester. Visiting Lecturer Ziegler.

**97. Special Topics.** Full course.

Fall semester. The Department.

**97H. Special Topics.** Half course.

Fall semester. The Department.

**98. Special Topics.** Full course.

Spring semester. The Department.

**98H. Special Topics.** Half course.

Spring semester. The Department.

## ASIAN LANGUAGES AND CIVILIZATIONS

Professors Babb, Dennerline, Morse (Chair), and Tawa; Associate Professors Ringert and Zamperini\*; Assistant Professors Maxey, and Van Compennolle; Senior Lecturers Kayama, Li, Miyama, Shen, and Teng; Five College Lecturer in Japanese Brown; Five College Lecturer in Arabic Hasnaoui.

*Affiliated Faculty:* Professor Basu, Associate Professor M. Heim, Assistant Professor C. Dole.

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 program in Asian Languages and Civilizations is an individualized interdisciplinary course of study. It includes general requirements for all majors and a concentration of courses in one area. As language study or use is an essential part of the major, language defines the area of concentration.

\*On leave 2010-11.

†On leave fall semester 2010-11.

*Requirements.* All majors are required to take a minimum of nine courses dealing with Asia, exclusive of first-year language courses. A major's courses must include an area concentration (see below), a Colloquium on Asia (Asian 31), and designated courses taught by area specialists broadly covering history and culture in two of the three geographic areas outside the area of concentration. Courses designated to fulfill the area distribution requirement are marked in the list of courses with [C] for China, [J] for Japan, [SA] for South Asia, and [WA] for West Asia. In addition, each student will show a certain minimum level of competence in one language, either by completing the second year of that language at Amherst or by demonstrating equivalent competence in a manner approved by the department. For graduation with a major in Asian Languages and Civilizations, a student must have a minimum B- grade average for language courses taken within his or her area of concentration. 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.

*Area Concentration.* Prospective majors should consult with a member of the department as early as possible to plan a concentration. The concentration, which must be approved by the advisor, will include a language and at least three non-language courses dealing entirely or substantially with the chosen area of concentration. Advisors encourage students to enroll in relevant courses in the disciplines as well.

*Comprehensive Evaluation.* Majors fulfill the comprehensive requirement by successfully completing ASLC-31: Asian Studies Colloquium.

*Departmental Honors Program.* Students who wish to be candidates for Departmental Honors must submit a thesis proposal to the Department for its approval and, in addition to the nine required courses, enroll in Asian 77 and 78.

*Study Abroad.* The Department supports a program of study in Asia during the junior year as means of developing mastery of an Asian language and enlarging the student's understanding of Asian civilization, culture, and contemporary society. Asian Languages and Civilizations majors are therefore encouraged to spend at least one semester abroad during the junior year pursuing a plan of study which has the approval of the Department. Students concentrating on Japan should apply to Amherst College's Associated Kyoto Program (AKP) at Doshisha University in Kyoto. Similar arrangements can be made in consultation with members of the Department for students who wish to study in China, India, Korea, or Egypt.

**15. Introduction to Buddhist Traditions.** (Offered as RELI 23 and ASLC 15 [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.

**16. Yoga Traditions.** (Offered as RELI 29 and ASLC 16 [SA].) While yoga is often practiced today at the gym for health and exercise, it has a long philosophical history in the religions of India. This course traces the intellectual traditions of yoga from early South Asian texts to its modern global and secular forms. Yoga entails training in contemplative, postural, and respiratory techniques as a means to such varied goals as knowing the true self, experiencing nirvana, meeting god, making good karma, and enhancing well-being. We will examine yoga philosophy in the Vedas, the Upanishads, the Bhagavad Gita, and the writings of Patanjali, and then turn to its flowering in the development of medieval and modern Hinduism as we look at tantrism, guru devotion, and bhakti religiosity. Finally, we will explore the history of its modern expressions in physical exercise, stress management, and “secular spirituality.”

Fall semester. Visiting Lecturer S. Heim.

**19. The Tea Ceremony and Japanese Culture.** (Offered as ARHA 83 and ASLC 19.) 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 2010-11. Professor Morse.

**20. Reinventing Tokyo: The Art, Literature, and Politics of Japan’s Modern Capital.** [J] 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 bourgeoisie 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. Fall semester. Professors Maxey and Morse.

**21. Traditional Japanese Literature.** [J] This course is an introduction to traditional Japanese literature from the beginning of Japan’s written language to the early commercialization of literature around 1800. The course is organized thematically, but will move in chronological fashion. Whether dealing with

tales of courtly romance, the stirring account of the Genpei War in *The Tale of the Heike*, 17-syllable haiku poems, or the explosively popular play, *Chûshingura* (the famous story of the 47 *rônin*), special emphasis will be placed throughout the term on the communal production/consumption of literature, which is one of the distinctive features of artistic life in premodern Japan. This course assumes no prior knowledge of Japan or Japanese, and all texts are taught using English translations.

Limited to 20 students. Fall semester. Professor Van Compernelle.

**22. Indian Civilization.** (Offered as ANTH 21 and ASLC 22 [SA].) A general introduction to Indian civilization. The course will survey South Asia's most important social, political, and religious traditions and institutions. It will emphasize the historical framework within which Indian civilization has developed its most characteristic cultural and social patterns. This course is designed for students who are new to South Asia, or for those who have some knowledge of South Asia but have not studied it at the college level.

Fall semester. Professor Babb.

**23. Arts of Japan.** (Offered as ARHA 48 and ASLC 23 [J].) 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.

Spring semester. Omitted 2010-11. Professor Morse.

**24. Chinese Civilization to 1800.** (Offered as HIST 15 [AS<sup>P</sup>] and ASLC 24 [C].) A survey of Chinese history from ancient times to the eighteenth century. We will focus on texts and artifacts to explore the classical roots and historical development of Chinese statecraft, philosophy, religion, art, and literature. Using these media for evidence, we will trace the histories of inter-state relations, imperial institutions, global commerce, and family-based society through the ancient Han empire, the great age of Buddhism, the medieval period of global trade, and the Confucian bureaucratic empires that followed the Mongol world conquest. We will also compare these histories to those of European and other civilizations, considering Chinese and non-Chinese views of the past. Readings include the *Analects of Confucius* and other Confucian and Daoist texts, Buddhist tales and early modern fiction, selections from the classic *Records of the Grand Historian (Shiji)*, and Jonathan Spence's *Emperor of China: Self-portrait of Kangxi*. Two class meetings per week.

Fall semester. Professor Dennerline.

**25. Japanese History to 1700s.** (Offered as HIST 17 [AS<sup>P</sup>] and ASLC 25 [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 con-



tact with Christian Europe, the Tokugawa peace and its urban cultural forms. Throughout, we will read a variety of sources, including eight-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 2010-11. Professor Maxey.

**26. Middle Eastern History: 600-1800.** (Offered as HIST 19 [ME<sup>P</sup>] and ASLC 26 [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.

Spring semester. Professor Ringer.

**29. Fashion Matters: Clothes, Bodies and Consumption in East Asia.** (Offered as ASLC 29 and WAGS 13.) This course will focus on both the historical and cultural development of fashion, clothing and consumption in East Asia, with a special focus on China and Japan. Using a variety of sources, from fiction to art, from legal codes to advertisements, we will study both actual garments created and worn in society throughout history, as well as the ways in which they inform the social characterization of class, ethnicity, nationality, and gender attributed to fashion. Among the topics we will analyze in this sense will be hairstyle, foot-binding and, in a deeper sense, bodily practices that inform most fashion-related discourses in East Asia. We will also think through the issue of fashion consumption as an often-contested site of modernity, especially in relationship to the issue of globalization and world-market. Thus we will also include a discussion of international fashion designers, along with analysis of phenomena such as sweatshops.

Limited to 20 students. Omitted 2010-11. Professor Zamperini.

**30. India in Film: Hollywood, Bollywood, Mollywood.** (Offered as ASLC 30 [SA] and FAMS 36.) A study of selected films from India, Europe, and the United States ranging from popular cinema (*Dil Se, Om Shanti Om, Kal Ho Na Ho, Gunga Din, Gandhi, Passage to India*) to art cinema (Satyajit Ray's *Apu Trilogy, Charulata, Salaam Bombay, Water*). In which ways are the themes, characters, plot, structures and techniques of the films culturally specific? Using Edward Said's book *Orientalism* as a starting point, this course will explore how Western films deal with the exotic and, conversely, how Indian films present the idea of Self and reaffirm (or contradict) the ideals and values of Indian society.

Limited to 30 students. Omitted 2010-11. Professor Emeritus Reck.

**31. Asian Studies Colloquium: Locating the Sacred in Asia.** A close study of a focused topic that has broad significance in Asian Studies. Normally to be team-taught by two faculty of the department. The approach will be multidisciplinary; the goal of the course will be to explore a subject of interest in Asian Studies that also has suggestive implications for issues in the humanities and social sciences.

Every culture holds something to be sacred, but cultures differ, often dra-

matically, in the ways in which they distribute sacredness in the world. These differences, moreover, can tell us a great deal about the world views and value systems of the cultures in question. This course focuses on the ways in which Asian civilizations have constructed and projected concepts of the sacred, with special reference to Japan and India. In Asia, as elsewhere, places, objects, and persons can be considered sacred, and these domains will be central to the course. Course readings will include theoretical speculation about the sacred as a human response to the cosmos, as well as material on pilgrimage, iconography, and charismatic leadership in Asian cultures.

Limited to 30 students. Spring semester. Professors Babb and Morse.

**33. Modern and Contemporary Japanese Literature.** [J] This course is an introduction to modern and contemporary Japanese literature through readings and discussions of short stories, novels, drama, and poetry from mainland Japan and Okinawa. The course deals with both literary and cultural issues from around 1800 to the present day, with particular emphasis placed on how literature has reflected and responded to the vertiginous transformations undergone by Japan in the last two centuries: the rise of a commercial economy, the encounter with the West, rapid modernization and the emergence of consumer culture, imperial expansion, war, defeat, democratization, and finally vaulting back onto the world stage as a postmodern economic superpower. This course assumes no prior knowledge of Japan or Japanese, and all texts are taught using English translations.

Limited to 20 students. Omitted 2010-11. Professor Van Compernelle.

**34. Japan on Screen.** (Offered as ASLC 34 [J] and FAMS 32.) 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.

Limited to 20 students. Spring semester. Professor Van Compernelle.

**35. The World's Oldest Novel: *The Tale of Genji* and Its Refractions.** Written over one thousand years ago by Murasaki Shikibu, *The Tale of Genji* (*Genji monogatari*) is the supreme masterpiece of Japanese literature, a work whose influence on subsequent arts and letters in the country is impossible to exaggerate. As the world's earliest extant prose narrative by a woman writer, the *Genji* has received attention in world literature and women's studies programs. With its rich psychological portraits of desire, guilt, and memory, the work has also gained a reputation as "the world's oldest novel." In this course, we will read the entire *Tale of Genji* in English translation and engage fully with its sophistication and complexity by employing diverse critical perspectives. We will investigate both the tenth-century prose experiments that made the work possible and a number of later works in different genres so as to gain aware-

ness of the impact of the *Genji* on the culture of every historical era since its composition. We will also have occasion to consider the reception of Murasaki's masterpiece in the English-speaking world.

Limited to 20 students. Spring semester. Professor Van Compernelle.

**36. A History of Love: Chinese Romance in Time.** (Offered as ALSC 36 [C] and WAGS 30.) The course will deal with the world of romance in traditional Chinese culture. Following the thematic arrangement found in the seventeenth-century text *Qingshi, A History of Love*, an encyclopedic work about the various forms love can take, we will read and analyze stories, novels, poetry and plays (in their English translation) from different historical periods. Our aim shall be to try and draw together all of the discourses circulating about the experience of passion, love and lust from the Tang dynasty up until the early twentieth century. If time allows, we will engage in comparisons with other East Asian traditions as well as with the Western traditions of romance, with the goal to generate meaningful cross-cultural exchanges.

Omitted 2010-11. Professor Zamperini.

**38. From Edo to Tokyo: Japanese Art from 1600 to the Present.** (Offered as ARHA 62 and ASLC 38 [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.

Spring semester. Professor Morse.

**39. Asia Pop!** (Offered as ASLC 39 and FAMS 55.) How do globalization and post-modernity alter how we must think of cultural production? How do we grasp the seeming contradiction between the movement of people, images, and technologies without regard for national borders, on the one hand, and the increasing fragmentation of the world into enclaves of difference? As a way to frame such issues, this course will examine popular culture in China and Japan. Paying due attention to the local meaning of popular culture and to its export to and reception in other countries, we will study such varied forms as kung fu films, anime, television, manga, toys, music, fashion, sports, and mass-produced art, in order to grapple with topics such as the transnational flow of cultural products, the cultural coding of commodities, gender construction, the otaku phenomenon, the commodification of political icons, the impact of technology on subjectivity and the body, and millennial visions of utopia and dystopia.

Limited to 20 students. Omitted 2010-11. Professors Van Compernelle and Zamperini.

**40. Flowers in the Mirror: Writing Women in Chinese Literature.** (Offered as ASLC 40 [C] and WAGS 40.) The focus of this course will be texts written by women throughout the course of Chinese history. We will deal with a wide range of sources, from poetry to drama, from novels and short stories to nüshu

(the secret script invented by peasant women in a remote area of Hunan province), from autobiographies to cinematic discourse. We will address the issue of women as others represent them and women as they portray themselves in terms of gender, sexuality, social class, power, family, and material culture. We will try to detect the presence and absence of female voices in the literature of different historical periods and to understand how those literary works relate to male-authored literary works. In addition to primary sources, we will integrate theoretical work in the field of pre-modern, modern and contemporary Chinese literature and culture.

Omitted 2010-11. Professor Zamperini.

**41. Anthropology and the Middle East.** (Offered as ANTH 31 and ASLC 41 [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. Spring semester. Professor C. Dole.

**43. Arts of China.** (Offered as ARHA 47 and ASLC 43.) 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.

Fall semester. Professor Morse.

**45. Japan as Empire, 1895-1945.** (Offered as HIST 55 [AS] and ASLC 45 [J].) As Japan pursues a permanent seat on the United Nations Security Council today, its past as a multi-ethnic empire looms large in East Asia. Japan acquired its first colonial territory following the Sino-Japanese War of 1895, and until its defeat in 1945 the acquisition and administration of a colonial empire shaped Japanese life at all levels. Post-1945 history has tended to sequester the experience of empire as an aberration that belonged only to the domain of international relations. Challenging such a view, this course asks how imperialism was intimately related to Japan’s modern politics, economic development, and

cultural production. We will consider the origin and acquisition of an empire and examine how securing and administering that empire produced its own logic for expansion. Throughout, we will ask how a colonial-empire, with its complex identity politics, shaped the Japanese experience. Course materials will include literature and film, as well as scholarship and primary documents. Two class meetings per week.

Omitted 2010-11. Professor Maxey.

**46. Modern China.** (Offered as HIST 16 [AS] and ASLC 46 [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.

Spring semester. Professor Dennerline.

**47. Modern Japanese History from 1800 to the 2000s.** (Offered as HIST 18 [AS] and ASLC 47 [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 post-war 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.

Omitted 2010-11. Professor Maxey.

**48. The Modern Middle East: 1800-Present.** (Offered as HIST 20 [ME] and ASLC 48 [WA].) This course surveys the history of the Middle East from 1800 to the present. The focus is on the political, social and intellectual trends involved in the process of modernization and reform in the Middle East. General topics include the Ottoman Empire and its “decline,” the impact of European imperialism and colonialism, programs of modernization and reform, the construction of nationalism and national identities, Islamism, development and contemporary approaches to modernity. This class is writing intensive. Two class meetings per week.

Omitted 2010-11. Professor Ringer.

**49. China in the World, 1895-1919.** (Offered as HIST 57 [AS] and ASLC 49 [C].) In 1895 the emergent Japanese empire imposed a humiliating defeat on the declining Qing empire in China, began the colonization of Korea and Taiwan, and set in motion the reformist and revolutionary trends that would shape the political culture of the Chinese nation in later times. In 1919, concessions by the Chinese warlord regime in Beijing to Japan at Versailles sparked the student movement that would further radicalize the political culture and ultimately divide the nation politically between Nationalist and Communist regimes. This

course focuses on the intellectual, cultural, political, and economic issues of the era in between, when, despite the weakness of the state, the creative visions and efforts of all informed people were in line with those of progressives throughout the world. We will explore these visions and efforts, with special reference to national identities, civil society, and global integration, and we will consider their fate in wartime, Cold War, and post-Cold War Asia. Two class meetings per week.

Fall semester. Professor Dennerline.

**51. Mother India: Reading Gender and Nation in South Asia.** (Offered as WAGS 66, ASLC 51 [SA], and FAMS 30-01.) Do you often wonder why some countries are referred to as the “motherland” and others as the “fatherland”? What and who decides how we refer to a country? In this course, we will examine seismic changes over time in gendered imaginings of the Indian subcontinent. As women stepped out of the domestic sphere to participate in the nationalist struggle of the late 19th century, the idea of the nation swayed dramatically between the nation as wife and the nation as mother in the Indian popular imagination. Readings will include novels such as Rabindranath Tagore’s *Home and the World* and Arundhati Roy’s *The God of Small Things*. We will also study a range of cinematic texts from the classic *Mother India* to the recent feminist film *Silent Waters*.

Limited to 20 students. Fall semester. Professor Shandilya.

**52. South Asian Feminist Cinema.** (Offered as WAGS 69, ASLC 52 [SA], and FAMS 58-01.) 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. Spring semester. Professor Shandilya.

**55. Early Islam: Construction of an Historical Tradition.** (Offered as HIST 60 [ME<sup>P</sup>] and ASLC 55 [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 2010-11. Professor Ringer.

**56. The Islamic Mystical Tradition.** (Offered as RELI 53 and ASLC 56.) 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.

Spring semester. Professor Jaffer.

**58. Buddhist Ethics.** (Offered as RELI 27 and ASLC 58.) 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.

Spring semester. Professor M. Heim.

**59. Inside Iran.** (Offered as HIST 80 [ME] and ALSC 59 [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.

Admission with consent of the instructor. Limited to 15 students. Not open to first-year students. Spring semester. Professor Ringer.

**60. Religion and Society in the South Asian World.** (Offered as ANTH 34 and ASLC 60 [SA].) Observers have long marveled at the sheer number of separate religious traditions that flourish and interact with each other in South Asia. In this single ethnographic region, the Indian subcontinent, we find Hindus, Muslims, Sikhs, Buddhists, Jains, Christians, Jews, and others as well. Given this extraordinary diversity, South Asia provides an unparalleled opportunity to study interactions among religious systems in a broad range of social and political contexts. This course takes advantage of this circumstance by exploring, in South Asian settings, a variety of theoretical approaches to the study of religion. Among the subjects to be considered are religion and social hierarchy, religion and gender, religious responses to rapid social change, modern religious movements, religion and modern media, religious nationalism, and South Asian religions in diaspora. Although the course focuses on the South Asian region, it is designed to emphasize theoretical issues of current interest to anthropologists and others who study religion from the perspective of social science. While some background in South Asian studies would be helpful, it is not a prerequisite for this course.

Limited to 15 students. Omitted 2010-11. Professor Babb.

**61. Sacred Images and Sacred Space: The Visual Culture of Religion in Japan.** (Offered as ARHA 66 and ASLC 61.) 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 2010-11. Professor Morse.

**62. The History and Memory of the Asia-Pacific War.** (Offered as HIST 90 [AS] and ALSC 62 [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 that arise from that war. 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. Fall semester. Professor Maxey.

**63. Women in the Middle East.** (Offered as HIST 62 [ME], ASLC 63 [WA], and WAGS 62.) 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 2010-11. Professor Ringer.



**64. Seminar on Middle Eastern History: Modern Turkey—Modern Iran: From Authoritarian Modernization to Islamic Resistance.** (Offered as HIST 93 [ME] and ALSC 64 [WA].) In the early twentieth century Turkey and Iran seemed to be on similar trajectories towards modernization. Turkey and Iran today, however, evidence very different societies, political systems, and relationships to religion and the West. This course will examine the programs of the authoritarian modernizers of the twentieth century in historical context and seek to illuminate the basis of their very different political, cultural and social legacies. Why does Turkey follow a secularism that is intolerant of sartorial freedoms and cultural and religious minorities? Why, in such a secular state, is Turkey experiencing a rise of Islamist movements? Conversely, why does Iran follow an Islamic government that is likewise intolerant of sartorial freedoms and religious minorities? Both claim to be democratic; how and why are these claims validated? What are the roots of their visions of the modern world and where are these societies headed? One class meeting per week.

Preference given to students who have taken at least one course regarding the Middle East. Limited to 20 students. Not open to first-year students. Omitted 2010-11. Professor Ringer.

**65. Middle Eastern Court Culture.** (Offered as HIST 94 [ME] and ASLC 65 [WA].) Middle Eastern court culture—the culture of the royal courts of both pre-Islamic and Islamic kings and royalty—has long been esteemed as an inspiration of visual arts, heroic epics, and poetry. Court culture is also widespread, forming an important shared element in Persian, Arab and Turkish dynasties throughout the centuries. What has been insufficiently appreciated, however, is court culture's rich contribution to political theory, ethics and the role of women in society. This seminar will illuminate these contributions from the pre-Islamic, classical and early modern Middle Eastern court cultures, using both visual arts and texts. The emphasis will be on exploring both their complementarities and tensions with "Islamic" culture as together they form the principle pillars of arts, ethics and political theory in the Middle East. One class meeting per week.

Admission with consent of the instructor. Limited to 15 students. Not open to first-year students. Omitted 2010-11. Professor Ringer.

**66. The Monkey, the Outlaws, and the Stone: The Novel in Pre-modern China.** [C] This course will be devoted to reading the English translations of the major Chinese novels, from the Ming dynasty *Xiyouji* (*Journey to the West*), to the *Jin Ping Mei* (*The Plum in the Golden Vase*), the *Shui hu zhuan* (*The Water Margins*), to the eighteenth-century novel *Hongloumeng* (*The Dream of the Red Chamber*). Due to the length of each individual text, only one major novel will be the focus of the course each time, though we will often include selections from other contemporary and related sources, when relevant to the overall understanding of the text under study. As we read through the novel selected for the semester together, uncovering its richness and complexity, we will in turn address issues such as the place of the novel in traditional Chinese literature; authorship and authority; narrative strategies and plot development; magic and religion; material culture and fashion; class and discrimination; health and disease; femininity, masculinity and their discontents. In addition to the primary source chosen for each semester, representative theoretical work in the field of pre-modern Chinese literature will be incorporated as much as possible.

Omitted 2010-11. Professor Zamperini.

**69. Theravada Buddhism.** (Offered as RELI 26 and ASLC 69 [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 Heim.

**70. Seminar on Modern China: The People and the State.** (Offered as HIST 75 [AS] and ASLC 70 [C].) Political thinkers and activists inside China and throughout the world today puzzle over the relationship between the people and the state. Where do state functions and state control begin and end? How do the global economy, China’s increasing regional hegemony, internal migration, NGOs, rural protest, and the internet influence the relationship between the people and the state? Fundamental questions about the relationship between the people and the state have occupied thinkers and activists since the beginning of the twentieth century. Reformers in China tried to transform the imperial state into a constitutional monarchy, revolutionaries tried to create a Republic, Nationalists tried to build a “corporatist state,” and Communists tried to create a Socialist one. At each stage, the state-makers “imagined” the people, mobilized them, categorized them, and tried to control them. The people became subjects, citizens, nationals, and “the masses.” They divided themselves by native place, region, language, ethnicity, political party, class, and educational status. Chinese people in Southeast Asia, Japan, Hong Kong, and Taiwan, have imagined themselves in relation to both “the ancestral land” and the colonial or national states under which they live. The process is by no means over. This seminar will focus on the problem of “imagining” and mobilizing people in China and these other states over the past century. General topics will include the ideas, the intellectual and educational context, and the mobilizations of urban and rural communities, commercial and religious groups, and NGOs. Research topics will depend on the interests of students. One class meeting per week.

Admission with consent of the instructor. Limited to 20 students. Not open to first-year students. Spring semester. Professor Dennerline.

**77. Senior Departmental Honors.** Fall semester.

**78. Senior Departmental Honors.** Spring semester.

**97. Special Topics.** Independent Reading Course.  
Fall semester. Members of the Department.

**98. Special Topics.** Independent Reading Course.  
Spring semester. Members of the Department.

## Arabic

**01. 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.

Fall semester. Five College Lecturer Hasnaoui.

**02. First-Year Arabic II.** A continuation of Arabic 01.

Requisite: Arabic 01 or equivalent. Spring semester. Five College Lecturer Hasnaoui.

**03. 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: Arabic 02 or equivalent. Fall semester. Five College Lecturer Hasnaoui.

**04. Second-Year Arabic II.** Continued conversations at a more advanced level, with increased awareness of time-frames and complex patterns of syntax. Further development of reading and practical writing skills.

Requisite: Arabic 03 or equivalent or consent of the instructor. Spring semester. Five College Lecturer Hasnaoui.

**97. Special Topics.** Independent Reading Course.

Fall semester. Five College Teachers of Arabic.

**98. Special Topics.** Independent Reading Course.

Spring semester. Five College Teachers of Arabic.

## Chinese

**01. First-Year Chinese I.** This course, along with Chinese 02 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 basic 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.

**02. First-Year Chinese II.** A continuation of Chinese 01. 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 Chinese 05 (Second-year Chinese I).

Requisite: Chinese 01 or equivalent. Limited to 30 students. Spring semester. Senior Lecturer Teng.

**03. Heritage Chinese I.** An intensive introductory course for heritage language learners who have near-native speaking ability in Chinese with very little or no knowledge in written Chinese. Building upon the students' oral/aural abilities, this course aims to develop students' communicative competence in all four skills, with special emphasis on reading and writing. By the end of the course, students are expected to have a good command of Mandarin pronunciation, part of the basic grammar structures, an active vocabulary of 600 Chinese characters, and basic reading and writing skills in the Chinese language. Three class hours are supplemented by two drill sessions.

Admission with consent of the instructor. Limited to 10 students. Omitted 2010-11. Senior Lecturer Li.

**04. Heritage Chinese II.** A continuation of Chinese 03, the second intensive introductory course for heritage language learners who have near-native speaking ability in Chinese but want to develop their reading and writing skills. By the end of the course, students are expected to be able to master an active vocabulary of 1,200 Chinese characters, to have a good command of the basic grammar structures and idiomatic expressions, to conduct conversations and discussion with standard Mandarin pronunciation, and to comprehend and write short stories and essays on daily matters in modern Chinese. Three class hours are supplemented by two drill sessions. This course prepares students for Chinese 07 (Third-year Chinese I).

Requisite: Chinese 03 or equivalent. Instructor consent required. Limited to 10 students. Omitted 2010-11. Senior Lecturer Li.

**05. 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 two class meetings and two drill sessions each week.

Requisite: Chinese 02 or equivalent. Limited to 28 students, maximum enrollment of 4 students per section. Fall semester. Senior Lecturer Li.

**06. Second-Year Chinese II.** This course is a continuation of Chinese 05. 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 Chinese 07.

Requisite: Chinese 05 or equivalent. Limited to 28 students, maximum enrollment of 4 students per section. Spring semester. Senior Lecturer Li.

**07. 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: Chinese 04, 06 or equivalent. Fall semester. Senior Lecturer Shen.

**08. Third-Year Chinese II.** A continuation of Chinese 07, 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 Chinese 09.

Requisite: Chinese 07 or equivalent. Spring semester. Senior Lecturer Shen.

**09. 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 two class meetings each week.

Requisite: Chinese 08 or equivalent. Admission with the consent of the instructor. Fall semester. Senior Lecturer Shen.

**10. Fourth-Year Chinese II.** This course is a continuation of Chinese 09. 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 two class meetings each week.

Requisite: Chinese 09 or equivalent. Admission with consent of the instructor. Spring semester. Senior Lecturer Shen.

**97. Special Topics.** Independent Reading Course.

Fall semester. Members of the Department.

**98. Special Topics.** Independent Reading Course.

Spring semester. Members of the Department.

## Japanese

**01. 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. Two group meetings and two individualized or small group evaluations per week are normally required throughout the semester.

Fall semester. Lecturer Kayama and Professor Tawa.

**02. Building Survival Skills in Japanese.** This course is a continuation of Japanese 01. 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. Two group meetings and two individualized or small group evaluations per week are normally required throughout the semester.

Requisite: Japanese 01 or equivalent. Spring semester. Lecturer Kayama.

**03. 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. Two group meetings and two individualized or small group evaluations per week are normally required throughout the semester.

Requisite: Some Japanese instruction in high school, home, or college. Omitted 2010-11. Professor Tawa and the Department.

**04. Beyond Basic Japanese.** This course is a continuation of Japanese 03. 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 basic 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. Two group meetings and two individualized or small group evaluations per week are normally required throughout the semester.

Requisite: Japanese 01 or equivalent. Spring semester. Professor Tawa and the Department.

**05. Communicating in Sophisticated Japanese.** This course is designed for students who have completed the acquisition of basic structures of Japanese and have learned a substantial number of characters (*Kanji*) and are comfortable using them spontaneously. 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. Two group meetings and two individualized or small group evaluations per week are normally required throughout the semester.

Requisite: Japanese 02 or 04, or equivalent. Fall semester. Senior Lecturer Miyama and Professor Tawa.

**06. Experience with Authentic Japanese Materials.** This course is a continuation of Japanese 05. The course will provide sufficient practice of reading authentic texts and viewing films to prepare for the next level, Japanese 11, 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. Two group meetings and two individualized or small group evaluations per week are normally required throughout the semester.

Requisite: Japanese 05 or equivalent. Spring semester. Professor Tawa and Senior Lecturer Miyama.

**09H. 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: Japanese 01 at Amherst College or its equivalent. Fall semester. Professor Tawa.

**10H. Conquering Kanji II.** This half course serves either as continuation of Japanese 09H or the equivalent of 09H. See Japanese 09H for the course content.

Requisite: Japanese 01 at Amherst College or its equivalent. Spring semester. Professor Tawa.

**11. 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. Two group meetings and two individualized or small group evaluations per week are normally required throughout the semester.

Requisite: Japanese 06 or equivalent. Fall semester. Professor Tawa.

**12. Moving From “Learning to Read” to “Reading to Learn” in Japanese.**

This course will be a continuation of Japanese 11. 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. Two group meetings and two individualized or small group evaluations per week are normally required throughout the semester.

Requisite: Japanese 11 or equivalent. Spring semester. Professor Tawa.

**13. 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. Two group meetings and two individualized or small group evaluations per week are normally required throughout the semester.

Requisite: Japanese 12 or equivalent. Fall semester. Five College Lecturer Brown and Professor Tawa.

**14. Thematic Reading and Writing.** This course is a continuation of Japanese 13. 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. Two group meetings and two individualized or small group evaluations per week are normally required throughout the semester.

Requisite: Japanese 13 or equivalent. Spring semester. Five College Lecturer Brown and Professor Tawa.

**15. 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. Two group meetings and two individualized or small group evaluations per week are normally required throughout the semester.

Requisite: Japanese 14 or equivalent. Fall semester. Professor Tawa.



**16. Great Books and Films in the Original.** This course is a continuation of Japanese 15. 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. Two group meetings and two individualized or small group evaluations per week are normally required throughout the semester.

Requisite: Japanese 15 or equivalent. Spring semester. Professor Tawa.

**97. Special Topics.** Full course. Fall semester.

**97H. Special Topics.** Half course. Fall semester.

**98. Special Topics.** Full course. Spring semester.

**98H. Special Topics.** Half course. Spring semester.

## ASTRONOMY

Professor Greenstein; Simpson Lecturer Melia.

*Five College Astronomy Department Faculty:* Professors Calzetti, Dennis, Edwards, Greenstein, Katz, Mo, Schloerb, Schneider, Snell (Chair), Wang, Weinberg, and Young; Associate Professors Dyar, Gialisco, Lowenthal, Tripp, Wilson, and Yun; Assistant Professors Hameed and Pope; Research Professors Erickson and Heyer; Visiting Assistant Professors Burbine, Hanner, and Stage; Research Associate Professor Narayanan; Teaching Fellows Crowl, Fardal, and Gutermuth.

Astronomy was the first science, and it remains today 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 quite interdisciplinary in nature, including discussion of issues pertaining to biology, geology and physics. Advanced courses are offered under the aegis of the Five College Astronomy Department, a unique partnership among Amherst, Smith, Mount Holyoke and Hampshire Colleges and the University of Massachusetts. 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 any member of the department, either during the academic year or summer vacation.

Advanced students pursue a moderate study of physics and mathematics as well as astronomy. A joint Astronomy Department provides instruction at Amherst, Hampshire, Mount Holyoke and Smith Colleges and the University of Massachusetts. Introductory courses are taught separately at each of the five institutions; advanced courses are taught jointly. ASTFC indicates courses offered by the Five College Astronomy Department. These courses are listed in the catalogs of all the institutions. For ASTFC courses, students should go to the first scheduled class meeting on or following Wednesday, September 8, for the

fall semester and Wednesday, January 26, for the spring semester. The facilities of all five institutions are available to departmental majors. (See description under Astronomy 77, 78.) Should the needs of a thesis project so dictate, the Department may arrange to obtain special materials from other observatories.

*Major Program.* The minimum requirements for the *rite* major are two Astronomy courses at the 20-level, two Astronomy courses at the 30-level or higher, Physics 23 and 24, and Mathematics 11 and 12. Students intending to apply for admission to graduate schools in astronomy are warned that the above program is insufficient preparation for their needs. They should consult with the Department as early as possible in order to map out an appropriate program.

Students even considering a major in Astronomy are strongly advised to take Mathematics 11, Physics 23, and some Astronomy during the first year. The sequence of courses and their requisites is such that failure to do so would severely limit a student's options. All Astronomy majors must pass a written comprehensive examination in the second semester of their senior year.

**11. Introduction to Modern Astronomy.** A course reserved exclusively for students not well-versed in the physical sciences. The properties of the astronomical universe and the methods by which astronomers investigate it are discussed. Topics include the nature and properties of stars, our Galaxy, external galaxies, cosmology, the origin and character of the solar system, and black holes. Three one-hour lectures per week.

Limited to 50 students. No student who has taken any upper-level math or science course and received a grade of B or higher in either high school or college, will be admitted. Spring semester. Simpson Lecturer Melia.

**14. Stars and Galaxies.** An introductory course appropriate for both physical science majors and students with a strong pre-calculus background. Topics include: the observed properties of stars and the methods used to determine them, the structure and evolution of stars, the end-points of stellar evolution, our galaxy, the interstellar medium, external galaxies, quasars and cosmology. To be taught at the University of Massachusetts.

Omitted 2010-11. Professor Snell.

**15. Science Play: Astronomy and Physics on the Stage.** This course will examine a selection of plays that use astronomy or physics to delve into the scientific process, including plays by Brecht, Frayn, and Stoppard. By focusing on the moments abutting the instant of scientific discovery, these plays expose people at their most exhilarated and vulnerable. This creates an ideal space to explore the scientific idea itself as well as the attending complex human interactions and issues such as gender and genius, the interplay of society and science, and the scientist's responsibility to society. The course will guide the student through humanity's evolving view of cosmology, loosely mirroring the arc of the scientific content of the plays and pausing to focus on three pivotal moments in our understanding of the universe. In addition to addressing these key ideas, we will study the theatricality of the plays. We will examine the experiences of the playwright in the writing process, and the director and actor in bringing the play from the page to the stage. Having explored major current topics in astrophysics at a non-technical level as well as the roles of the playwright, director and actor in giving life to the science play, the course will culminate in the translation of these scientific ideas to the stage.

Omitted 2010-11.

**20. Bringing Astronomy Down to Earth: The Art of Communicating Science Through Electronic Media.** A scientifically well-informed public is not only crucial for the continued support of sciences but also a necessity in a democratic society dependent on science and technology. The course will introduce students to state-of-the-art examples of science communication methods for the public. The students will learn how to use electronic tools, such as podcasts/vodcasts, animated gifs and digital films to communicate the science behind some recent astronomical discoveries. Students will work in small teams on projects that integrate science writing with electronic tools to communicate key astronomical concepts. To be taught at Hampshire College.

Requisite: At least one course in any quantitative science. Omitted 2010-11.

**23. Planetary Science.** (ASTFC) An introductory course for physical science majors. Topics include: planetary orbits, rotation and precession; gravitational and tidal interactions; interiors and atmospheres of the Jovian and terrestrial planets; surfaces of the terrestrial planets and satellites; asteroids, comets, and planetary rings; origin and evolution of the planets. To be taught at Mount Holyoke College.

Requisite: One semester of a physical science and one semester of calculus (may be taken concurrently). Some familiarity with physics is essential. Fall semester. Professor Dyar.

**24. Stellar Astronomy.** (ASTFC) This is a course on the observational determination of the fundamental properties of stars. It is taught with an inquiry-based approach to learning scientific techniques, including hypothesis formation, pattern recognition, problem solving, data analysis, error analysis, conceptual modeling, numerical computation and quantitative comparison between observation and theory.

Because many of the pedagogical goals of Astronomy 24 and 25 are identical, students are advised not to take both of these courses. Two class meetings per week plus computer laboratories. To be taught at Smith College.

Requisite: Mathematics 11 and either introductory Astronomy or an introductory Physics course. Fall semester. Professor Edwards.

**25. Galactic and Extragalactic Astronomy: The Dark Matter Problem.** This course explores the currently unsolved mystery of dark matter in the universe using an inquiry-based approach to learning. Working with actual and simulated astronomical data, students will explore this issue both individually and in seminar discussions. The course will culminate in a "conference" in which teams present the results of their work.

Because many of the pedagogical goals of Astronomy 24 and 25 are identical, students are advised not to take both of these courses. Students who have taken the First-Year Seminar "The Unseen Universe" may not take Astronomy 25. Two class meetings per week plus computer laboratories.

Requisite: Mathematics 11 and either an introductory Astronomy or an introductory Physics course. Omitted 2010-11.

**26. Cosmology.** (ASTFC) Cosmological models and the relationship between models and observable parameters. Topics in current astronomy which bear upon cosmological problems, including background electromagnetic radiation, nucleosynthesis, dating methods, determination of the mean density of the universe and the Hubble constant, and tests of gravitational theories.

Discussion of some questions concerning the foundations of cosmology and speculations concerning its future as a science.

**Requisite:** One semester of calculus and one semester of some physical science; no Astronomy requisite. Spring semester. Simpson Lecturer Melia.

**28. Introductory Astrophysics: 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. To be taught at Smith College and the University of Massachusetts.

**Requisite:** Mathematics 11 and Physics 16 or 23. Spring semester. Professor Lowenthal and Professor Snell.

**30. Seminar: Topics in Astrophysics.** Devoted each year to a particular topic, this course will commence with a few lectures in which a scientific problem is laid out, but then quickly move to a seminar format. In class discussions a set of problems will be formulated, each designed to illuminate a significant aspect of the topic at hand. The problems will be substantial in difficulty and broad in scope: their solution, worked out individually and in class discussions, will constitute the real work of the course. Students will gain experience in both oral and written presentation. In 2010 the topic will be Mars. To be taught at Mount Holyoke College.

**Requisite:** Astronomy 23 and at least three college-level courses in astronomy, physics or geology. Fall semester. Professor Dyar.

**33. High Energy Astrophysics.** This is a junior/senior level course introducing students to the various observational and theoretical aspects of high-energy astrophysics, in which we study how relativistic processes produce X-rays, gamma rays, and other energetic particles. Many of the relevant interactions take place on or near compact objects, such as white dwarfs, neutron stars, and black holes. But some of the high-energy radiation is also produced in the medium between the stars and some in regions outside of our Galaxy. We will learn how the radiating particles become so energetic, and how they produce the radiation reaching Earth. And we will learn how experimental astrophysicists devise the detectors they need to interrogate this radiation to acquire the information we need to discern what is happening in these very distant sources.

**Requisite:** Mathematics 12 and Physics 25. Fall semester. Simpson Lecturer Melia.

**35. Intermediate Astrophysics.** How do astronomers determine the nature and extent of the universe? Following the theme of the “cosmic distance ladder,” we explore how our understanding of astrophysics allows us to evaluate the size of the observable universe. We begin with direct determinations of distances in the solar system and to nearby stars. We then move on to spectroscopic distances of more distant stars, star counts and the structure of our Galaxy, Cepheid variables and the distances of other galaxies, the Hubble Law and large-scale structure in the universe, quasars and the Lyman-alpha forest. To be taught at the University of Massachusetts.

**Requisite:** Astronomy 29 and Physics 24. Fall semester. Professors Yun and Greenstein.

**37. Observational Techniques in Optical and Infrared Astronomy.** An introduction to the techniques of gathering and analyzing astronomical data, particularly in the optical and infrared regions of the spectrum. Telescope design and optics. Instrumentation for imaging, photometry, and spectroscopy. Astronomical detectors. Computer graphics and image processing. Error analysis and curve fitting. Data analysis and astrophysical interpretation. Evening laboratories to be arranged. To be taught at Smith College.

Requisite: Two courses of Physics and one of Astronomy 24, 29, 30, 35. Not open to first-year students. Spring semester. Professor Gutermath.

**52. Advanced Astrophysics.** (ASTFC) Physical processes in the gaseous interstellar medium: photoionization in HII regions and planetary nebulae; shocks in supernova remnants and stellar jets; energy balance in molecular clouds. Dynamics of stellar systems: star clusters and the Virial Theorem; galaxy rotation and the presence of dark matter in the universe; spiral density waves. Quasars and active galactic nuclei: synchrotron radiation; accretion disks; supermassive black holes. To be taught at the University of Massachusetts.

Requisite: Four semesters of Physics. Spring semester. Professor Pope.

**57. Astroparticle Physics.** (Offered as ASTR 57 and PHYS 57.) Taking off from an exploration of the Standard Model of elementary particles, and the physics of particle and radiation detection, this course will cover topics in the young field of Particle Astrophysics. This field bridges the fields of elementary particle physics and astrophysics and investigates processes in the universe using experimental methods from particle physics. An emphasis will be placed on current experiments and the scientific literature. Topics covered will include cosmic rays, neutrinos, the development of structure in the early universe, big bang nucleosynthesis, and culminate with our modern understanding of the nature of dark matter and dark energy in the expanding universe.

Requisite: Physics 48 or consent of the instructor. Omitted 2010-11.

**73. Reading Course.** Students electing this course will be required to do extensive reading in the areas of astronomy and space science. Two term papers will be prepared during the year on topics acceptable to the Department.

Open to Seniors. Fall semester. The Department.

**74. Reading Course.** Students electing this course will be required to do extensive reading in the areas of astronomy and space science. Two term papers will be prepared during the year on topics acceptable to the Department.

Open to seniors. Spring semester. The Department.

**77. 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.

**78. 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.

**97. Special Topics.** Independent Reading Course.  
Fall semester. The Department.

**98. Special Topics.** Independent Reading Course.  
Spring semester. The Department.

## BIOCHEMISTRY AND BIOPHYSICS

*Advisory Committee:* Professors O'Hara, Poccia, Ratner, and Williamson; Associate Professors Bishop (Chair), Goutte, and Loinaz; Assistant Professors Jaswal and Kan; Visiting Assistant Professors Carter and Springer.

Biochemistry and Biophysics is an interdisciplinary major that integrates the three disciplines of Biology, Chemistry, and Physics. The discipline uses 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 the major.

The six foundational courses are CHEM 11/15, CHEM 12, BIOL 19, BIOL 25/29, PHYS 16/23, and PHYS 17/24.

The three additional courses depend on which track a student elects. Students who are on the Biophysics Track will take MATH 14/25; PHYS 27/MATH 22; and CHEM 43/PHYS 30. Students who are on the Biochemistry Track will take CHEM 21, BIOL 30, and CHEM 43/PHYS 30

Two electives are then chosen. In the Biophysics Track, the electives include BIOL 25, BIOL 27, BIOL 29, BIOL 30, BIOL 32, BIOL 35, BIOL 37, CHEM 21, COSC 11, COSC 12, MATH 13, MATH 20, MATH 25 or PHYS 43. In the Biochemistry Track, the electives include BIOL 22, BIOL 24, BIOL 25, BIOL 27, BIOL 29, BIOL 32, BIOL 33, BIOL 35, BIOL 37, CHEM 22, COSC 11, MATH 14, MATH 22, or

MATH 25. Other courses not listed here may satisfy this elective upon approval by the Advisory Committee.

The two required advanced courses are BCBP 46/CHEM 46/PHYS 46/BIOL 40 and an advanced seminar such as BIOL 58/BCBP 58. Five College Courses (with approval) may also serve as upper level seminars to complete the major.

Special Topics Courses BCPB 97 and 98 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 Biochemistry and Biophysics (BCBP) 77 and 78D.

## BIOLOGY

Professors S. Georget†, Goldsby, Poccia, Ratner‡, Temeles‡, and Williamson; Professor Emeritus Zimmerman; Associate Professors Clotfelter (Chair), Goutte, and Miller\*; Assistant Professors Graf and Hood; Visiting Assistant Professors Levin and Springer; 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.* Biology 04, 06, and 08 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 (Biology 18 and 19) 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 (Biology 18 and 19);
2. Two courses in chemistry (Chemistry 11 or 15 and Chemistry 12 or above) and two courses in mathematics and/or physics at the level of Mathematics 11 and Physics 16 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 Biology 18, chosen according to each student's needs and interests, subject to two constraints: First, at least three of the five must be laboratory courses. These laboratory courses are Biology 22, 24, 25, 27, 29, 30, 32, 35, and 39. Second, 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 (Biology 25), Cell Structure and Function (Biology 29), Biochemistry (Biology 30), Structural Biology (Biology 37);

\*On leave 2010-11.

†On leave fall semester 2010-11.

‡On leave spring semester 2010-11.

- b) *Integrative processes that show the relationship between molecular mechanisms and macroscopic phenomena:* Developmental Biology (Biology 22), Genetic Analysis of Biological Processes (Biology 24), Genome Biology (Biology 27), Immunology (Biology 33), The Cell and Molecular Biology of Cancer (Biology 34), Neurobiology (Biology 35);
- c) *Evolutionary explanations of biological phenomena:* Ecology (Biology 23), Evolutionary Biology (Biology 32), Animal Behavior (Biology 39).

All Biology majors will take a Senior Comprehensive Examination administered by the Department. All majors are strongly encouraged to attend Departmental seminars (Mondays 3:30-4:30 p.m.); attendance is required for senior majors.

Most students should begin with Biology 18 in the spring semester of their first year and Biology 19 in the fall semester of their sophomore 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 Biology 18 must substitute a course from category 3c (evolutionary explanations); students placing out of Biology 19 must substitute a course from category 3a (molecular and cellular mechanisms). Students placing out of Biology 18 or Biology 19, or in exceptional cases both, must take a minimum of four semesters of laboratory work (one intro and three upper-level labs or four upper-level labs).

Chemistry 11 and/or Chemistry 12 are prerequisites for several Biology courses. Students are therefore encouraged to take Chemistry 11 or 15 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 Chemistry 21 and 22, Physics 17, and a course in statistics in addition to the minimum requirements for the Biology major. Note that Chemistry 21 and 22 are prerequisites for Biology 30, and that prior completion of Physics 17 or 24 is recommended for Biology 35.

*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 Biology 77 and 78D in addition to the other requirements for the major, except that Honors candidates may take four rather than five courses in addition to Biology 18 and 19, 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 18 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.

**03. Chemical Basis of Biological Processes.** (Offered as CHEM 03 and BIOL 03.) 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 first-year students who are interested in science or premedical study, who are recommended to begin with either Mathematics 5 or Mathematics 11 (Intensive), and who are enrolled in a Mathematics course but not in Chemistry 11. Admission with consent of the instructor. Fall semester. Professors Goutte and O'Hara.

**06. 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.

This course is for non-majors and will not count toward the Biology major. Omitted 2010-11. Professor Miller.

**08. The Biology of Catastrophe: Cancer and AIDS.** AIDS, the acquired immunodeficiency syndrome, is caused by HIV infection and is the result of a failure of the immune system. Cancer is the persistent, uncontrolled and invasive growth of cells. A study of the biology of these diseases provides an opportunity to contrast the normal operation of the immune system and the orderly regulation of cell growth with their potentially catastrophic derangement in cancer and AIDS. A program of lectures and readings will provide an opportunity to examine the way in which the powerful technologies and insights of molecular and cell biology have contributed to a growing understanding of cancer and AIDS. Factual accounts and imaginative portraits will be drawn from the literature of illness to illuminate, dramatize and provide an empathetic appreciation of those who struggle with disease. Finally, in addition to scientific concepts and technological considerations, society's efforts to answer the challenges posed by cancer and AIDS invite the exploration of many important social and ethical issues. Three classroom hours per week.

Limited to 50 students. This course is for non-majors. Students majoring in Biology, Chemistry, or Psychology will be admitted only with permission from the instructor. Fall semester. Professor Goldsby.

**14. Evolution of Human Nature.** Recent extensions of the theory of natural selection provide a unified explanatory framework for understanding the evolution of human social behavior and culture. After consideration of the relevant principles of genetics, population biology, developmental biology and animal behavior, the social evolution of animals—especially that of our nearest relatives, the apes—will be discussed and illustrated. With this background, many aspects of human social, psychological and cultural evolution will be considered: the instinct to create and acquire language; aggression and cooperation within and between the sexes; the human mating system; the origin of patriar-

chy; systems of kinship and inheritance; incest avoidance; rape; reciprocity and exchange; conflict between parents and offspring; homicide; warfare; moral emotions; deceit and self deception; the evolution of laws and justice; and the production and appreciation of art and literature. Three hours of lecture and films per week, and several guest speakers.

Spring semester. Professor Emeritus Zimmerman.

**18. 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, bacteria, and plants. Four classroom hours and three laboratory hours per week.

Spring semester. Professors Clotfelter and Hood.

**19. 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. Four classroom hours and three laboratory hours per week.

Requisite: Prior completion of, or concurrent registration in, Chemistry 12 or permission from the instructor. Fall semester. Professor Poccia and Visiting Professor Springer.

**22. Developmental Biology.** A study of the development of animals, leading to the formulation of the principles of development, and including an introduction to experimental embryology and developmental physiology, anatomy, and genetics. Four classroom hours and four hours of laboratory per week.

Requisite: Biology 19. Omitted 2010-11. Professor Poccia.

**23. Ecology.** (Offered as BIOL 23 and ENST 21.) 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: Biology 18 or Environmental Studies 12 or permission from the instructor. Not open to first-year students. Fall semester. Professor Temeles.

**24. 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: Biology 19. Limited to 24 students. Not open to first-year students. Spring semester. Professor Goutte.

**25. Molecular Genetics.** 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; some laboratory exercises may require irregular hours.

Requisite: Biology 19 or equivalent. Limited to 30 students. Not open to first-year students. Fall semester. Professor Ratner.

**27. 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, and three hours of laboratory per week. Lab activities will require work outside of the scheduled meeting times.

Requisite: Biology 18 and 19. Limited to 30 students. Fall semester. Professor Hood.

**29. Cell Structure and Function.** 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: Biology 19 and completion of, or concurrent registration in, Chemistry 12. Spring semester.

**30. Biochemistry.** (Offered as BIOL 30 and CHEM 30.) 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.

Requisite: Chemistry 21 and Biology 19; Chemistry 22 is a co-requisite. Anyone who wishes to take the course but does not satisfy these criteria should obtain permission from the instructor. Spring semester. Professors Springer (Biology) and Jaswal (Chemistry).

**31. Molecular Neurobiology.** 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. Three classroom hours and three hours of laboratory per week.

Requisite: Biology 19 and Chemistry 12. Limited to 30 students. Fall semester. Professor Graf.

**32. 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. 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 and four hours of laboratory work each week.

Requisite: Biology 18; Biology 19 recommended. Limited to 24 students. Not open to first-year students. Omitted 2010-11. Professor Miller.

**33. Immunology.** The immune response is a consequence of the developmentally programmed or antigen-triggered interaction of a complex network of in-

teracting 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: Biology 19 and Biology 25, 29, 30 or permission from the instructor. Limited to 25 students. Omitted 2010-11. Professor Goldsby.

**34. The Cell and Molecular Biology of Cancer.** While still mysterious, cancer is now recognized as a set of diseases resulting from molecular aberrations that are traceable to mutations in the genome. Molecular biology and cell biology have emerged as key approaches in the continuing effort to gain a fundamental understanding of the origin, development and pathogenesis of cancer. In this course we will explore the experimental and conceptual foundations of current views of oncogenes, tumor suppressors, multistep carcinogenesis, cancer stem cells, immune responses to cancer and the rational design of targeted chemotherapeutic agents. The work of the course will include lectures and discussions, critical reading of the primary literature of cancer research, and one-on-one tutorials. Three classroom hours per week and regularly scheduled tutorial meetings with the instructor.

Requisite: At least one but preferably two or more courses from the following list—Biology 22, 24, 25, 27, 29, 30, 33, or 37. Limited to 20 students. Open to juniors and seniors or permission from the instructor. Spring semester. Professor Goldsby.

**35. Neurobiology.** Nervous system function at the cellular and subcellular level. Ionic mechanisms underlying electrical activity in nerve cells; the physiology of synapses; transduction and integration of sensory information; the analysis of nerve circuits; the specification of neuronal connections; trophic and plastic properties of nerve cells; and the relation of neuronal activity to behavior. Four classroom hours and four hours of laboratory work per week.

Requisites: Biology 18 or 19 and Chemistry 11; Physics 17 or 24 is recommended. Limited to 24 students. Omitted 2010-11. Professor S. George.

**36. Neurobiology of Disease.** This course explores how translational research applies neuroscience knowledge to prevent, treat, and cure brain diseases. After reviewing basic neuroanatomy, neuropathology, and neuronal cell biology, we will study Parkinson's, Huntington's, and Alzheimer's diseases, epilepsy, multiple sclerosis, AIDS and equine encephalitis, cerebrovascular disease, trauma, alcoholism and other intoxications, amyotrophic lateral sclerosis, and prion diseases. Dr. Robert Ferrante of the Boston University School of Medicine, and other neuroscientists doing translational research, will participate in the course. How are animal models of these diseases developed? What promises and problems arise in using animal models? How are pharmacological and other therapeutic strategies derived? How do we assess genetic influences on human nervous system diseases, and how should we use such knowledge? Two class meetings per week.

Requisite: Biology 19 and either Neuroscience 26 or Biology 35. Spring semester. Professor George.

**37. Structural Biochemistry.** This course will concentrate on the structure of proteins at the atomic level. It will include an introduction to methods of

structure determination, to databases of structural information, and to publicly available visualization software. These tools will be used to study some class of specific structures, (such as membrane, nucleic acid binding, regulatory, structural, or metabolic proteins). These proteins will provide the framework for discussion of such concepts as domains, motifs, molecular motion, structural homology, etc., as well as addressing how specific biological problems are solved at the atomic level. Four classroom hours per week plus one hour discussion.

Requisite: Biology 19 and Chemistry 12; Chemistry 21 would be helpful but is not required. Limited to 20 students. Fall semester. Professor Williamson.

**39. 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 and four laboratory hours per week; the laboratory projects will require additional time outside of class hours.

Requisite: Biology 18. Limited to 24 students. Not open to first-year students. Fall semester. Professor Clotfelter.

**40. Molecular and Cellular Biophysics.** (Offered as PHYS 46, BIOL 40, and CHEM 46.) 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: Chemistry 12, Physics 16/23, Physics 17/24, Biology 19 or evidence of equivalent coverage in pre-collegiate courses. Spring semester. Professor O'Hara.

**44. Seminar in Disease Biology.** The majority of organisms on earth cause disease or are parasitic, and it could be said that a thorough understanding of biology should necessarily involve the study of infectious disease. Yet only within the past two decades has there been a realization that diseases may regulate populations, stabilize ecosystems, and be responsible for major biological features such as reproductive systems or genomic structures. Disease is of course responsible for large amounts of human misery and death, and it is all the more remarkable that our understanding of disease as an ecological and evolutionary force is in its infancy. In this course we will discuss our historical and current understandings of infectious disease biology. We will include studies of human, animal, and plant diseases, as well as their impacts on wild and domestic populations. Three classroom hours per week.

Requisite: Biology 23 or 32 or permission from the instructor. Limited to 15 students. Omitted 2010-11. Professor Hood.

**45. 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 diverse ways in which our genes are regulated continue to surprise. In particular, the extent to which eukaryotic genomes are transcribed but not translated contributes to the growing appreciation of RNA as a regulatory molecule. Using 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 extent and possible function of “antisense” transcripts; modification of RNA transcripts (including those not encoding protein) by alternative splicing and editing; and the role of non-coding RNAs in X chromosome inactivation and other epigenetic phenomena. Three classroom hours per week.

Requisite: Biology 25 or two courses from the following list: Biology 22, 24, 27, 29, 30 and 34. Limited to 12 students. Omitted 2010-11. Professor Ratner.

**46. Seminar in Behavioral Ecology.** This course will explore the relationship between an animal’s behavior and its social and ecological context. The topic for 2010 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 Biology 18, 23, 32, 39 or consent of the instructor. Not open to first-year students. Limited to 14 students. Omitted 2010-11. Professor Temeles.

**47. 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 environment 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: Biology 23 or 32 or permission from the instructor. Limited to 14 students. Not open to first-year students. Omitted 2010-11. Professor Temeles.

**57. Seminar in Developmental Genetics.** Much of our molecular understanding of developmental biology stems from genetic analysis of mutants in model systems. In this seminar we will consider a range of developmental events, such as cell specialization and cell communication, in the well-studied *Drosophila* and *C. elegans* model systems. Reading from scientific journals, we will follow a variety of genetic approaches that have uncovered the molecular mechanisms responsible for these developmental events. Class discussions will focus on experimental design, data interpretation, and model building. Assignments will include scientific writing and oral presentations.

Requisite: Biology 22, 24, 25, or 29. Limited to 15 students. Fall semester. Professor Goutte.

**58. Seminar in Biochemistry.** The topic of this advanced seminar will be cholesterol. It has been said that more Nobel prizes have been awarded for the study of cholesterol than any other biological topic, yet it is astonishing how much we have learned only in the last few years, and how much we still don't understand. The topics in this course will include biosynthesis, transport, regulation, physiology, and biophysics of cholesterol. In many cases, these subjects illuminate or are illuminated by cholesterol-related diseases, so the biochemical bases for high cholesterol medications and for a genetic propensity for getting heart disease from eating broccoli are likely to come up. The course will be based on the scientific literature, and will include writing and presentation assignments.

Requisite: Biology 19 and 29 or 30 or equivalent. Limited to 15 students. Spring semester. Professor Williamson.

**77. 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.

**78D. 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.

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

Fall semester.

**97H. Special Topics.** Independent reading or research courses. Half course as arranged. Does not normally count toward the major.

Fall semester.

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

Spring semester.

**98H. Special Topics.** Independent reading or research courses. Half course as arranged. Does not normally count toward the major.

Spring semester.



## BLACK STUDIES

Professors Abiodun†, Cobham-Sander, and Goheen (Chair); Associate Professor Ferguson\*; Assistant Professors Castro Alves and Moss; Visiting Associate Professor Drabinski.

*Affiliated Faculty:* Professors Basu, Hart, Hewitt, Lembo, Mehta, Peterson, Redding, Rivkin and Saxton; Associate Professors Hussain and Parham; Assistant Professors Basler and Sitze; 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 Black Studies 11 (normally taken by the end of the sophomore year), Black Studies 12 (normally taken in the sophomore year), and Black Studies 64 (normally taken in the sophomore year and never later than the junior 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 Black Studies 64.

*Departmental Honors Program.* All candidates for honors must write a senior thesis. Candidates for Honors will, with departmental permission, take Black Studies 77-78 during their senior year. The departmental recommendation for Latin honors will be determined by the student's level of performance on her/his thesis.

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).

**10. Conceptualizing White Identity in the United States.** (Offered as SOCI 31 and BLST 10 [US].) The debate over the virtues of multiculturalism and the promotion of diversity have, ironically, led an increasing number of scholars to question the meaning of "whiteness." What does it mean to be "white"? Who gets to decide who is and who isn't "white"? Clearly, "white" means more than is captured by complexion alone, but what is there besides complexion? Given the undeniable fact that cultural variations among those regarded as white are as large as the variations between whites and non-whites, it is not clear what exactly constitutes whiteness. To study whiteness is to analyze the collective memory and practices of "white people" and to scrutinize carefully those moments when white identity is used to mobilize passions. This course will attempt to unpack the myths and realities that have created and maintained "white identity."

Limited to 25 students. Spring semester. Professor Basler.

\*On leave 2010-11.

†On leave fall semester 2010-11.

**11. 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.

Each section limited to 20 students. Fall semester: Professor Moss. Spring semester: Visiting Professor Drabinski.

**12. 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.

Each section limited to 20 students. Fall semester: Professor Castro Alves and Visiting Professor Drabinski. Spring semester: TBA.

**14. Jazz History to 1945: Emergence, Early Development, and Innovation.** (Offered as MUSI 24 and BLST 14 [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 com-

munities that nurtured and prompted their innovative musical practices. Two class meetings per week.

Requisite: Music 11 or consent of the instructor. Limited to 25 students. Fall semester. Professor Robinson.

**15. Reading Popular Culture: Screening Africa.** (Offered as ENGL 13 and BLST 15 [A].) Against a backdrop that moves from *Heart of Darkness* to (PRODUCT)RED™, this semester we will focus on the current proliferation of “Africa” in the western imaginary. Such surges in interest about the continent are not new, and we will trace this literary and cultural phenomenon across the twentieth century, coming to settle mainly on contemporary American films. We will read our films as films, but also as cultural texts. We must wonder: Why these films now? Are there certain conditions under which the West turns to its imagination of Africa? And how might we account for the repetition of such turns over time? We will end the course in a consideration of cultural appropriation and what it means for expressive traditions. To get at this question, however, we will also look to some of the ways African filmmakers have responded to and have themselves appropriated elements of texts similar to those with which we began the semester.

Omitted 2010-11. Professor Parham.

**16. Poverty and Inequality.** (Offered as ECON 23 and BLST 16 [US].) Highly politicized debate over the determinants of poverty and inequality and the desirability of particular government responses often obscures actual changes over time in social and economic conditions. Information on the true impact of specific government policies and the likely effects of particular reforms becomes lost amid the political rhetoric. In this course we shall first discuss the concepts of poverty, inequality, and discrimination. Next we shall examine trends over time in the poverty rate, inequality of the earnings distribution, family living arrangements, education, crime, welfare reciprocity, and health. We shall focus on the U.S., but also study a small number of less developed countries. In the final section of the course, basic economic principles and the evidence from experience with existing government programs will be used to analyze the likely impacts of several policy reform proposals.

Requisite: Economics 11. Limited to 50 students. Omitted 2010-11. Professor Rivkin.

**17. Passing in Literature and Film.** (Offered as ENGL 69, BLST 17 [US], and FAMS 57.) Is identity natural or cultural? This question has persisted through centuries of American writing, and many of the most interesting meditations on this question arise from books and films that deal with passing. Texts about passing, about people who can successfully pass themselves off as something different from what they were “born as,” form an important subgenre of American culture because they force us to question some strangely consistent inconsistencies in how we define identity. If race, for example, signifies a real and material difference, how could there be such a thing as racial passing? But, at the same time, if race is “only” a social construction, then why is racial passing so often characterized as a crime against nature? Stories about passing often illustrate a fundamental ambivalence on the personal meaningfulness of bio-power in America, and also reveal the nascent virtuality of worldly experiences more generally. That in mind, this course explores a broad range of literary and cultural texts, including novels by Charles Chesnutt, Percival Everett, and

Danzy Senna, and film and televisual texts like *Gattaca*, *Avatar*, Sirk's *Imitation of Life*, and Eddie Murphy's "White Like Me."

Not open to first-year students. Limited to 30 students. Fall semester. Professor Parham.

**18. Apartheid.** (Offered as LJST 06 and BLST 18) 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 2010-11. Professor Sitze.

**20. African Cultures and Societies.** (Offered as ANTH 26 and BLST 20 [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. Spring semester. Professor Goheen.

**21. Black Diaspora from Africa to the Haitian Revolution.** (Offered as HIST 11 [LA<sup>P</sup>/AF<sup>P</sup>] and BLST 21 [CLA/D].) This course maps the range of black experiences in Latin America and the Caribbean from the emergence of Atlantic slave-based economies in the sixteenth century to the 1844 slave conspiracy of La Escalera in Cuba. It treats the Atlantic Ocean as a crossroads of diverse cultures and as a point of reference for understanding the condition of Africans and people of African descent. Topics of discussion will include the rise of the transatlantic slave trade, slave and free black communities, the meaning of Africa and African culture, changing ideas of freedom, and forms of black activism. We will read Alejo Carpentier's historical novel *The Kingdom of This World* (1949), slave narratives and monographic works on the British colony of Demerara (today Guyana), Mexico, Peru, Jamaica, Brazil, Haiti and Cuba. Two class meetings per week.

Omitted 2010-11. Professor Castro Alves.

**22. Literature in French Outside Europe: Introduction to Francophone Studies.** (Offered as FREN 53 and BLST 22 [D].) This course will explore cross-cultural intersections and issues of identity and alienation in the works of

leading writers from the French-speaking Caribbean and West Africa. Our discussions will focus on the sociopolitical positions and narrative strategies entertained in key texts of postcolonial literature (both fiction and critical essays). Issues involving nationalism, race, gender, assimilation and multilingualism will help to shape our discussion of how postcolonial subjects share in or distinguish themselves from certain tenets of Western thought. At issue, then, is the way French Caribbean and West African literatures and cultures trace their own distinctiveness and value. Conducted in French.

Requisite: One of the following—French 07, 08, 11, 12 or equivalent. Omitted 2010-11. Professor Hewitt.

**23. The Afro-Postmodern.** [D] This course examines the meaning of “the postmodern” in contemporary Caribbean and African-American philosophy, cultural theory, and the arts. What is the postmodern? And how does the experience of the Americas transform the meaning of postmodernity? Four basic concepts guide our inquiry: fragmentation, nomad, rhizome, and creoleness. Short readings from European theorists will provide the backdrop for our treatment of how the experiences of the Middle Passage, colonialism, and post-colony life fundamentally transform postmodern ideas. In tracking this transformation, readings and reflections will explore the possible meanings of the Afro-postmodern in the works of Édouard Glissant, Antonio Benítez-Rojo, Wilson Harris, and Patrick Chamoiseau. In addition, with such theoretical considerations in place, the class will examine the specifically Afro-postmodern significance of aesthetic practices in dub, sampling, graffiti, and anti-racist irony. Lastly, the class will consider how Afro-postmodern conceptions of mixture, counter-narrative, and syncretism offer an alternative to dominant accounts of modernity and globalization.

Limited to 20 students. Preference to students who have taken Black Studies 11 or 12. Omitted 2010-11. Visiting Professor Drabinski.

**25. Women and Politics in Africa.** (Offered as POSC 29 [GS, CP], BLST 25 [A], and WAGS 61.) This course will explore the genesis and effects of political activism by women in Africa, which some believe represents a new African feminism, and its implications for state/civil society relations in contemporary Africa. Topics will include the historical effects of colonialism on the economic, social, and political roles of African women, the nature of urban/rural distinctions, and the diverse responses by women to the economic and political crises of post-colonial African policies. This course will also explore case studies of specific African countries, with readings of novels and women’s life histories as well as analyses by social scientists.

Omitted 2010-11. Five College Professor Newbury.

**26. Master Musicians of Africa I: West Africa.** (Offered as BLST 26 [A] and MUSI 06.) 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.

Omitted 2010-11. Five College Professor Omojola.

**29. Childhood in African and Caribbean Literature.** (Offered as ENGL 55 and BLST 29 [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. Spring semester. Professor Cobham-Sander.

**30. Race and Politics in the United States.** (Offered as SOCI 33 and BLST 30 [US].) This course is an intensive examination of the politics, and the policy consequences, of racial and ethnic identity in the United States. The course focuses on the historical and contemporary experiences of several racial and ethnic groups in American politics. Attention is given to contemporary issues, emphasizing the roles of governmental actors, institutions, and policies. In the first part of the course, we begin by considering the concept of racial identity. We then look at various principles such as equality, freedom, and solidarity, which underlie the ways in which we think about and judge racial politics and race-related policies. The second part of the course focuses on race and politics: public opinion, political image, and political and social movements. In the third part of the course, we move to policy-related case studies. Most policy-related case studies focus on blacks and whites, but this course considers the ways in which the traditional model may be outdated or otherwise inappropriate. Among the issues to be discussed are vote dilution, school desegregation, affirmative action, "new" multiculturalism, immigration, and bilingual education. We close the course with a look to the future of race and ethnicity in American politics. A fundamental premise of this course is that knowledge of race and ethnic dynamics in the United States is necessary to comprehensively analyze American political development and many important issues in contemporary American politics. The course is conducted in a seminar format.

Limited to 30 students. Omitted 2010-11. Professor Basler.

**32. Theorizing the Black Atlantic.** [D] What happens to culture in the transition between Africa, Europe, and the Americas? What new forms of subjectivity, community, and culture emerge in the Americas? How do these new forms help us clarify the specifically African sense of "diaspora"? How does the experience of "the black Atlantic" alter our understanding of history and the development of ideas? In addressing these questions, this course examines themes of hybridity, double-consciousness, modernity, and diaspora in contemporary philosophy and cultural theory. Our attention will center on the work of Paul Gilroy, whose reflections on black Atlantic cultural formations have broken new theoretical ground over the past two decades. Gilroy's work will allow us to engage theoretically with the peculiar historical dynamics of the black Atlantic, which, in turn, enables us to attend at some depth to this particular diasporic consciousness through characterizations of literature, art, philoso-

phy, and music. Alongside Gilroy, we will read other core theoretical texts on the black Atlantic by Du Bois, Césaire, Fanon, Wright, Baldwin, and others. In order to establish context and some points of contrast, we will also read important texts on the philosophy of history and history of ideas by Hegel, Nietzsche, Benjamin, and Bhabha. These varied reflections on the black Atlantic and the dynamics of cultural development help us understand the distinctive character of the African diaspora and its hybrid intellectual productions.

Spring semester. Professor Drabinski.

**33. Black Diaspora from Emancipation to the Present.** (Offered as HIST 12 [LA/AF] and BLST 33 [CLA/D].) This course explores the historical roots of contemporary racial formations in Latin America and the Caribbean. It focuses particularly on the black experiences, inter-ethnic conflicts and racial solidarities in Brazil, Cuba, Jamaica, Haiti and Puerto Rico from the mid-nineteenth century to the present. Topics of discussion will include the struggles for emancipation from slavery, black notions of sovereignty, forms of black nationalism, Pan-Africanism, and political radicalism. We will examine a multiplicity of historical sources, including novels, music, film, personal testimonies, and historical monographs in order to understand the black diaspora as both an historical process and as a seedbed for various identities, racial cultures and political projects. Two class meetings per week.

Spring semester. Professor Castro Alves.

**35. Race and Races in American Studies.** (Offered as SOCI 38 and BLST 35 [US].) This interdisciplinary seminar examines influential scholarship on the “race concept” and racialized relations in American culture and society. The course will focus on selected themes, approaches, methods, debates, and problems in a variety of scholarly genres. Major topics include the cultural construction of race; race as both an instrument of oppression and an idiom of resistance in American politics; the centrality of race in literary, sociological, anthropological, and legal discourse; the racialization of U.S. foreign policy; “race mixing” and “passing” and the vicissitudes of “whiteness” in American political culture; and “race” in the realm of popular cultural representation.

Limited to 20 students. Omitted 2010-11. Professor Basler.

**37. Caribbean Poetry: The Anglophone Tradition.** (Offered as ENGL 52 and BLST 37 [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 2010-11. Professor Cobham-Sander.

**39. Studies in African American Literature.** (Offered as ENGL 66 and BLST 39 [US].) The topic changes each time the course is taught. In spring 2011 the topic will be “The Weary Blues: Mourning in African American Literature and Culture.” As a population generally familiar with the facts of living too hard and dying too soon, how have African Americans used their literary and cultural traditions to memorialize—to articulate and often to work through conditions of pain and loss? Using a variety of literary and cultural texts, including RIP murals, poetry, and music, this semester’s topic examines the various ways African Americans express and aestheticize loss; how mourning often works as a

foundation for militancy; and, most importantly, how loss is often recuperated through ideologies of art, love, and memory.

Limited to 20 students. Spring semester. Professor Parham.

**41. Latin America and the Caribbean in the Age of Revolution.** (Offered as HIST 88 [LA<sup>P</sup>] and BLST 41 [CLA].) This seminar examines in historical perspective the complicated transition of several Latin American and Caribbean countries from colony to independent nation-states during the Age of Revolution. It focuses particularly on the role of working people in the making of modern nation-states in Brazil, Mexico, Haiti, Cuba, and the Andean region (Peru, Colombia, Bolivia and Ecuador). How did the subaltern classes view the colonial order? What are the causes of popular protest? Is there such a thing as popular nationalism? What is the meaning of postcolonialism in Latin America? Overall, the seminar's objectives are threefold: to make students more familiar with the historical development of Latin America and the Caribbean during the eighteenth and nineteenth centuries; to introduce the themes and issues in the current historiography of anti-colonialism and postcolonialism; and finally, to guide students to write their own research papers. In the first two weeks, readings will include theoretical texts on nationalism, state formation, and popular discontent. In the remaining weeks, we will read historical studies, documents and literary texts, which discuss various aspects of popular political activism from 1789 to 1850. One class meeting per week.

Limited to 15 students. Fall semester. Professor Castro Alves.

**42. Myth, Ritual and Iconography in West Africa.** [A] 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.

**43. Visual Arts and Orature in Africa.** (Offered as BLST 43 [A] and ARHA 38.) 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.

Omitted 2010-11. Professor Abiodun.

**45. African Art and the Diaspora.** (Offered as ARHA 70 and BLST 45 [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 Afri-



can 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.

Omitted 2010-11. Professor Abiodun.

**46. Survey of African Art.** (Offered as ARHA 49 and BLST 46 [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.

**47. Colonial and Post-Colonial Africa.** (Offered as HIST 22 [AF] and BLST 47 [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.

**48. Africa Before the European Conquest.** (Offered as HIST 63 [AF<sup>P</sup>] and BLST 48 [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.

Fall semester. Professor Redding.

**49. Introduction to South African History.** (Offered as HIST 64 [AF<sup>P</sup>] and BLST 49 [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.

**50. Riot and Rebellion in Colonial and Post-Colonial Africa.** (Offered as HIST 92 [AF] and BLST 50 [A].) There were numerous rebellions against the colonial 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 states. This seminar will examine the development of several outbreaks of violence in Africa in the colonial and post-colonial periods. We will look at the economic, social, religious, and political roots of these disturbances, and we will discuss the problems historians face in trying to narrate and analyze these often chaotic events. The events studied will include the Maji-maji rebellion in German-controlled Tanganyika; the first (1896-1897) and second (1960-1980) Chimurengas (revolts) in southern Rhodesia/Zimbabwe; Hutu extremism and the 1994 genocide in Rwanda; the widespread revolt in the 1980s and 1990s in South Africa against the white-supremacist apartheid regime; and the rebel movements led by Alice Lakwena and then Joseph Kony in northern Uganda beginning in the late 1980s. We will also discuss the legends and rumors that often develop both before and after violent revolts and their role in the creation of historical narratives. Students will each write a 20-page research paper on an individually chosen topic. One class meeting per week.

Admission with consent of the instructor. Limited to 20 students. Not open to first-year students. Omitted 2010-11. Professor Redding.

**51. Black Marxism.** (Offered as HIST 89 [C] and BLST 51 [CLA/D].) The seminar traces in historical perspective the relationship between Black radicalism and Marxist thought. Since the late nineteenth century, Black diasporic intellectuals have found in Western Marxism, particularly its internationalist discourse, theory of class formation, and historical materialist analysis, the recipes for critical inquiry and radical politics. Their engagement with Marxism and socialist theory, however, has not precluded tensions and new theoretical reso-

lutions. Black intellectuals from various generations have questioned “classical” Marxism’s economic reductionism, simplistic understanding of peasant politics, and dismissal of political struggles outside metropolitan regions. For writers such as W.E.B. Du Bois, Richard Wright, Frantz Fanon, and C.L.R. James, Western Marxism has failed to account for the racial character of capitalism or to provide a historical narrative of blacks’ emancipatory politics. Students will acquire a basic knowledge of Marxist theory, and a historical understanding of Black Marxism by analyzing the works from two generations of intellectuals: the modernist and Pan-Africanist generation (Du Bois, Wright, James, Oliver Cromwell Cox, and Eric Williams), and the New Left generation (Frantz Fanon, Amiri Baraka, Amílcar Cabral, Walter Rodney, Stuart Hall, Angela Davis, and Ngugi wa Thiong’o). One class meeting per week.

Limited to 15 students. Omitted 2010-11. Professor Castro Alves.

**52. The Social Psychology of Race.** (Offered as PSYC 44 and BLST 52 [US].) An interdisciplinary investigation of the social psychology of race in the United States examining the nature and causes of racial stereotypes, prejudice, and discrimination. We will discuss alternatives to more traditional cognitive approaches that regard stereotyping primarily as a bias produced by the limits of individual processing. While grounded in social psychological theory, we will examine the emergence of race as an important social variable resulting from the interplay of various socio-historical forces. Readings will range from scientific journal articles to personal and intellectual accounts by some key figures in race research including G. Allport, W.E.B. Du Bois, N. Lemann, J.H. Stanfield, S. Steele, and C. West.

Requisite: Psychology 11. Limited to 15 students. Omitted 2010-11. Professor Hart.

**53. The Blues Muse: African American Music in American Culture.** (Offered as MUSI 08 and BLST 53 [US]. This course examines the relationship between blues music and American culture. Using Amiri Baraka’s influential 1963 book of music criticism *Blues People* as a central text, we will explore ways in which the “blues impulse” has been fundamental to conceptions of African-American identity. At the same time, we will trace the development of African-American music through its connection to West African musical traditions and through its emergence during slavery and the Jim Crow South. Our investigation will survey a number of precursors to the blues work songs, spirituals, and minstrels and see how these impacted early blues styles, including delta blues, classic blues, and early blues-oriented gospel practices. The blues played a fundamental role in the emergence of new popular musics in the 1940s and 1950s, most notably rock and roll. Embedded within these new musical practices were ideas about African American modernism, urbanity, and self-representation. Culminating in an examination of hip-hop culture, we will analyze the connection between African-American musical practices and larger debates about race, class, gender, and ethnicity. We will see how the blues serves as a mode of activism, how blues musicians engage questions about racial and ethnic identity through music making. Two class meetings per week.

Requisite: Music 11 or consent of the instructor. Limited to 25 students. Omitted 2010-11. Professor Robinson.

**55. 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.

Fall semester. Visiting Professor Drabinski.

**56. Faulkner and Morrison.** (Offered as ENGL 95-05 and BLST 56 [US].) William Faulkner and Toni Morrison are generally understood as two of the most important writers of the twentieth century, and indeed, the work of each is integral to American literature. But why are Morrison and Faulkner so often mentioned in the same breath—he, born in the South, white and wealthy, she, the daughter of a working-class black family in the Midwest? Perhaps it is because in a country that works hard to live without a racial past, both Morrison's and Faulkner's work bring deep articulation to the often unseen, and more commonly—the unspeakable. This class will explore the breadth of each author's work, looking for where their texts converge and diverge. And we will learn how to talk and write about the visions, dreams, and nightmares—all represented as daily life—that these authors offer.

Limited to 15 students. Spring semester. Professor Parham.

**57. African American History from the Slave Trade to Reconstruction.** (Offered as BLST 57 [US] and HIST 41 [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 50 students. Spring semester. Professor Moss.

**58. African American History from Reconstruction to the Present.** (Offered as BLST 58 [US] and HIST 42 [US; or may be included in AF concentration, but not AF for distribution in the History major].) This course is a survey of the so-

cial, 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.

Combined enrollment limited to 50 students. Omitted 2010-11. Professor Moss.

**62. Exploring Ralph Ellison's *Invisible Man*.** [US] 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. Omitted 2010-11. Professor Ferguson.

**64. 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 Black Studies 11 and 12 are not required for admission, preference will go to those who have taken one or both of these courses. Spring semester. Professors Castro Alves and Cobham-Sander.

**65. Gandhi and King.** (Offered as BLST 65 and POSC 95 [US].) As the leader of the Indian independence struggle in the first half of the 20th century, M. K. Gandhi galvanized the marginalized and the voiceless in an epic struggle to gain recognition and freedom. A student of Gandhi's philosophy, Martin Luther King did much the same as the most important leader of the civil rights movement in the United States during the 1950s and 1960s. Because they successfully mobilized millions of ordinary men and women to oppose imperialism and racism, these two figures epitomize the best possibilities of force directed toward democratic ends. Nevertheless, they both expressed profound discomfort with politics. For example, each opposed violence as a matter of principle, celebrated individual interiority, and emphasized the importance of religious practice. This seminar will explore the tension between the political influence of these important figures and their equally deep ambivalence towards politics. Themes for discussion will include (1) the relationship between interiority and citizenship (2) the relationship between a care of the self and a conception of the self as the bearer of political rights (3) the role of imprisonment and freedom (4) nonviolence and its relationship to the individual and as an instrument for public advancement and (5) the relationship between technology and modernity. This seminar will focus specifically on the writings of Gandhi and King, and less on the context and history of their times. Readings will include: *Autobiography, The Story of My Experiments with Truth, Hind Swaraj, and Satyagraha in South Africa* by M. K. Gandhi and *A Testament of Hope: Essential Writings and Speeches of Martin Luther King Jr.* Requirements will include a five-page paper during the semester, a class presentation, and a 20-page paper due at the conclusion of the class.

Requisite: One course in either Political Science or Black Studies. Limited to 20 students. Omitted 2010-11. Professors Ferguson and Mehta.

**67. Topics in African American History: Race and Educational Opportunity in America.** (Offered as HIST 82 [US; or may be included in AF concentration, but not AF for distribution in the major] and BLST 67 [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.

**67. Topics in African-American History: Slavery and the American Imagination.** (Offered as HIST 82 [US; or may be included in AF concentration, but not AF for distribution in the major] and BLST 67 [US].) This interdisciplinary seminar explores how Americans have imagined slavery over time. Drawing from works of history, fiction, and film, this course examines depictions of the “peculiar institution” to uncover connections between America’s racial past and its racial present. Specific discussion topics include the origins of American slavery; the slave narrative; the emergence of radical abolitionism and pro-slavery ideology; the invention of the South; the politics of slavery in the Civil Rights era; the “discovery” of slave society; the “Roots” of black power; agency and resistance; slavery in contemporary fiction; and slavery and autobiography. Weekly readings will span a wide array of primary sources including poetry, short essays, novels, and slave narratives. There will also be occasional film screenings. Two class meetings per week.

Limited to 20 students. Omitted 2010-11. Professor Moss. To be offered as First-Year Seminar in 2010-11.

**71. Race, Place, and the Law.** (Offered as LJST 05 and BLST 71 [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.

Omitted 2010-11. Senior Lecturer Delaney.

**77. Senior Departmental Honors.** Fall semester. Members of the Department.

**77D. Senior Departmental Honors.** A double course.

Fall semester. Members of the Department.

**78. Senior Departmental Honors.**

Spring semester. Members of the Department.

**78D. Senior Departmental Honors.** A double course.

Spring semester. Members of the Department.

**97. Special Topics.** Fall semester. Members of the Department.

**97H. Special Topics.** A half course.

Fall semester. Members of the Department.

**98. Special Topics.** Spring semester. Members of the Department.

**98H. Special Topics.** A half 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.

**33. Gender and the Environment.** This seminar will compare relationships between gender and the environment in a developed country, the U.S., and a developing country, India. We will look at the history of gender constructions of nature and natural resources and their relationship to environmental practices. We will examine the disproportionate impact of environmental destruction on women and children, particularly from poor and minority communities, as well as rapidly changing ideas and practices about environmental degradation and climate change. Among the topics we will consider are gender constructions in the history of each country's agricultural policies and their effects on attitudes and practices toward the land and other resources like minerals, water, and forests. We will analyze gender, land tenure, and the law as it affects resource control and allocation in India. We will look at related questions concerning the control of natural resources in the U.S. like the disputed ownership of the water of Lake Erie in an impoverished suburb of Detroit. We will explore women's roles in environmental struggles in both countries.

Scholars and aid workers have long observed that environmental destruction has differential impacts on men and women. Women are the major victims of natural disasters, like the Tsunami of 2002 and Hurricane Katrina in 2005. Environmental destruction affects women's health and reproduction in unique and dangerous ways. Pesticides and nuclear wastes cause birth defects, complications in labor, and toxic concentrations in women's breast milk. The growing field of environmental justice has drawn attention to the significance of race in the location of hazardous waste facilities and the disproportionate number of people of color and women who are affected by workplace hazards. Following the earthquake in Haiti, after years of demands by women's activist groups, the U.N. decided for the first time to deliver aid directly to women because it recognized this was the most effective way of reaching the children who need it.

Limited to 20 students. Spring semester. Professors Basu and Saxton.



## CHEMISTRY

Professors Kushick, Leung\*, Marshall‡ (Chair), and O'Hara; Associate Professors Bishop and Burkett; Assistant Professors Jaswal, Kan, and McKinney; Visiting Assistant Professor Snyder; Academic Manager Ampiah-Bonney.

*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 Chemistry 11 or 15, 12, 21, 22, 44, and three of the following four courses: 30 (Biochemistry), 35 (Inorganic Chemistry), 38 (Atmospheric Chemistry), and 43 (Physical Chemistry). In addition, several of these courses require successful completion of work in other departments: Biology 19 for Chemistry 30; and Mathematics 12 and Physics 16 or 23 for Chemistry 43 and 44. 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 all four of the elective courses. In particular, Chemistry 43 will not be offered in 2010-11. Members of the Class of 2011 may substitute for Chemistry 43 by successful completion of Chemistry/Physics 46 taken in combination with a special topics laboratory half course to be offered by the department in the Spring 2011 semester.

*Departmental Honors Program.* A candidate for the degree with Honors will also elect Chemistry 77 and 78D in the senior year. It is helpful in pursuing an Honors program for the student to have completed physical and organic chemistry by the end of the junior year. However, either of these courses may be taken in the senior year in an appropriately constructed Honors sequence. 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 should attend the seminar in their senior year. At this seminar discussions of topics of current interest are conducted by staff members, visitors and students.

In the senior year an individual thesis problem is selected by the Honors candidate in conference with some member of the Department. Current areas of research in the Department are: inorganic and hybrid materials synthesis; design and characterization of novel catalysts; protein-nucleic acid interactions; immunochemistry; fluorescence and single-molecule spectroscopy; high resolution molecular spectroscopy of jet-cooled species; 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; and atmospheric chemistry of biogenic volatile organic compounds.

\*On leave 2010-11.

‡On leave spring semester 2010-11.

*Note on Placement:* Chemistry 11 followed by Chemistry 12 are the appropriate first courses in Chemistry for most students. Those students with minimal preparation in quantitative areas will be invited to enroll in Chemistry 3 (cross-listed with Biology 3) 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), Chemistry 15 followed by Chemistry 12 is recommended by the Department. Decisions are made on a case-by-case basis to determine whether placement out of either Chemistry 11/15 or Chemistry 12 or, less frequently, both, is appropriate. Students considering advanced placement are advised to contact the Department soon after arriving on campus.

Chemistry 08 has been designed to introduce non-science students to important concepts of Chemistry. This course may be elected by any student, but it does not satisfy the major requirements in Chemistry nor is it recommended as a means of satisfying the admission requirements of medical schools.

**03. Chemical Basis of Biological Processes.** (Offered as CHEM 03 and BIOL 03.) 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 first-year students who are interested in science or premedical study, who are recommended to begin with either Mathematics 5 or Mathematics 11 (Intensive), and who are enrolled in a Mathematics course but not in Chemistry 11. Admission with consent of the instructor. Fall semester. Professors Goutte and O'Hara.

**08. Chemistry and the Environment.** In this course, fundamental principles of chemistry will be introduced and used to understand the sources, fates, and activities of chemical compounds in natural and polluted environments. Concepts such as the nature of matter and energy, atomic and molecular structure and bonding, chemical change and reaction stoichiometry, the properties and behavior of gases, and the forces driving chemical reactions will be developed. Examples will be drawn from and shed light on environmental issues such as climate change, air quality, stratospheric ozone depletion, acid rain, water pollution and treatment, energy resources, and environmental toxins. In this way, the underlying physical principles will be linked directly to problems of immediate concern in modern society. The course is designed primarily for non-science majors and Environmental Studies majors. No prior college science or mathematics courses are required. Four class hours per week.

Omitted 2010-11. Professor McKinney.

**11. 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 relation-

ship 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 Chemistry 11 instructors before registration. Four class hours and three hours of laboratory per week.

Fall semester: Professors Jaswal and McKinney. Spring semester: Professor Burkett.

**12. 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. Four class hours and three hours of laboratory work per week.

Requisite: Chemistry 11 or 15 (this requirement may be waived for exceptionally well-prepared students; consent of the instructor is required); and Mathematics 11 or its equivalent. Fall semester: Professor Snyder. Spring semester: Professor Snyder.

**15. 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.

Fall semester. Professor Kushick.

**21. 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: Chemistry 12 or equivalent. Fall semester. Professors Bishop and Kan.

**22. Organic Chemistry II.** A continuation of Chemistry 21. 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: Chemistry 21. Spring semester. Professors Bishop and Kan.

**30. Biochemistry.** (Offered as BIOL 30 and CHEM 30.) 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.

Requisite: Chemistry 21 and Biology 19; Chemistry 22 is a co-requisite. Anyone who wishes to take the course but does not satisfy these criteria should obtain permission from the instructor. Spring semester. Professor Jaswal (Chemistry) and Visiting Professor Springer (Biology).

**35. 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: Chemistry 21 or consent of the instructor. Fall semester. Professor Burkett.

**38. Atmospheric Chemistry.** As global environmental issues such as stratospheric ozone depletion and global warming have arisen, the impact of mankind on the environment, particularly the atmosphere, has become a pressing concern for both the public and scientific communities. Addressing these large-scale and highly complex problems demands a greater scientific understanding of the earth system. In this course, students will investigate Earth's atmosphere and the chemical and physical principles that shape it. Fundamental processes that determine atmospheric composition and climate, including multistep reaction mechanisms, chemical kinetics, molecular spectroscopy, photolysis, and heterogeneous chemistry, are introduced. Specific topics treated will include atmospheric composition, structure, and motion; element cycling; the transfer of solar and longwave radiation; stratospheric composition and chemistry; tropospheric oxidation processes; air pollution; and the role of human activity in global change. Laboratory, computational, and field experiments complement the lecture material. Three hours of lecture and four hours of laboratory per week.

Requisite: Chemistry 12. Spring semester. Professor McKinney.

**43. Physical Chemistry.** The thermodynamic principles and the concepts of energy, entropy, and equilibrium introduced in Chemistry 12 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: Chemistry 12, Physics 16 or 23, and Mathematics 12. Mathematics 13 is recommended. Omitted 2010-11.

**44. 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: Chemistry 12, Mathematics 12, Physics 16 or 23. Fall semester. Professor Marshall.

**46. Molecular and Cellular Biophysics.** (Offered as PHYS 46, BIOL 40, and CHEM 46.) 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: Chemistry 12, Physics 16/23, Physics 17/24, Biology 19 or evidence of equivalent coverage in pre-collegiate courses. Spring semester. Professor O'Hara.

**77. Senior Departmental Honors.** Open to Senior Honors candidates, and others with consent of the Department. A full course.

Fall semester. The Department.

**77D. Senior Departmental Honors.** Open to Senior Honors candidates and others with consent of the Department. A double course.

Fall semester. The Department.

**78. Senior Departmental Honors.** Open to Senior Honors candidates, and others with consent of the Department. A full course.

Spring semester. The Department.

**78D. Senior Departmental Honors.** Open to Senior Honors candidates, and others with consent of the Department. A double course.

Spring semester. The Department.

**97. Special Topics.** Admission with consent of the instructor. A full course.

Fall semester. The Department.

**97H. Special Topics.** A half course.

Admission with consent of the instructor. Fall semester. The Department.

**98. Special Topics.** A full course.

Admission with consent of the instructor. Spring semester. The Department.

**98H. Special Topics.** A half course.

Admission with consent of the instructor. Spring semester. The Department.

## CLASSICS

Professors Griffiths (Chair), and R. Sinos; Assistant Professors Grillo and van den Berg; 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, Philosophy 17, or a course in some related field approved in advance by the Department. Courses numbered 01 may not be counted toward the major. Latin 02-16 will normally be introductory to higher courses in Latin, and Greek 12-18 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 01, 12, 15 or 17, 18; or 01, 15 or 17, 12 or 18.

*Departmental Honors Program.* The program of every Honors candidate in Greek, Latin, or Classics must include those courses numbered 41 and 42 in either Greek or Latin. It will also include, beyond the eight-course program described above, the courses numbered 77 and 78. The normal expectation will be that in the senior year two courses at the 41/42 level be taken along with the 77/78 sequence. Admission to the 77 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 78 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: Classical Civilization 23 (Greek Civilization), Classical Civilization 32 (Greek History), Classical Civilization 34 (Archaeology of Greece), or Classical Civilization 38 (Greek Drama).
  - For the Latin major, one course: Classical Civilization 24 (Roman Civilization) or Classical Civilization 33 (History of Rome).
  - 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

**21. 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.

Fall semester. Professor R. Sinos.

**23. Greek Civilization.** (Offered as CLAS 23 and WAGS 23.) 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.

Spring semester. Professor Griffiths.

**24. 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.

Fall semester. Professor van den Berg.

**28. Life in Ancient Rome.** An introduction to the people of ancient Rome, their daily routines and occupations as well as their place in the developing Roman state. Topics will include religious practices, the Roman army, games, slavery, women's lives, and Roman law. We will focus on primary sources, including literary as well as archaeological evidence, but will make use of modern representations of ancient Rome for the sake of comparison. Three class hours per week.

Spring semester. Professor Grillo.

**33. History of Rome.** This course examines the political and social systems and struggles that marked Rome's growth from a small city-state to a world empire. Through various sources (Roman works in translation and material evidence) we will focus on the development of the republican form of government and its transformation into an empire. We will study also the daily life of the people and the impact of Christianity on the Roman Empire.

Omitted 2010-11.

**34. 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 2010-11.

**38. Greek Drama.** (Offered as CLAS 38 and WAGS 38.) 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 precursor of tragedy, and the remaking of plays in contemporary film, dance, and theater, including Michael Cacoyannis, *The Trojan Women*; Rita Dove, *The Darker Face of the Earth*; Martha Graham, *Medea* and *Night Journey*; Pier Paolo Pasolini, *Oedipus Rex* and *Medea*; and Igor Stravinsky, *Oedipus Rex*.

Omitted 2010-11.

**77. Senior Departmental Honors.** Fall semester. Members of the Department.

**78. Senior Departmental Honors.**

Spring semester. Members of the Department.

**97. Special Topics.** Fall semester. Members of the Department.

**98. Special Topics.** Spring semester. Members of the Department.

## Greek

**01. Introduction to the Greek Language.** (Fall semester) 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 Greek 12 and then Greek 15 or 17.

Fall semester. Professor Griffiths

(Spring semester) 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 Greek 15 or 17 and then Greek 12 or 18.

Spring semester. Professor R. Sinos

**12. 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: Greek 01 or equivalent. Spring semester. Professor Griffiths.

**15. 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: Greek 01 or equivalent. Fall semester. Professor R. Sinos.

**17. 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: Greek 01 or equivalent. Fall semester. Professor D. Sinos.

**18. 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: Greek 12, 15, 17 or equivalent, or consent of the instructor. Spring semester. Professor D. Sinos.

**41. Advanced Readings in Greek Literature I.** The authors read in Greek 41 and 42 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. Greek 41 and 42 may be elected any number of times by a student, providing only that the topic is not the same. In 2010-11 Greek 41 will read Sophocles' *Electra*. Three class hours per week. Seminar course.

Requisite: A minimum of three courses numbered 01 to 18 or consent of the instructor. Fall semester. Professor Griffiths.

**42. Advanced Readings in Greek Literature II.** See course description for Greek 41. In 2010-11 Greek 42 will read Herodotus' *Histories*. Three class hours per week. Seminar course.

Requisite: A minimum of three courses numbered 01 to 18 or consent of the instructor. Spring semester. Professor R. Sinos.

**77. Senior Departmental Honors.** Fall semester. Members of the Department.

**78. Senior Departmental Honors.**

Spring semester. Members of the Department.

**97. Special Topics.** Fall semester. Members of the Department.

**98. Special Topics.** Spring semester. Members of the Department.

## Latin

**01. 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 Grillo.

**02. Intermediate Latin.** This course aims at establishing reading proficiency in Latin. Forms and syntax will be reviewed throughout the semester. We will read selections from Seneca's *Epistulae morales* and possibly other authors. Three class hours per week.

Requisite: Latin 01 or equivalent. Spring semester. Professor Grillo.

**15. 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: Latin 02 or equivalent. Fall semester. Professor van den Berg.

**16. 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: Latin 02, 15 or equivalent. Spring semester. Professor van den Berg.

**41. Advanced Readings in Latin Literature I.** The authors read in Latin 41 and 42 vary from year to year, the selection being made according to the interests and needs of the students. Both 41 and 42 may be repeated for credit, providing only that the topic is not the same. In 2010-11 Latin 41 will read Cicero. Three class hours per week. Seminar course.

Requisite: Latin 15 or 16 or equivalent. Fall semester. Professor Grillo.

**42. Advanced Readings in Latin Literature II.** See course description for Latin 41. In 2010-11 Latin 42 will read Virgil. Three class hours per week. Seminar course.

Requisite: Latin 15, 16, 41 or equivalent. Spring semester. Professor van den Berg.

**77. Senior Departmental Honors.** Fall semester. Members of the Department.

**78. Senior Departmental Honors.**

Spring semester. Members of the Department.

**97. Special Topics.** Fall semester. Members of the Department.

**98. Special Topics.** Spring semester. Members of the Department.

#### RELATED COURSES

**Readings in the European Tradition I.** See EUST 21.

**Ancient Philosophy.** See PHIL 17.

### COLLOQUIA

Colloquia are interdisciplinary courses not affiliated with a department. Whether colloquia are accepted for major credit by individual departments is determined for each colloquium separately; students should consult their major departments.

## COMPUTER SCIENCE

Professors C. McGeoch (Chair), L. McGeoch, Ragert; Associate Professor Kaplan‡.

*Major Program.* The course requirements for the Computer Science major are Computer Science 11, 12, 16, 20, 26, and 30, and three additional Computer Science courses numbered above 20. Students with a strong background may be excused from taking Computer Science 11 and/or 12. 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 Computer Science 11 and/or 12.

Participation in the Departmental Honors program is strongly recommended for students considering graduate study in computer science. Such students should consult with a member of the Department as soon as possible to plan advanced coursework and to discuss fellowship opportunities. 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 an oral comprehensive examination during the senior year. A document describing the comprehensive examination, which covers Computer Science 12, 16, 20, and 30, can be obtained from the Department Coordinator. 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 Computer Science 77 for the fall semester, and begins research under the guidance of a faculty advisor. Students in Computer Science 77 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 Computer Science 78 and complete a thesis during the spring semester. A document describing the details of the Honors Program is available from the Department Coordinator. Computer Science 77 and 78 do not count as elective courses in completing the major in Computer Science.

**05. Demystifying the Internet.** This course provides an introductory survey of topics in computer science that are related to the Internet. Students will become familiar with the history and underlying structure of the Internet and with technologies such as email, web browsers, search engines, and web page design tools. We will learn about the science behind the technology: topics to be addressed include network design and network protocols, modern encryption methods, and applications of algorithmics and artificial intelligence to the design of search engines. Some time will also be spent considering social issues such as privacy, worms and viruses, spam, cookies, and encryption policy. Three class meetings per week, with occasional in-class lab sessions. This

†On leave fall semester 2010-11.

‡On leave spring semester 2010-11.

course does not provide prerequisite credit for any computer science course, nor does it count towards the computer science major. No previous experience with computers is required.

Limited to 40 students. Omitted 2010-11.

**11. 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 give students practice with programming constructs. Two class hours and one one-hour laboratory per week.

Fall and spring semesters. Professor C. McGeoch.

**12. Introduction to Computer Science II.** A continuation of Computer Science 11. 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: Computer Science 11 or consent of the instructor. This course is the appropriate starting point for most students with some prior programming experience. Fall and spring semesters. Professor L. McGeoch.

**16. 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.

**20. 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: Computer Science 11. Spring semester. Professor C. McGeoch.

**23. 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: Computer Science 12. Spring semester. Professor Rager.

**24. 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: Computer Science 12. Omitted 2010-11.

**26. 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: Computer Science 11 and 16. Spring semester. Professor Rager.

**28. 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: Computer Science 12 or 20. Fall semester. Professor Kaplan.

**30. Data Structures and Algorithms II.** This course continues the exploration of data structures and algorithms that is begun in Computer Science 20. Top-

ics 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: Computer Science 12 and 20. Fall semester. Professor C. McGeoch.

**32. 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 OpenGL and Pixar’s Renderman.

Requisite: Computer Science 12 or 20 or consent of the instructor. Omitted 2010-11.

**34. 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: Computer Science 30. Omitted 2010-11.

**37. 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: Computer Science 12 and 16. Omitted 2010-11.

**38. 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. Fall semester. Professor L. McGeoch.

**39. Advanced Operating Systems.** Computer operating systems are responsible for allowing multiple users and their programs to share the hardware

resources of a single machine. The policies implemented in an operating system determine its ability to provide good performance, fair sharing, isolation between programs, and predictable behavior. There are many policy choices that determine these properties, and measuring their effect requires empirical experimentation and analysis.

This course will examine both basic and advanced policies that can be used to control process scheduling, memory management, disk scheduling, network bandwidth allocation, and power consumption. We will design and perform experiments to evaluate these policies, comparing them and analyzing their behavior. Experiments will involve both simulation and in-kernel implementation. Offered in alternate years.

Requisite: Computer Science 26 and either Computer Science 12 or 20. Omitted 2010-11.

**40. Seminar in Computer Science.** The topic for spring 2011 will be “Computing with Massive Data Sets.” Modern computers have permitted enormous data sets to be built that contain, for example, mapping data, scientific observations, or records of commercial transactions. Although current disk technology makes it straightforward to store such a data set, it must be organized in a way that will permit it to be manipulated efficiently. Data structures that are appropriate for small amounts of data do not usually extend to massive data sets. Careful organization can also make it possible to display large data sets (or parts of them) in a way that is useful to users without being overwhelming. One of the problems that we will explore is efficient route-finding in large maps. We will discuss some of the approaches that have been proposed, along with ways of organizing map data to permit fast computations and techniques for streaming results to users.

Requisite: Computer Science 30. Spring semester. Professor L. McGeoch.

**77. Senior Departmental Honors.** Open to seniors with consent of the Department.

Fall semester. The Department.

**78. Senior Departmental Honors.** Open to seniors with consent of the Department.

Spring semester. The Department.

**97. Special Topics.** Independent reading.

Fall semester.

**98. Special Topics.** Independent reading.

Spring semester.

## CREATIVE WRITING

*Advisory Committee:* Writer-in-Residence Hall (Director); Professors Ciepiela, Douglas, Frank, Maraniss, and Sofield‡; Senior Lecturer von Schmidt; 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

‡On leave spring semester 2010-11.

well as class visits by practicing writers and editors. The work of the Center is interdisciplinary 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 ([www.amherst.edu/academiclife/departments/cwc](http://www.amherst.edu/academiclife/departments/cwc)) for information on admission procedures.

#### RELATED COURSES

**Writing Poetry I.** See ENGL 21.

**Screenwriting.** See ENGL 24.

**Non-Fiction Writing.** See ENGL 25.

**Fiction Writing I.** See ENGL 26.

**Writing Poetry II.** See ENGL 27.

**Fiction Writing II.** See ENGL 28.

**Imitations.** See ENGL 29.

**Composition.** See ENGL 50.

**The Poet's Prose.** See ENGL 92.

**Poetic Translation.** See EUST 24.

**Playwriting I.** See THDA 31.

**Playwriting Studio.** See THDA 61.

#### ECONOMICS

Professors Barbezat, Nicholson, Rivkin\*, Westhoff, Woglom\*, and B. Yarbrough; Adjunct Professor R. Yarbrough; Associate Professors Kingston (Chair) and Reyes\*; Assistant Professors Alpanda, Honig, Ishii, and Sims.

\*On leave 2010-11.



*Major Program.* A major in economics comprises a sequence of courses that begins with Economics 11, a survey of current economic issues and problems and an introduction to the basic tools essential for all areas of economics. Economics 11 is a requisite for all other courses in economics, and for many courses there is no other requisite. After completing Economics 11 a student may enroll in a variety of applied courses. Students may be excused from the requirement of taking Economics 11 by demonstrating an adequate understanding of basic economic principles. Four specific ways of being excused from the Economics 11 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.

In addition to Economics 11, all majors must complete the sequence of core theory courses: Economics 53 or 57; 54 or 58; and 55 or 59. These courses can be taken in any order, but it is recommended that a student take Economics 53/57 or 54/58 before enrolling in Economics 55/59. In addition, it is not generally advisable to take more than one of the core theory courses in a given semester. The core theory courses must be completed at Amherst. In exceptional circumstances (studying abroad is not an exceptional circumstance), 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.

The major is completed by taking a number of elective courses in economics and passing a comprehensive exam. Majors must take a total of nine courses in economics, which include Economics 11, the core theory courses, and at least one upper level elective numbered 60 to 76 and 79. Honors students must take a total of ten courses. Non-Amherst College courses (including courses taken abroad) may be used as elective courses (excluding the upper level elective). Such non-Amherst courses must be taught in an economics department, and 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 Chair of the department.

*Requirements for Declaring an Economics Major.* In addition to the requirements described above, majors in the Class of 2011 must attain a grade of C+ or better in Economics 11 and a grade of C+ or better in Economics 53 or 57, Economics 54 or 58, or Economics 55 or 59, whichever is taken first. A student may be admitted to the major conditionally after successfully completing Economics 11 with a grade of C+ or better, but will be dropped from the major if he or she obtains a grade below C+ in the first core theory course taken. If a student fails to meet this requirement, he or she can gain admittance to the major by achieving a grade of B or higher in at least one of the remaining core theory courses. Effective with the Class of 2012, majors must attain a grade of B or better in Economics 11 or a grade of B- or better in an elective before being allowed to register for a core course.

*Departmental Honors Program.* To be eligible to enter the honors program, a senior (or second semester junior in an E Class) must have completed the core theory courses with an average grade of 11.00 or higher. Honors students take Economics 77, 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, Economics 78. Economics 77 and 78 can both be counted as elective courses towards the major total course requirement. Students who successfully complete Economics 77 and 78 do not have to take the comprehensive exam in economics. Students who intend to enter the honors program are encouraged to take the advanced macroeconomic and microeconomic core theory courses.

*Comprehensive Exam.* A written comprehensive exam is given during the second week of the second semester to senior 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 Mathematics 12 and 22, at a minimum, and ideally Mathematics 13 and 28 in addition.

*Note on Pass/Fail Courses.* Economics 11 may be taken on a Pass/Fail basis only by second semester juniors or seniors, 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.

**11. 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.

Requisite for all other courses in economics.

One lecture and three hours of discussion per week. Each section is limited to 35 Amherst College students. Fall semester: Professors Alpanda, Honig, Ishii, Kingston (Course Chair), Sims, and Westhoff.

Fall semester only: Professor Sims' section is designed for students interested in environmental studies. See Environmental Studies 23 for more information.

One lecture and three hours of discussion per week. Each section is limited to 35 Amherst College students. Spring semester. Professors Alpanda, Honig, and Sims. Professor Sims is offering a regular introductory section, **not** environmentally related.

**23. Poverty and Inequality.** (Offered as ECON 23 and BLST 16 [US].) Highly politicized debate over the determinants of poverty and inequality and the desirability of particular government responses often obscures actual changes over time in social and economic conditions. Information on the true impact of specific government policies and the likely effects of particular reforms becomes lost amid the political rhetoric. In this course we shall first discuss the concepts of poverty, inequality, and discrimination. Next we shall examine trends over time in the poverty rate, inequality of the earnings distribution, family living arrangements, education, crime, welfare reciprocity, and health. We shall focus on the U.S., but also study a small number of less developed countries. In the final section of the course, basic economic principles and the evidence from experience with existing government programs will be used to analyze the likely impacts of several policy reform proposals.

Requisite: Economics 11. Limited to 50 students. Omitted 2010-11. Professor Rivkin.

**24. 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: Economics 11. Limited to 50 students. Spring semester. Professor Ishii.

**25. 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: Economics 11. Limited to 50 students. Spring semester. Professor Sims.

**26. Economics of Education.** Investments in education benefit individuals and society in a variety of ways. Education affects the productivity of the labor force, economic growth, the earnings of individuals, social mobility, the distribution of income, and many other economic and social outcomes. In 1990 educational expenditures exceeded seven percent of the Gross Domestic Product of the United States. A sector this large and important poses a number of serious policy questions-especially since it lacks much of the competitive discipline present in profit-making sectors of the economy. Should we increase expenditures? Are resources allocated efficiently? Equitably? How should the sector be organized? Who should bear the costs of education? Which policy changes will be effective? Many of these questions are part of the national policy debate. This course will use economic principles to study these and other issues which have been central to discussions of education policy.

Requisite: Economics 11 or consent of the instructor. Limited to 50 students. Omitted 2010-11. Professor Rivkin.

**28. 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: Economics 11. Limited to 35 students. Fall semester. Professor Barbezat.

**29. 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: Economics 11. Limited to 35 students. Omitted 2010-11. Professor Barbezat.

**32. 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: Economics 11. Limited to 50 students. Fall and spring semesters. Professor B. Yarbrough.

**33. 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 Economics 76.

Requisite: Economics 11. Limited to 50 students. Omitted 2010-11. Professor B. Yarbrough.

**34. 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 Economics 63.

Requisite: Economics 11. Limited to 50 students. Omitted 2010-11. Professor Woglom.

**35. 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: Economics 11. Limited to 50 students. Spring semester. Professor Barbezat.

**36. Economic Development.** An introduction to the problems and experience of less-developed countries, and survey of basic theories of growth and development. Attention is given to the role of policies pursued by LDCs in stimulating their own growth and in alleviating poverty. Topics include population, education and health, industrialization and employment, foreign investment and aid, international trade strategy and exchange rate management.

Requisite: Economics 11. Limited to 50 students. Omitted 2010-11.

**37. 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: Economics 11. Instructor consent required for those students who have taken Economics 38 or Economics 76. Fall semester. Professor Honig.

**40. Health Economics and Policy.** Health care poses many pressing public policy issues: Why do we spend so much on health care? Does it actually produce significantly better health? What is the appropriate role of government? Should the U.S. have a system of national health insurance? This course provides insight into these questions. We will start by assessing the important role of health care in the national economy (health care costs exceed 15% of the Gross Domestic Product of the United States) and by applying economic models to the production of health and health care. We will then study the structure of the health care market and the role of key institutions. Next, we will devote substantial time to the role of government, placing emphasis on the status of the uninsured population and on public provision of care to the disadvantaged. Finally, we will use this acquired knowledge to consider possibilities for national health care reform and to discuss the relative merits of current state reform efforts. Throughout this analysis, we will pay particular attention to the nature of health care markets, the anatomy of market failures, and the implications for current policy. Empirical results, current issues, and public policy will be discussed throughout the course.

Requisite: Economics 11. Limited to 50 students. Omitted 2010-11. Professor Reyes.

**53. 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 Economics 53 and Economics 57.

Requisite: Economics 11 and Mathematics 11 or equivalent. Fall semester: Professor Alpana. Spring semester: Professor Honig.

**54. 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 Economics 54 and Economics 58.

Requisite: Economics 11 and Mathematics 11 or equivalent. Fall semester: Professor B. Yarbrough. Spring semester: Professor Kingston.

**55. An Introduction to Econometrics.** A study of the analysis of quantitative data, with special emphasis on the application of statistical methods to economic problems.

Requisite: Economics 11 and Mathematics 11 or equivalent. Fall semester: Professor Westhoff. Spring semester: Professor Alpana.

**57. Advanced Macroeconomics.** This course covers similar material to that covered in Economics 53 but is mathematically more rigorous and moves at a more rapid pace. A student may not receive credit for both Economics 53 and Economics 57.

Requisite: Economics 11 and Mathematics 12 or equivalent, or consent of the instructor. Spring semester. Professor Barbezat.

**58. Advanced Microeconomics.** This course covers similar material to that covered in Economics 54 but is mathematically more rigorous and moves at a more rapid pace. A student may not receive credit for both Economics 54 and Economics 58.

Requisite: Economics 11 and Mathematics 13 or equivalent, or consent of the instructor. Fall semester. Professor Nicholson.

**59. 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 Economics 55 and Economics 59.

Requisite: Economics 11, Mathematics 13, and Mathematics 17 or equivalent. Fall semester. Professor Ishii.

**60. Labor Economics.** An analysis of the labor market and human resource economics. Issues concerning labor supply and demand, wage differentials, the role of education, investment in human capital, unemployment, discrimination, income inequality, and worker alienation will be discussed utilizing the tools of neoclassical economics. In addition, we shall examine the major non-neoclassical explanations of the perceived phenomena in these areas.

Requisite: Economics 54 or 58. Omitted 2010-11. Professor Rivkin.

**63. 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: Economics 54 or 58. Limited to 35 students. Omitted 2010-11. Professor Woglom.

**64. Evaluating Social Policy.** This seminar in social policy examines a number of social programs in the United States, including Medicaid, the Earned Income Tax Credit, and Temporary Aid to Needy Families. The course will introduce you to the operation of these programs and will illustrate how economic and econometric tools can be used to evaluate them. A significant portion of the course will be devoted to careful reading and discussion of empirical 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 one of more papers on specific social programs. Throughout the course, we will also think broadly about the goals of social policy and the practical challenges policymakers face in designing effective policies.

Requisite: Economics 55 or 59. Limited to 20 students. Omitted 2010-11. Professor Reyes.

**66. Law and Economics.** This course introduces students to the ways in which legal issues can be examined using the tools of economic analysis. Topics covered include: Property and contract law, accident law, family law, criminal law, financial regulation, and tax law. In all of these areas the intent is not to provide an exhaustive examination of the law, but rather to show how economic methods can contribute to an understanding of the basic issues that must be addressed by the law.

Requisite: Economics 54 or 58 or consent of the instructor. Fall semester. Professor Nicholson.

**67. Mathematical Economics.** This course provides a rigorous mathematical foundation in microeconomic theory. Topics may vary from year to year and will be chosen from among the following: constrained minima and maxima, method of Lagrange, Kuhn-Tucker conditions; profit functions, Hotelling's lemma, cost minimization, implicit demand functions, Shepherd's lemma, integrability; Marshallian demand functions, indirect utility functions, Roy's identity, Hicksian demand functions; envelope theorems; duality, Slutsky matrix, revealed preference; general equilibrium theory, existence of competitive equilibria, efficiency, the core, computation of economic equilibria; etc.

Requisite: Economics 54 or 58 and consent of the instructor. Omitted 2010-11. Professor Westhoff.

**70. Seminar in International Monetary Economics.** This seminar examines the process of international macroeconomic policy coordination over the past three decades, for example, to deal with the large U.S. current account deficit and associated global imbalances. We begin by considering various concepts of international economic policy coordination and the level and distribution of

benefits from such activity. We will discuss the various instruments (monetary, fiscal, and exchange rate policies) and forums (IMF, G-7) of policy coordination. We will review a dozen or so episodes of actual or potential policy coordination starting with 1970 and the breakdown of the Bretton Woods regime. We will consider whether the diagnosis was right, the policy framework was agreed upon, the policy actions or inactions were appropriate, and what lessons were learned. Students will make a presentation and write a paper on one of these episodes.

Requisite: Economics 33 or 53/57 or consent of the instructor. Limited to 20 students. Omitted 2010-11. Professor Truman.

**71. 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: Economics 53 or 57 and 54 or 58. Limited to 15 students. Omitted 2010-11. Professor Barbezat.

**72. Dynamic Macroeconomics.** Modern macroeconomic policy analysis relies heavily on dynamic models such as Vector Autoregressions (VAR) and dynamic stochastic general equilibrium (DSGE) models. This course will introduce the theory behind these models, their parameterization using maximum likelihood estimation and calibration, and their applications to specific macroeconomic issues. Topics covered will include, but will not be limited to, determinants of aggregate fluctuations, the lags associated with monetary policy, the effects of increased global demand for commodities, the risk premium associated with stock returns, and forecasting macroeconomic aggregates. Students will be asked to write a term paper employing these models to analyze empirical data of a specific country.

Requisite: Economics 53 or 57, 54 or 58, and 55 or 59. Limited to 20 students. Omitted 2010-11. Professor Alpanda.

**73. 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: Economics 54 or 58. Fall semester. Professor Kingston.

**75. Economic Growth.** Income in the United States has increased more than tenfold over the last century, and incomes in the United States and most of Western Europe are at least 30 times higher than incomes in much of sub-Saharan Africa. This course explores what economists know about the process of economic growth that generated such outcomes. We will examine both formal theories of economic growth and the empirical literature on comparative economic growth, as well as examples of individual countries' growth experiences.

Requisite: Economics 55 or 59 and at least one of Economics 32, 33, 36, 53, 54, 57, or 58. Omitted 2010-11. Professor B. Yarbrough.



**76. 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: Economics 33, 53 or 57. Limited to 20 students. Omitted 2010-11. Professor Honig.

**77. 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 Economics 53/57, 54/58, and 55/59. Fall semester. The Department.

**78. Senior Departmental Honors Project.** Independent work under the guidance of an advisor assigned by the Department.

Requisite: Economics 77. Spring semester.

**79. New Institutional Economics.** 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: Economics 73 or consent of the instructor. Spring semester. Professor Kingston.

**97. Special Topics.** Independent Reading Course. Full course.

Admission with consent of the instructor. Fall semester.

**97H. Special Topics.** Independent Reading Course. Half course.

Admission with consent of the instructor. Fall semester.

**98. Special Topics.** Independent Reading Course. Full course.

Admission with consent of the instructor. Spring semester.

**98H. Special Topics.** Independent Reading Course. Half course.

Admission with consent of the instructor. Spring semester.

## ENGLISH

Professor Emeritus Townsend; Professors Barale, Cameron, Chickering†, Cobham-Sander (Chair), Frank, Guttman†, O'Connell†, Parker\*, Peterson†, Pritchard, Sánchez-Eppler\*, and Sofield‡; Associate Professors Bosman (Director of Studies), Hastie†, and Parham; Assistant Professors Hayashi and Nelson; Senior Lecturer von Schmidt; Writer-in-Residence Hall; Visiting Writer Gaige; Dean Lieber; Visiting Professor Berek; Five College Associate Professor Hillman; Five College Assistant Professor Degenhardt; Visiting Assistant Professor

\*On leave 2010-11.

†On leave fall semester 2010-11.

‡On leave spring semester 2010-11.

Cayer; Simpson Lecturer Wilbur; Visiting Lecturers Bergoffen and Pritchett; Five College Fellow Christoff.

*Major Program.* Students majoring in English are encouraged to explore the Department's wide range of offerings in literature, film, and culture. Rather than prescribe any particular route through its curriculum, the Department helps its students develop their own interests and questions.

To this end, all students work closely with their advisor in defining an area of concentration within the many 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 inter-related 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.

Majoring in English also requires the completion of ten courses offered or approved by the Department. **The Department's courses are organized into four levels. Level I courses are writing-attentive and writing-intensive courses on a variety of topics. Level II courses are introductory creative writing courses and introductions to literary, film, and cultural studies on topics that include genres, media, discourses, terms, methods, or periods. They are primarily for first- and second year students, but open to all. Level III comprises the bulk of the Department's offerings in advanced creative writing and film and cultural studies, individual authors, and literary history, criticism, and theory. Level IV courses are seminars for junior and senior majors emphasizing independent inquiry, critical and theoretical issues, and extensive writing. Majors are required to take at least one course each from Level I and Level II, and a Level IV seminar.**

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 English 95, Seminar in English Studies, can lead in the senior year to a tutorial project, the Department strongly urges majors to fulfill the seminar requirement during the junior year. The Department will not guarantee admission to a particular section of English 95 in the second semester of the senior year.

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.

Unlike other Amherst departments, English has no senior honors course.

While students often include in their portfolios work that they complete in the Senior Tutorial (English 87/88), enrollment in these independent study courses is not a requirement for honors consideration.

To be considered for honors a student must submit to the Department a *portfolio*, 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 97/98), 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 (these essays must be revised and accompanied by a covering statement that describes in detail the nature of the project they constitute and comments thoughtfully and extensively upon the writer's acts of interpretation and composition). The Department does not refer to the portfolio as a "thesis" because that is simply one of many forms the portfolio may take. It may be, for example, 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 portfolio, it first must be approved by his or her designated tutor or major advisor. 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 takes into account both the portfolio and the record in the major in making its final recommendation for the level of honors in English.

*Senior Tutorial.* Senior English majors may apply for admission to the Senior Tutorial (English 87/88) for either one or both semesters. 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 87/88 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.

*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, deadlines and requirements for admission, the Graduate Record Examinations, the availability of fellowships, and prospects for a professional career. Students should note that many graduate programs in English or comparative literature require reading competence in two, and in many cases three, foreign languages. Intensive language programs are available on many campuses during the summer for students who are deficient. To some extent graduate schools permit students to satisfy the requirement concurrently with graduate work.

*N.B.* The English Department does not grant advanced placement on the basis of College Entrance Examination Board scores.

LEVEL I: WRITING-ATTENTIVE COURSES on a variety of topics.

**01. Writing-Attentive Courses.** Nine sections will be offered in the fall semester, 2010-11.

01. HAVING ARGUMENTS. [*Writing Intensive.*] 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 students and sophomores. Limited to 12 students. Professor Barale.

02. HAVING ARGUMENTS. [*Writing Intensive.*] Same description as English 01-01.

Preference given to first-year students. Limited to 12 students. Dean Lieber.

03. 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. Professor Bosman.

04. VISUALITY AND LITERATURE. In this course we will examine twentieth-century and contemporary novels, essays, plays, and performances that challenge generic and disciplinary boundaries. All are preoccupied with the visual, perform visually, or employ images within narrative. Some of these works respond directly to pieces of visual art, others include photographs or analyze forms of seeing. Because this is a writing-intensive course we will not pursue an exhaustive or chronological history of the immense conversation between visual and literary modes of expression. While actively discussing the course materials, we will consistently and frequently engage them in critical and creative, formal and informal writing. One of our goals will be to deepen our own practices of seeing and using visual evidence as a method toward writing personal, exploratory, and persuasive essays.

Limited to 15 students. Visiting Professor Cayer.

05. AMERICAN WILDERNESS. This course will explore the concept of wilderness in American culture. Americans have portrayed the less tamed region of the American landscape in a variety of ways: as a hostile space full of evil, as a rugged frontier that shapes individuals into Americans, and as a protected sanctuary for endangered species. In this class, we will focus on writings that explore the range of definitions and responses to the nation's wild spaces. Students will explore these issues in class discussions about the texts and in writing assignments that analyze and critique the readings and our own definitions of what makes a place "wild."

Limited to 15 students. Professor Hayashi.

06. 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.

The course will be taught in sections of 15 students. Preference will be given to first-year students. Visiting Lecturer Bergoffen.

07. NOVELS, PLAYS, POEMS. Same description as English 01-06.

Preference given to first-year students. Limited to 15 students. Professor Cobham-Sander.

08. NOVELS, PLAYS, POEMS. Same description as English 01-06.

Preference given to first-year students. Limited to 15 students. Professor Nelson.

09. NOVELS, PLAYS, POEMS. Same description as English 01-06.

Preference given to first-year students. Limited to 15 students. Professor Sofield.

**01. Writing-Attentive Courses.** Five sections will be offered in the spring semester, 2010-11.

01. NEW WOMEN IN AMERICA. This course will examine the emergence of the “New Woman” as a category of social theory, political action, and literary representation at the turning of the twentieth century. Early readings will trace the origins of the New Woman as a response to nineteenth-century notions of “True Womanhood.” Discussions will situate literary representations of women in larger cultural events taking place during the Progressive Era—debates over suffrage as well as their relationship to issues of citizenship, immigration, Jim Crow segregation, urbanization, and nativism. The course will focus on texts written by a diverse group of women that present multiple and, at times, conflicting images of the New Woman. Close attention will be paid to the manner in which these women writers constructed their fictions, particularly to issues of language, style, and form. Readings will include texts by Charlotte Perkins Gilman, Kate Chopin, Edith Wharton, Pauline Hopkins, Anzia Yeziarska, and Sui Sin Far.

Preference given to first-year students and sophomores. Limited to 15 students. Visiting Lecturer Bergoffen.

02. HAVING ARGUMENTS. [*Writing Intensive.*] Same description as English 01-01 in the fall.

Preference given to first-year students. Limited to 12 students. Dean Lieber.

03. 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 power-

ful 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 15 students. Professor O'Connell.

04. **BIG BOOKS.** This course explores the particular pleasures and interpretive problems of reading (and writing about) very long works—books so vast that any sure sense of the relation between individual part and mammoth whole may seem to elude the reader who becomes lost in a colossal imaginative world. How do we gauge, and engage with, works of disproportionate scale and encyclopedic ambition? How do we find our bearings within huge texts and who or what is our guide? In spring 2011 we shall read two of the greatest achievements in the fictional representation of entire societies undergoing massive transformation: Leo Tolstoy's epic account of Russia in the age of Napoleon, *War and Peace*, and Anthony Powell's twelve-volume narrative of British life between the two world wars of the twentieth century, *Dance to the Music of Time*.

Preference given to first-year students and sophomores. Limited to 15 students. Professor Peterson.

05. **FILM AND WRITING.** (Offered as ENGL 01-05 and FAMS 10.) 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 80-minute class meetings and two screenings per week.

Limited to 25 students. Senior Lecturer von Schmidt.

**02. 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: Professor Frank. Spring semester: Visiting Professor Cayer.

LEVEL II: INTRODUCTORY CREATIVE WRITING COURSES and INTRODUCTIONS TO LITERARY, FILM, AND CULTURAL STUDIES, primarily for first- and second-year students, but open to all.

**03. Reading and Experience.** This introduction to literary theory will offer an interrogation of some of the assumed tensions between experiences gener-

ally described as real and those described as imaginary. Over the course of the semester we will consider the ways literature enlarges personal experience, even as we will also attend to what happens when art approaches the limits of representation. Some of our particular concerns will include learning how to draw relationships between texts and their social and historical moments; questioning our own acts of learning about others through books; and exploring the relationship between identity and literacy. This class will also include a service component in which some of the class' theory will come into practice, with students in this course working as reading partners to high school students engaged with the same texts and questions in American urban, rural, and reservation schools. Priority will be given to students already involved with teaching and literacy programs.

Omitted 2010-11. Professor Parham.

**04. Literary History and/as Media History.** Living today in an era of rapid technological innovation, we tend to forget that print itself was once a new medium. The history of English and American literature since the Renaissance has been as much a response to the development of new material formats (scribal copying, printed play scripts, newspaper and serial publication, broadsides and ballads, "little magazines," radio, film, TV) as it has been a succession of ideal literary forms (poems, plays, and novels). This course will survey literary works from the sixteenth to the twentieth century in relation to the history of emerging media. Texts may include Renaissance sonnet sequences, Jonson's *Bartholomew Fair*, Defoe's *A Journal of the Plague Year*, selections from Johnson's *The Rambler*, Gay's *The Beggar's Opera*, Dickens' *The Pickwick Papers*, Poe's *Selected Tales*, Chesnut's *The Conjure Woman*, Wilde's *Salomé*, selections from Pound's *The Cantos*, Bradbury's *Fahrenheit 451*, Beckett's *Krapp's Last Tape*, Kushner's *Angels in America*.

Preference given to sophomores. Omitted 2010-11. Professor Parker.

**05. Reading Historically.** This course explores the relation between literature and history. How does fiction work to interpret and understand the past? Can literary texts serve as historical evidence, providing information about social conditions and beliefs in a particular place and time? In what ways might other sorts of historical documentation affect or amplify the reading of literature? We will address these questions through specific examples and through theoretical readings that address issues of narration, memory, and the continuance of the past. The theme changes each time the course is taught. In 2010 we will focus on American literature and in particular on writing that confronts the social "problem" of the unmarried woman. Texts will include Susanna Rowson's *Charlotte Temple*, Nathaniel Hawthorne's *The Scarlet Letter*, Harriet Jacobs' *Incidents in the Life of a Slave Girl*, Stephen Crane's *Maggie*, *A Girl of the Streets*, Edith Wharton's *The House of Mirth*, Toni Morrison's *Sula*, and Mei Ng's *Eating Chinese Food Naked*.

Limited to 20 students. Omitted 2010-11. Professor Sánchez-Eppler.

**07. Introduction to Renaissance Drama, 1576-1642.** How do generic conventions affect a work's production and interpretation? Reading a selection of plays written for the commercial Elizabethan, Jacobean, and Caroline theaters, we will try to answer this and other questions by considering the works in their historical and theatrical context, and by closely reading the plays themselves. Turning our attention to the tragedies, comedies, histories, and tragicomedies of Shake-

speare, Marlowe, Jonson, Webster, Ford, and Shirley, we will consider a range of topics, including genre, performance history, politics, religion, and gender.

Omitted 2010-11.

**10. American Literature in the Making.** Over the last twenty-five years literary historians and critics have completely remade the field of American literature. The important artistic contributions of women, of African Americans, of Latinos, of Asian Americans, and of Native Americans have received attention and appreciation. In many instances long-forgotten texts have been uncovered and appreciated as first-rate works of art. Neglected artists like Willa Cather and James Weldon Johnson have been reread, re-seen. The goal of this four-semester sequence is to survey American literature from its beginnings to the present in a history that attempts to bring together what were once considered the classics with the most important of the newer additions to the body of American literature. In doing so our primary attention will be on texts of exceptional literary merit. The topic changes each time the course is taught.

01. COLONIES, EMPIRES, AND A NEW REPUBLIC. Once American literature began with the Pilgrims and Puritans, though they were latecomers among the Europeans in the Americas. In this course we will begin with the oral traditions of some of the native inhabitants and then read accounts from the European discovery and conquest, Spanish, French, and English: Columbus, Verrazano, Cartier, Cortes, Bradford, and others. Then we will read the literature of the settlers: diaries, sermons, captivity narratives, and autobiographies. In the eighteenth century we will follow the emerging literature of independence, not only that written by Anglo-Americans, but also the writings of Africans and African Americans like Olaudah Equiano. We will end the course with the literature of post-independence: novels by Charles Brockden Brown and Rebecca Rush.

Limited to 40 students. Spring semester. Professor O'Connell.

02. NINETEENTH CENTURY TO THE CIVIL WAR. The course will cover the years from 1820 to 1920. These are the years when Anglo-American literature achieved an international reputation. They are also the years of African Americans' first intense and bitter struggle for liberation, and the years when the Euro-American conquest of the Indians was completed. The second half of the century also experienced the largest immigration in the history of the country until the post-1965 period, which enabled the United States to become the greatest industrial power in the world. The literature we will read is enmeshed in all these complex events: Cooper, Sedgwick, Emerson, Thoreau, Fanny Fern, Hawthorne, Melville, Harriet Beecher Stowe, and Frederick Douglass.

Limited to 40 students. Omitted 2010-11. Professor O'Connell.

03. THE TWENTIETH CENTURY, 1900-1941. The focus in this course will be on lesser-known writers alongside the "major" figures: James Weldon Johnson, Willa Cather, Nella Larsen, Fitzgerald, Sherwood Anderson, Ernest Hemingway, Zora Neale Hurston, Langston Hughes, Edward Dahlberg, Henry Roth, Tillie Olsen, Hisaye Yamamoto, Toshio Mori, Saul Bellow, Eudora Welty, James Baldwin and others.

Limited to 40 students. Omitted 2010-11. Professor O'Connell.



04. **THE TWENTIETH CENTURY, 1942-2007.** This course examines briefly the literature of World War II and then turns to Saul Bellow, Norman Mailer, Bernard Malamud, Philip Roth, and Lionel Trilling, the writers who made Jewish American literature a central part of American literature. Their dominance turned out to be quite brief and for the remainder of the century a rich abundance of writing appears, some of which can be labeled ethnically (American Indian, African American, Asian American, Latino), but what stands out is a range of imaginations and styles. Among the other writers we will read: James Baldwin, Toni Morrison, N. Scott Momaday, Maxine Hong Kingston, Chang-Rae Lee, Gloria Anzaldua, Anne Tyler, and Jane Smiley.

Limited to 40 students. Omitted 2010-11. Professor O'Connell.

**12-01. Reading Poetry.** A first course in the critical reading of selected major British and American poets. Attention will be given to prosody and poetic forms, and to different ways of reading poems. We will read poetry by Shakespeare, Donne, Wordsworth, Browning, Dickinson, Stevens, Moore, O'Hara, Snyder, and others.

Spring semester. Professor Nelson.

**12-02. Reading Poetry.** A first course in the critical reading of selected major English, Irish, and American poets: Donne, Pope, Wordsworth, Dickinson, Yeats, and Bishop. Attention will be given to poetic forms and to the careers of the poets as well as to individual poems.

Spring semester. Professor Emeritus Townsend.

**13. Reading Popular Culture: Screening Africa.** (Offered as ENGL 13 and BLST 15 [A].) Against a backdrop that moves from *Heart of Darkness* to (PRODUCTION)RED™, this semester we will focus on the current proliferation of "Africa" in the western imaginary. Such surges in interest about the continent are not new, and we will trace this literary and cultural phenomenon across the twentieth century, coming to settle mainly on contemporary American films. We will read our films as films, but also as cultural texts. We must wonder: Why these films now? Are there certain conditions under which the West turns to its imagination of Africa? And how might we account for the repetition of such turns over time? We will end the course in a consideration of cultural appropriation and what it means for expressive traditions. To get at this question, however, we will also look to some of the ways African filmmakers have responded to and have themselves appropriated elements of texts similar to those with which we began the semester.

Omitted 2010-11. Professor Parham.

**16. Coming to Terms: Cinema.** (Offered as ENGL 16 and FAMS 20.) An introduction to cinema studies through consideration of a few critical and descriptive terms together with a selection of various films (historical and contemporary, foreign and American) for illustration and discussion. The terms for discussion will include, among others: *the moving image, montage, mise en scène, sound, genre, authorship, the gaze.*

Fall semester. Professor Cameron.

**18. Coming to Terms: Literature.** An introduction to contemporary literary studies through the analysis of a variety of critical terms, a range of literary

examples, and the relations between and among them. The terms considered in spring 2011 will be lyric, narrative, author, translation, and autobiography.

Preference given to sophomores. Spring semester. Professor Bosman.

**21. 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. Preregistration is not allowed. Please consult the Creative Writing Center website for information on admission to this course.

Limited enrollment. Fall semester. Writer-in-Residence Hall.

**24. Screenwriting.** This is an introductory course in screenwriting with a focus on narrative. We will look at film, adaptation, structure, and "the business," with an emphasis on workshopping original screenplay.

Requisite: At least one film course and/or one creative writing course at the college level recommended. Limited to 15 students. Preference given to juniors and seniors. Omitted 2010-11.

**25. 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 enrollment. Spring semester. Professor Emeritus Townsend.

**26. 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. Preregistration is not allowed. Please consult the Creative Writing Center website for information on admission to this course. Fall semester: Visiting Writer Gaige. Spring semester: Professor Frank.

LEVEL III: ADVANCED CREATIVE WRITING COURSES and COURSES IN FILM AND CULTURAL STUDIES, INDIVIDUAL AUTHORS, AND LITERARY HISTORY, CRITICISM, AND THEORY, open to all, except those that list prerequisites.

**27. 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: English 21 or the equivalent. Limited enrollment. Preregistration is not allowed. Please consult the Creative Writing Center website for information on admission to this course. Spring semester. Writer-in-Residence Hall and Simpson Lecturer Wilbur.

**28. 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 enrollment. Preregistration is not allowed. Please consult the Creative Writing Center website for information on admission to this course. Spring semester. Visiting Writer Gaige.

**29. 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.

Omitted 2010-11. Writer-in-Residence Hall.

**30. Chaucer: An Introduction.** The course aims to give the student rapid mastery of Chaucer's English and an active appreciation of his dramatic and narrative 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 lyricism. We will read *The Parliament of Fowls*, *Troilus and Criseyde*, and some shorter poems. Three class hours per week.

Omitted 2010-11. Professor Chickering.

**31. Chaucer: The Canterbury Tales.** 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 all of the poetic *Tales* and excerpts from the two prose *Tales*. Three class hours per week.

Omitted 2010-11. Professor Chickering.

**33. Chaucer's Shorter Poems.** A study of Chaucer's "dream visions" and short lyric poems, which explore topics as diverse as love, death, fame, and politics. This course will introduce students to Chaucer's poetic style and themes, and to the medieval culture in which he lived. All texts will be read in Middle English (of which no prior knowledge is required).

Fall semester. Professor Nelson.

**34. Renaissance Drama: The Places of Performance.** The course surveys multiple forms of drama and spectacle in Renaissance England with special attention to the cultural articulation of space. We will consider the relation of a range of texts to their real and imagined performance sites—public theatres like the Globe as well as private playhouses, castles, fairgrounds, taverns, and the streets of London—asking what impact these places had on the dramas themselves, on their representation of public and private worlds, and on the social and political role of theatre in society at large. Reading will include works by Marlowe, Shakespeare, Jonson, Heywood, Middleton and Rowley, and Milton.

Requisite: Recommend a previous course in Shakespeare or Renaissance literature. Spring semester. Professor Bosman.

**35. Shakespeare.** Readings in comedies, histories, and tragedies, considering the plays both as texts to be read and as events in the theater, with some attention to film versions. Films will be available on streaming video and on Library reserve. Two class meetings per week.

Limited to 50 students. Fall semester. Professor Berek (Mount Holyoke College).

**36. Shakespeare.** Readings in the comedies, histories, and tragedies, including *Romeo and Juliet*, *A Midsummer Night's Dream*, *1 Henry IV*, *Othello*, *Hamlet*, and

*The Tempest*, plus three more plays to be read out of class. Three class meetings per week.

Limited to 50 students. Spring semester. Professor Chickering.

**38. Major English Writers I.** Readings in the poetry and prose of six classic figures from the seventeenth and eighteenth centuries: Ben Jonson, Milton, Dryden, Pope, Swift, Samuel Johnson. Attention given to other writers from the *Norton Anthology of English Literature*. Three class hours per week.

Open to first-year students with consent of the instructor. Fall semester. Professor Pritchard.

**39. Major English Writers II.** Readings in the poetry and prose of six classic figures from the nineteenth century: Blake, Wordsworth, Keats, Byron, Tennyson, Matthew Arnold. Some attention given to Coleridge, Shelley, Browning.

Omitted 2010-11. Professor Pritchard.

**40. Victorian Novel I.** A selection of mid-nineteenth-century English novels approached from various critical, historical, and theoretical perspectives. In spring 2009 the course will focus on novels written around 1848, among them Disraeli's *Sybil*, Gaskell's *Mary Barton*, E. Brontë's *Wuthering Heights*, Dickens' *Dombey and Son*, Trollope's *Barchester Towers*, and Eliot's *Adam Bede*.

Omitted 2010-11. Professor Parker.

**42. Reading and Criticizing Novels.** The novels read include ones by nineteenth-century English and American writers: Jane Austen, Dickens, Trollope, George Eliot, Henry James, Thomas Hardy, as well as ones more recent and less well-known. E.M. Forster's *Aspects of the Novel* and James Wood's *How Fiction Works* will be used as critical handbooks that address themselves to questions of narrative procedures and literary value. Papers are directed at improving the student's resourcefulness as a reader and critic of fiction.

Spring semester. Professor Pritchard.

**43. 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.

Not open to first-year students. Omitted 2010-11. Professor Pritchard.

**45. 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.

Not open to first-year students. Omitted 2010-11. Professor Pritchard.

**46. Poetry 1950-2009.** Readings and discussion. The syllabus will include poets from the English-speaking world: Bishop, Lowell, Jarrell, Wilbur, Larkin, Hecht, Merrill, Hill, Clampitt, Walcott, Heaney, and others. The course will conclude with a substantial paper on a book published in 2008 or 2009. Two class meetings per week.

Limited to 15 students. Omitted 2010-11. Professor Sofield.

**47. The Rise of the English Novel.** 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 expe-

rience, 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 2010-11. Professor Frank.

**48. Dangerous Reading: The 18th-Century Novel in England and France.** (Offered as EUST 36, ENGL 48, and FREN 62.) Why was reading novels considered dangerous in the eighteenth century, especially for young girls?

This course will examine the development, during this period, of the genre of the novel in England and France, in relation to the social and moral dangers it posed and portrayed. Along with the troublesome question of reading fiction itself, we will explore such issues as social class and bastardy, sexuality and self-awareness, the competing values of genealogy and character, and the important role of women—as novelists, readers, and characters—in negotiating these questions. We will examine why the novel was itself considered a bastard genre, and engage formal questions by studying various kinds of novels: picaresque, epistolary, gothic, as well as the novel of ideas. Our approach will combine close textual analysis with historical readings about these two intertwined, yet rival, cultures, and we will pair novels in order to foreground how these cultures may have taken on similar social or representational problems in different ways. Possible pairings might include Prévost and Defoe, Laclos and Richardson, Voltaire and Fielding, Sade and Jane Austen. French novels will be read in translation. Two class meetings per week.

Fall semester. Professors Frank and Rosbottom.

**49. The Moral Essay.** 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.

Omitted 2010-11. Professor Emeritus Townsend.

**50. Composition.** Organizing and expressing one's intellectual and social experience. Twice weekly writing assignments: a sketch or short essay of self-definition in relation to others, using language in a particular way—for example, as spectator of, witness to, or participant in, a situation. These short essays serve as preparation for a final, more extended, autobiographical essay assessing the student's own intellectual growth.

Limited to 20 students. Open to juniors and seniors. Fall semester. Senior Lecturer von Schmidt.

**51. Encountering Islam in Medieval and Renaissance Literature.** This course provides an introduction to some of the most popular texts of the medieval and Renaissance periods in England by focusing on stories of Christian-Muslim encounter. These stories of interfaith conflict and union offer an important prehistory to the highly-charged relations between Christians and Muslims today. Such interfaith encounters lay at the center of numerous early modern texts, generating a wide variety of stories about love, warfare, friendship, and conversion. We will place these stories in their proper historical contexts, learning about the history of the Crusades as well as about the rise of English commerce with the Ottoman empire. How did literature contribute to the formations of religious, national, and racial identity? We will consider the interrelations between literary form and cultural history, as well as the significance of genre

in shaping stories of Christian-Muslim encounter. Texts include poetry, prose, and drama by such authors as Geoffrey Chaucer, John Mandeville, Geoffrey of Monmouth, Edmund Spenser, William Shakespeare, Christopher Marlowe, Mary Wortley Montagu, and others.

Spring semester. Five College Professor Degenhardt.

**52. Caribbean Poetry: The Anglophone Tradition.** (Offered as ENGL 52 and BLST 37 [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 2010-11. Professor Cobham-Sander.

**53. The Literature of Madness.** A specialized study of a peculiar kind of literary experiment—the attempt to create, in verse or prose, the sustained illusion of insane utterance. Readings will include soliloquies, dramatic monologues and extended “confessional” narratives by classic and contemporary authors, from Shakespeare and Browning, Poe and Dostoevsky to writers like Nabokov, Beckett, or Sylvia Plath. We shall seek to understand the various impulses and special effects which might lead an author to adopt an “abnormal” voice and to experiment with a “mad monologue.” The class will occasionally consult clinical and cultural hypotheses which seek to account for the behaviors enacted in certain literary texts. Three class hours per week.

Requisite: Several previous courses in literature and/or psychology. Open to juniors and seniors and to sophomores with consent of the instructor. Omitted 2010-11. Professor Peterson.

**54. The Linguistic Turn: Language, Literature and Philosophy.** “The Linguistic Turn” is a first course in literary and cultural theory. Though it will devote some early attention to the principles and methods of linguistic analysis, this class is not conceived as an introduction to linguistics *per se*. We will be asking, instead, much broader questions about the nature of “language,” among them whether there is such a thing, and, if so, why it has come to define for us the nature of our contemporaneity.

Open to juniors and seniors. Omitted 2010-11. Professor Parker.

**55. Childhood in African and Caribbean Literature.** (Offered as ENGL 55 and BLST 29 [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. Spring semester. Professor Cobham-Sander.

**56. Poetry and Theory: High Modernism, Late Modernism, Postmodernism.** This course will focus on the major poets and schools of American poetry from 1900 to 1990, placing equal weight on each school’s agenda. Inevitably, though, we will confront two related questions: how does one form and represent aesthetic judgment and what is the social basis for evaluations of taste. These

questions will become evident as we analyze the often fractious (but also nourishing) dynamics of formation and counter-formation which govern the development of distinct schools and trends in poetry. Along the way we will try to unsettle a few cherished orthodoxies while contextualizing formal concerns within historical frameworks. Why, for instance, does Imagism emerge when it does and what drives its rejection of the past? How does the Cold War inflect the mid-century work of poets as distinct as Elizabeth Bishop and Charles Olson? Is there really such a deep divide between Allen Ginsberg, on the one hand, and Anne Sexton, on the other? Two class meetings per week.

Spring semester. Visiting Lecturer Pritchett.

**58. Modern Short Story Sequences.** Although little studied as a separate literary form, the book of interlinked short stories is a prominent form of modern fiction. This course will examine a variety of these compositions in an attempt to understand how they achieve their coherence and what kinds of “larger story” they tell through the unfolding sequence of separate narratives. Works likely to be considered include Hemingway’s *In Our Time*, Joyce’s *Dubliners*, Sherwood Anderson’s *Winesburg, Ohio*, Jean Toomer’s *Cane*, Eudora Welty’s *The Golden Apples*, Alice Munro’s *The Beggar Maid*, Tim O’Brien’s *The Things They Carried*, Raymond Carver’s *Cathedral*. The course concludes with a significant independent project on a chosen modern (or contemporary) example of the form and its relation to preceding works.

Limited to 15 students. Preference given to junior and senior English majors. Omitted 2010-11. Professor Peterson.

**59. Queer Fictions.** The period 1880 to 1920 appears to have been the moment of the emergence of modern sexuality in American and European culture and literature. The representation of proliferating forms of erotic desire, often veiled or coded, found rich and complex articulation in the discourse of literary modernism. The course will take advantage of recent historical and theoretical work (Foucault, Sedgwick, Butler and others) to approach writing by Melville, Cather, Henry James, R.L. Stevenson, Wilde, Forster, Lawrence, Woolf, Gide, Mann, Colette, and others. Attention will be paid to the work of Sigmund Freud in this period as being perhaps the queerest fiction of all.

Omitted 2010-11. Professor Cameron.

**60. 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.

Spring semester. Professor Frank.

**61. Studies in American Literature.** The topic varies from year to year. In fall 2008 the topic was “Twentieth-Century American Indian Literature.” Before the twentieth century American Indian writing took the form of sermons, political statements, journalism, or a few remarkable autobiographies. But there was little in the way of poetry, short stories, or novels. Especially since the 1960s Indian writing has enjoyed what has been called a “renaissance,” and there are a number of Indian writers who stand among the first ranks of American writers. We

will attempt as comprehensive a survey as possible of the major American Indian writers since 1960 across all genres, writers such as Louise Erdrich, James Welch, Gerald Vizenor, Leslie Marmon Silko, Linda Hogan, and Sherman Alexie. In addition the course will begin with a brief look at Indian writers of the first half of the twentieth century: Charles Eastman, John J. Mathews, and Darcy McNickle.

Omitted 2010-11. Professor O'Connell.

**62. Studies in Nineteenth-Century American Literature.** This course will regularly examine, from different historical and theoretical stances, the literary and cultural scene in nineteenth-century America. The goal of the course is to formulate new questions and possibilities for investigating the history and literature of the United States. The topic changes each time the course is taught.

The topic for spring 2010 was Emily Dickinson. "Experience is the Angled Road / Preferred against the Mind / By—Paradox—the Mind itself—" she explained in one poem and in this course we will make use of the resources of the town of Amherst to play experience and mind off each other in our efforts to come to terms with her elusive poetry. The course will meet in the Dickinson Homestead, visit the Evergreens (her brother Austen's house, and a veritable time capsule), make use of Dickinson manuscripts in the College archives, and set her work in the context of other nineteenth-century writers including Helen Hunt Jackson, Walt Whitman, Edgar Allan Poe, and Harriet Jacobs. But as we explore how Dickinson's poetry responds to her world we will also ask how it can speak to our present. One major project of the course will be to develop exhibits and activities for the Homestead that will help visitors engage with her poems. One class meeting per week.

Recommended requisite: English 61. Not open to first-year students. Limited to 12 students. Omitted 2010-11. Professor Sánchez-Eppler.

**63. Making Asians: Asian American Identity in Literature and Law.** Over the course of the semester, we will examine the construction of Asian American identity from the late 1800s to the present day. We will explore, in particular, how Asians in America have been represented and defined in the realms of law and literature, how these separate realms have intersected and informed one another. We will not only explore the formation of Asian American identity from the outside, but also from within this broad racial category, as reflected in works by Asian American authors and documentary filmmakers. The course will be strongly interdisciplinary and include readings in history, ethnic studies, legal studies, material culture, and literary criticism.

Limited to 30 students. Fall semester. Professor Hayashi.

**64. American Literary Realism and Modernism.** A study of the emergence after the Civil War of works and theories of literary "realism" and of the movement's transformation into "naturalistic" novels and experimental "modernist" fictions of the early twentieth century. The course concludes with a brief look at a contemporary "postmodern" text. Special attention will be given to changing conceptions and renderings of racial, cultural, and sexual differences. Among the authors likely to be assigned are Howells, James, Twain, Dreiser, Norris, Chopin, Wright, Larsen, Hemingway, Toomer, Faulkner, and DeLillo. Three class hours per week.

Omitted 2010-11. Professor Peterson.

**65. Multiethnic American Literature.** Ethnicity. What is it? What does it mean to be Irish American? African American? Jewish American? How does one ex-



perience being any one of these? What does literature by “ethnic” authors tell us about identity in America and how ethnicity, in particular, shapes how we tell stories? Moreover, what about the other side of that hyphenated identity—American? What does that mean in an increasingly diverse nation? These are some of the questions that will guide us during the semester as we read and discuss samples of American ethnic literature: poetry, oratory, prose, and memoir.

Limited to 30 students. Omitted 2010-11. Professor Hayashi.

**66. Studies in African American Literature.** (Offered as ENGL 66 and BLST 39 [US].) The topic changes each time the course is taught. In spring 2011 the topic will be “The Weary Blues: Mourning in African American Literature and Culture.” As a population generally familiar with the facts of living too hard and dying too soon, how have African Americans used their literary and cultural traditions to memorialize—to articulate and often to work through conditions of pain and loss? Using a variety of literary and cultural texts, including RIP murals, poetry, and music, this semester’s topic examines the various ways African Americans express and aestheticize loss; how mourning often works as a foundation for militancy; and, most importantly, how loss is often recuperated through ideologies of art, love, and memory.

Limited to 20 students. Spring semester. Professor Parham.

**68. Democracy and Education.** The focus of the course will be on education within the United States. From the earliest days of the new republic Americans have linked the prospects of democracy with the quality and extent of educational opportunity. Two fundamental and contradictory questions, however, have shaped nearly every controversy: (1) Should education be a competitive system to establish and legitimate a hierarchy of merit? or (2) Should schools focus on the fullest development of each student so as to enable her or him to participate equally in a democratic society by contributing from her or his individual gifts and differences? Finally, another key and virtually silent assumption has shaped these debates: that schools are the primary generators of equality or inequality. One might argue that this assumption has functioned to help Americans evade greater and more substantial sources of inequality such as the corporate order, housing, access to medical care, and many others. The course will not seek to resolve these questions, but to explore how the different assumptions involved structure what can be taught and learned and by whom. The texts for the course will range across a number of disciplines: philosophy, cognitive psychology, literature, sociology, and political science and theory. John Dewey’s *Democracy and Education* will be the framing text. Two class meetings per week.

Requisite: English 02 or an equivalent course. Limited to 20 students. Omitted 2010-11. Professor O’Connell.

**69. Passing in Literature and Film.** (Offered as ENGL 69, BLST 17 [US], and FAMS 57.) Is identity natural or cultural? This question has persisted through centuries of American writing, and many of the most interesting meditations on this question arise from books and films that deal with passing. Texts about passing, about people who can successfully pass themselves off as something different from what they were “born as,” form an important subgenre of American culture because they force us to question some strangely consistent inconsistencies in how we define identity. If race, for example, signifies a real and material difference, how could there be such a thing as racial passing? But, at the same time, if race is “only” a social construction, then why is racial passing

so often characterized as a crime against nature? Stories about passing often illustrate a fundamental ambivalence on the personal meaningfulness of bio-power in America, and also reveal the nascent virtuality of worldly experiences more generally. That in mind, this course explores a broad range of literary and cultural texts, including novels by Charles Chesnutt, Percival Everett, and Danzy Senna, and film and televisual texts like *Gattaca*, *Avatar*, Sirk's *Imitation of Life*, and Eddie Murphy's "White Like Me."

Not open to first-year students. Limited to 30 students. Fall semester. Professor Parham.

**72. Readings in English and American Fiction, 1950-2000.** Novels and short fiction, mainly comic, by such writers as Saul Bellow, Flannery O'Connor, Norman Mailer, Anthony Powell, Kingsley Amis, John Updike, Philip Roth, Nicholson Baker, Jonathan Franzen, Ian McEwan, Barbara Pym, Robert Stone, Richard Ford. The emphasis will be on developing students' ability to write useful criticism about the work and the writer in question.

Omitted 2010-11. Professor Pritchard.

**76. Old English and *Beowulf*.** This course has as its first goal the rapid mastery of Old English (Anglo-Saxon) as a language for reading knowledge. Selected prose and short poems, such as *The Wanderer* and *The Battle of Maldon*, will be read in the original, with emphasis on literary appreciation as well as linguistic analysis. After that, our objectives will be an appreciation of *Beowulf* in the original, through the use of the instructor's dual-language edition, and an understanding of the major issues in interpreting the poem. Students will declaim verses and write short critical papers. Three class hours per week.

Spring semester. Professor Chickering.

**79. Feminism, Theater, and Performance.** (Offered as ENGL 79 and WAGS 79.) Why feminism? Isn't feminism outmoded and passé? What is feminism today, and how is it relevant for theater and performance work? This class will explore the relationship between feminist history, theory, and practice. It will serve as an introduction to the work of twentieth-century women playwrights, performance artists, and critical thinkers. We will first confront feminism as a tool for reading and interpreting issues of gender and sexuality in plays and performances. We will also consider how, and to what extent, feminism influences practices of writing, performing, and spectatorship. We will then mobilize a global and inclusive definition of feminism in order to explore how the social and political aims of early feminisms influenced thinking about racial, national, post-colonial, queer, and ethnic representation in performance. Central debates will include the distinctions and shifts between theater and performance; textuality and embodiment; essentialism and social construction; and identity and representation. Course materials will include plays, performances, and visual art as well as feminist theoretical texts. We will aim to understand the diverse political and personal ambitions, risks, and power of women's theoretical, theatrical, and performance work.

Spring semester. Visiting Professor Cayer.

**82. Production Workshop in the Moving Image.** (Offered as ENGL 82 and FAMS 40.) The topic changes each time the course is taught. In spring 2011 the topic will be "Narrative Cinema in a Global Context." This course will introduce students to a diverse range of approaches to narrative filmmaking. Students will gain skills in videomaking and criticism through project assignments, readings

and analysis of critical discourses that ground issues of production. The course will include workshops in cinematography, sound recording, lighting and editing. Screenings will include works by Jia Zhangke, Claire Denis, Charles Burnett, and Lucrecia Martel. Students will complete three video projects.

Admission with consent of the instructor. Limited to 12 students. Please complete the questionnaire at <https://cms.amherst.edu/academiclife/departments/english/events/questionnaire>. Spring semester. Five College Professor Hillman.

**83. The Non-Fiction Film.** The study of a range of non-fiction films, including (but not limited to) the “documentary,” ethnographic film, autobiographical film, the film essay. Will include the work of Eisenstein, Vertov, Ivens, Franju, Ophüls, Leacock, Kopple, Gardner, Herzog, Chopra, Citron, Wiseman, Blank, Apted, Marker, Morris, Joslin, Riggs, McElwee. Two film programs weekly. Readings will focus on issues of representation, of “truth” in documentary, and the ethical issues raised by the films.

Limited to 25 students. Omitted 2010-11. Senior Lecturer von Schmidt.

**84. Topics in Film Study.** Two topics will be offered in the fall semester, 2010-11.

01. KNOWING TELEVISION. (Offered as ENGL 84-01 and FAMS 50.) 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. Professor Hastie.

02. THE ROMANCE. (Offered as ENGL 84-02 and FAMS 52.) The romance, and the generic forms it has taken, in Hollywood and elsewhere: classical romance, melodrama, screwball comedy, romantic comedy, the musical. How has the screen romance variously reflected and/or shaped our own attitudes? We will look at examples representing a range of cultures and historical eras, from a range of critical positions. Two screenings per week.

Senior Lecturer von Schmidt.

**85. Proust.** A critical reading in English translation of substantial portions of Marcel Proust’s great work of fiction and philosophy, *A la Recherche du temps perdu* (*In Search of Lost Time*). An extended synopsis of the entire work will be provided. Class discussion and exercises will concentrate on major passages of the work (amounting to roughly half of the whole). Attention will be given to the tradition of critical commentary in English on Proust’s work and its place as a document of European modernism. Two class meetings per week.

Requisite: Recommend prior study in nineteenth- or early twentieth-century English or French novel. Not recommended for first-year students. Omitted 2010-11. Professor Cameron.

**86. James Joyce.** Readings in *Dubliners*, *A Portrait of the Artist as a Young Man*, *Ulysses*, and some portions of *Finnegans Wake*. Two class meetings per week.

Not open to first-year students. Omitted 2010-11. Professor Cameron.

**87. 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 by the end of the first week of classes in the fall semester of their senior year. 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.

**87D. 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.

**88. Senior Tutorial.** Students intending to continue independent work begun in English 87 are required to submit, by the end of the first week of classes, 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 87. Students beginning a new project who wish to apply for English 88 must submit, by the end of the first week of classes, 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.

**88D. Senior Tutorial.** A double course. This form of the regular course in independent work for seniors will be approved only in exceptional circumstances.

Spring semester.

**89. Production Seminar in the Moving Image: Performance, Video and Sound.** (Offered as ENGL 89 and THDA 96.) This course will focus on creating a performance, music, and video piece on the themes of migration, displacement, memory and history. The piece will be developed through interdisciplinary experiments that emphasize the exploration of reciprocal relationships within and between the different media. Students will work individually and in collaborative teams and will be involved in the conception, rehearsals and performances of an original performance work directed by the professors. One three-hour class meeting per week plus a lab session.

This course is for intermediate/advanced performers, videomakers, composers, and designers who have previous experience in any of the above media. Requisite: Previous experience in composition in video, theater, music, creative writing, and/or dance.

Admission with consent of the instructor. Limited to 16 students. Omitted 2010-11. Five College Professor Hillman and Professor Woodson.

**92. The Poet's Prose.** We'll be reading the letters, stories, and essays of writers who are much better known for their poetry, beginning with Walt Whitman's Civil War diaries, *Specimen Days*. Other writers will include Hart Crane (letters), Elizabeth Bishop (fiction), and Li-Young Lee and James Merrill (memoirs). Three class meetings per week.

Spring semester. Writer-in-Residence Hall.

**94. 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.

Omitted 2010-11. Writer-in-Residence Hall.

**LEVEL IV: SEMINARS FOR JUNIOR AND SENIOR MAJORS.** These courses all emphasize independent inquiry, critical and theoretical issues, and extensive writing. They are normally open only to juniors and seniors and limited to 15 students. Preference is given to declared English majors in their junior year, who are strongly advised to elect 95 then and not later. Although this seminar is a requirement for the major, the Department cannot guarantee admission to seniors in their second semester.

The Department offers at least three sections of English 95 each semester. Each instructor will specify appropriate requisites.

**95. Seminar in English Studies.** Five sections will be offered in the fall semester, 2010-11.

**01. TRANSNATIONAL SHAKESPEARES.** 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: English 35 or 36. Professor Bosman.

**02. THEATER AND ANTHROPOLOGY: READINGS IN PERFORMANCE STUDIES.** Theater and anthropology have been linked, from debates on the ritual origins of theater to those accounts of the performative dimensions of rendering the fieldwork experience in writing. "Performance" is a key term for both disciplines. We will begin with the links forged between theater and anthropology, and the debates and discussions that contributed to the development of performance studies as a discipline. We will then look closely at the relationship between performance art practices and the enterprise of fieldwork-based ethnography. What does it mean to stage theatrically an "other" or the idea of otherness? How have artists used the body in performance to imagine and enact culture, nation, otherness, selfhood, and the complex relations among them? Our comparison of artistic and social practices will be grounded in the following topics: ritual, play, gender, documentation, primitivism, exoticism, the participant-observer process as it relates to self-other dynamics, and practices of spectatorship and the gaze.

Visiting Professor Cayer.

**03. INVENTING FILM THEORY.** (Offered as ENGL 95-03 and FAMS 70.) As an upper-division seminar in film theory, this course will offer an in-depth examination of historically significant writings that analyze film form and its social functions and effects. Our particular focus will be on the produc-

tion of film theory in a collective setting; the film/media journal. Thus the course will be organized by five units, each centering on a particular journal in generally chronological order: *Close Up*, *Cahiers du Cinéma*, *Film Culture*, *Screen*, and *Camera Obscura*. Through this structure, we will consider how ideas have developed and transformed, often in dialogue with one another and on an international stage. Our purpose will be threefold: to understand the context for the production and development of film theories; to comprehend a wide range of changing theoretical notions and methodologies; and to create our own dialogue with these works, considering especially their impact on their own contemporaneous film viewers and on viewing positions today. One three-hour class meeting and one film screening per week.

Prior coursework in Film and Media Studies is strongly recommended. Professor Hastie.

04. MEMORY, HAUNTING, AND MIGRATION IN CONTEMPORARY AMERICAN NOVELS BY WOMEN. (Offered as ENGL 95-04 and WAGS 95-01.) This course examines some of the many ways American authors have written about memory—memories of the past as well as of other places, about memories that refuse to be surfaced and memories that are at times not even of their protagonists' own lives. How, for instance, do writers portray the ways painful pasts have influenced their characters' senses of self-identity? What does it mean to suffer for a past whose details one does not even know? Is a truth freeing, or does overcoming the hidden and silent increase memory's burdens? What are some of the possibilities and limitations of portraying traumatic experiences in the novel form? And can "trauma" even mean the same thing across ethnic experiences? With such questions in mind we will look specifically at novels concerned with two of the foundational experiences of American civilization, slavery and migration, and at the pervasive problems of longing, disjunction, and displacement endemic to such experiences. Authors we may read in this cross-cultural literature course include Maxine Hong Kingston, Edwidge Danticat, Gayl Jones, and Cynthia Ozick.

Professor Parham.

05. THE LYRIC. Is any term in the study of literature more contested than *lyric*? Reaching agreement on a definition beyond Aristotle's obvious claim that lyric may be distinguished from epic and dramatic has proved impossible. Yet what critics have named lyric poems have been written for two and a half millennia, and for two centuries now the lyric has been the dominant poetic mode. With an eye to its literary-historical development, this seminar will undertake to read closely the English-language lyric from the sixteenth century to the present. Attention will be given to concurrent attempts to describe its properties, concluding with recent considerations of the genre. Two class meetings per week.

Professor Sofield and Simpson Lecturer Wilbur.

**95. Seminar in English Studies.** Five sections will be offered in the spring semester, 2010-11.

01. HENRY JAMES. The course will trace the arc of James' development as a novelist. It will also concern itself with his writing about the form and conditions of the traditional novel in Europe and America as it approaches the crisis of early modernism at the turn of the twentieth century. Works to be

considered will probably include, together with selections from his essays on fiction, *The American*, *The Portrait of a Lady*, *The Bostonians*, *The Ambassadors* and either *The Wings of the Dove* or *The Golden Bowl*. Two class meetings per week.

Professor Cameron.

02. AMERICANS IN PARIS. The story of American writers, artists, and musicians who lived and worked in Paris can be imagined as a drama in two acts. Act I, set in the 1920s, brings Ernest Hemingway, F. Scott Fitzgerald, and Gertrude Stein to center stage. Act II, set in the postwar years, belongs mainly to African American writers such as Richard Wright and James Baldwin. Although the spotlight is mainly on the writers, there are important roles for painters (Gerald Murphy), photographers (Man Ray), dancers (Josephine Baker), and musicians (Sidney Bechet). There is also a kind of epilogue in which the French present their view of the Americans in their midst. Foremost among the questions to be asked is this: how did their experience as “exiles abroad” alter and complicate these Americans’ sense of their national, racial, sexual, and professional identities? Two class meetings per week.

Professor Guttmann.

03. RESEARCH METHODS IN AMERICAN CULTURES. (Offered as AMST 68 and ENGL 95-03.) This course is designed to provide American Studies majors, as well as others interested in interdisciplinary work, the opportunity and support to produce a major piece of research writing on a topic of their choosing. We will examine a wide range of materials, including photographs, paintings, legal documents, journals, poems, and plays. The course will also introduce students to the variety of methodologies utilized by practitioners in the field of American Studies. The specific focus of the course will be the role of place in American culture. By studying discrete geographic locations—their histories, residents, and cultural representations—students will gain appreciation for interdisciplinary work and the development of American Studies.

Requisite: American Studies 11 and 12. Open to juniors and seniors or consent of the instructor. Professor Hayashi.

04. AUTOBIOGRAPHY IN THE MIDDLE AGES AND RENAISSANCE. Did medieval and early modern people think of themselves as individuals? What aspects of their personal experience did they record, and why? This seminar will examine medieval and Renaissance records of private experience, in the genre of autobiography or, to use its medieval name, confession. Reading writers as varied as Shakespeare, Chaucer, Augustine, and Anne Askew, we will explore the many varieties of confessional literature and life-writing that were available to and invented by early authors. As we examine first-person, experiential texts written in the centuries before “autobiography” became a well-defined genre, we will ask: What constitutes confessional literature? How do these texts bear on the construction of Western ideas of the individual? How do gender and class inform representations of individual experience? Texts not in English will be read in translation; Middle English and Renaissance English texts will be read in student-friendly editions with substantial notes.

Prior knowledge of Middle English helpful, but not required. Professor Nelson.

05. **FAULKNER AND MORRISON.** (Offered as ENGL 95-05 and BLST 56 [US].) William Faulkner and Toni Morrison are generally understood as two of the most important writers of the twentieth century, and indeed, the work of each is integral to American literature. But why are Morrison and Faulkner so often mentioned in the same breath—he, born in the South, white and wealthy, she, the daughter of a working-class black family in the Midwest? Perhaps it is because in a country that works hard to live without a racial past, both Morrison's and Faulkner's work bring deep articulation to the often unseen, and more commonly—the unspeakable. This class will explore the breadth of each author's work, looking for where their texts converge and diverge. And we will learn how to talk and write about the visions, dreams, and nightmares—all represented as daily life—that these authors offer.

Professor Parham.

97. **Special Topics.** Independent Reading Courses.

Fall semester. The Department.

98. **Special Topics.** Independent Reading Courses.

Spring semester. The Department.

#### RELATED COURSES

**The Neo-Western.** See AMST 24.

**Romanticism and the Enlightenment.** See FYSE 07.

**Friendship.** See FYSE 12.

**Kenan Colloquium. Giving.** See KENA 24.

**Seminar on One Writer: Vladimir Nabokov.** See RUSS 25.

## ENVIRONMENTAL STUDIES

*Advisory Committee:* Professors Cox, Crowley, Demorest, Dizard† (Chair), Hunter, Moore, Servos and Temeles‡; Associate Professors Clotfelter, López, Martini, Miller\*, and Reyes; Assistant Professors Hayashi, Leise\*, McKinney, Melillo, and Sims; Senior Lecturer Delaney; Visiting Assistant Professor 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 nature. This exploration requires grounding in the natural sciences, the humanities, and the social sciences. Hence, majors in Environmental Studies must take six core courses which collectively reflect the subject's interdisciplinary nature. The required introductory course and senior seminar are taught by fac-

\*On leave 2010-11.

†On leave fall semester 2010-11.

‡On leave spring semester 2010-11.



ulty from the natural sciences, the social sciences, and humanities. The senior seminar, offered in the fall semester, fulfills the comprehensive requirement.

For majors choosing to write an honors thesis, the senior seminar can also serve as a second thesis course in the fall semester. Beyond the required core courses, majors will take at least four courses from the list of electives. Majors are strongly encouraged to take courses from each of the two categories of electives, which span the different fields of environmental inquiry. 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 provide a syllabus or description of the course in advance of enrolling in the course. Students for whom Environmental Studies is a second major can count no more than two courses toward both majors.

### CORE COURSES

**12. 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 intended to avert what some claim is an impending catastrophe.

Limited to 75 students. Spring semester. Professor Dizard and Staff.

**20. Environmental Issues of the Nineteenth Century.** (Offered as HIST 26 [C] and ENST 20.) 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.

Spring semester. Professor Melillo.

**21. Ecology.** (Offered as BIOL 23 and ENST 21.) 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 18 or ENST 12 or permission from the instructor. Not open to first-year students. Fall semester. Professor Temeles.

**23. Introduction to Economics with Environmental Applications.** (Offered as ENST 23 and ECON 11-04.) A study of the central problem of scarcity and the ways in which the U. S. economic system allocates scarce resources among competing ends and apportions the goods produced among people. We will apply core economic concepts to major environmental/natural resource policy topics such as global climate change, local air and water pollution, over-harvesting of renewable resources, habitat loss, and solid waste management.

Students who have already taken Economics 11 can satisfy the Environmental Studies requirement by taking Economics 25.

Limited to 25 Amherst College students. Fall semester. Professor Sims.

**24. Introduction to Statistics.** (Offered as MATH 17 and ENST 24.) 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). In a semester when two sections of Math 17 are offered, Section 02 is recommended for students interested in Environmental Studies. An exception is spring 2011, when neither section of Math 17 will have an environmental theme. Four class hours per week (two will be held in the computer lab). Labs are not interchangeable between sections due to course content.

Each section limited to 20 students. Fall semester: Professors Liao and Wagaman. Spring semester: Professor Liao and Five College Fellow Stratton.

**70. 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 Temeles and Sims.

#### OTHER SEMINARS AND TUTORIALS

**51. Seminar on Invasive Species.** Invasive species are the leading cause of extinction, accounting for 39 percent of known species extinctions on Earth. A recent report noted that invasive species in the United States cause major environmental damage and losses adding up to more than \$138 billion per year. There are approximately 50,000 non-native species in the U.S., and the

number is increasing. But what, exactly, are invasive species, and why do they pose such tremendous problems for the conservation of biodiversity and the nations' economies? In this course, we will explore the biological, economic, political, and social impacts of invasive species. We will start by examining the life history characteristics of invasive species which make them likely to become pests, and the features of habitats which make them most susceptible to invasion. We will then consider the consequences of invasive species for loss of native biodiversity and the disruption of ecosystem processes, as well as their global environmental and political impacts. Lastly, we will address the tougher issues of what can be done to halt or eradicate invasive species once they have become established, and how to identify and prevent the introduction of potential pest species.

Requisite: ENST 12, BIOL 23, or consent of the instructor. Limited to 14 students. Not open to first-year students. Omitted 2010-11. Professor Temeles.

**52. Seminar on Sustainable Agriculture and Human Populations.** The current world human population numbers 6.7 billion people, and the United Nations estimates that 9 billion people will live on Earth in the year 2050. Will there be enough food for this many people, and can we sustain our current lifestyle and agricultural practices in the future? These are among the questions asked in this course, which will address the biological, social, economic, and political aspects of agriculture and human population growth. Other questions to be addressed are: How have humans managed to sustain their current rate of population growth? What is the Green revolution? What are the environmental impacts of current agricultural practices? Can we feed the growing world population without destroying our environment, and if so, how? Is genetic engineering of crops a solution to world hunger?

Requisite: ENST 12 or 21 or BIOL 23 or consent of the instructor. Not open to first-year students. Limited to 14 students. Omitted 2010-11. Professor Temeles.

**78. Senior Departmental Honors.** Spring semester. The Department.

**97. Special Topics.** Independent reading course.  
Fall semester. The Department.

**98. Special Topics.** Independent reading course.  
Spring semester. The Department.

#### RELATED COURSES

##### CATEGORY I: SCIENCE ELECTIVES

**Adaptation and the Organism.** See BIOL 18.

**Evolutionary Biology.** See BIOL 32.

**Animal Behavior.** See BIOL 39.

**Chemistry and the Environment.** See CHEM 08-01.

**Atmospheric Chemistry.** See CHEM 38.

**Environmental Science: Global Warming and Energy Resources.** See GEOL 09.

**Superficial Earth Dynamics.** See GEOL 21.

**Hydrogeology.** See GEOL 28.

**Seminar in Biogeochemistry.** See GEOL 45.

**Mathematical Modeling.** See MATH 14.

**Energy.** See PHYS 09.

## CATEGORY II: SOCIAL SCIENCES AND HUMANITIES ELECTIVES

**Environmental and Natural Resource Economics.** See ECON 25.

**American Wilderness.** See ENGL 01-05.

**The Value of Nature.** See FYSE 01.

**Global Environmental History of the Twentieth Century.** See HIST 27.

**Environmental History of Latin America.** See HIST 54.

**Commodities, Nature and Society.** See HIST 91.

**Law's Nature: Humans, the Environment and the Predicament of Law.** See LJST 35.

**The Political Economy of Petro States: Venezuela Compared.** See POSC 51.

**Environmental Psychology.** See PSYC 46.

**The Social Construction of Nature.** See SOCI 40.

## EUROPEAN STUDIES

*Advisory Committee:* Professors Barbezat, Brandes, Caplan, Chickering, Ciepiela, Courtright, de la Carrera, Doran, Griffiths, Hewitt, Hunt†, Machala, Maraniss, Marx, Mehta, Rabinowitz‡, Rockwell, Rogowski‡, Rosbottom, R. Sinos, Staller, Stavans, and Tiersky; Associate Professors Epstein, Gilpin (Chair), and Schneider‡; Assistant Professors Brenneis\*, L. Katsaros, Long, and Wolfson; Senior Lecturer Schütz.

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 European Studies 21 and 22 (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 (European Studies 78D), in which case the total number of courses required to complete the major becomes nine. Comparative literary studies, interdisciplinary work in history, sociology, philosophy, music, performance, art, architecture, political science, or economics

\*On leave 2010-11.

†On leave fall semester 2010-11.

‡On leave spring semester 2010-11.

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 European Studies 21, 22, 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.

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.

**14. 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.

Omitted 2010-11. Professor Rosbottom.

**15. 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 rep-

resentation, 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 Camus, *The Plague*, Fallada, *Every Man is Alone*, Modiano, *Dora Bruder*, Jünger, *On the Marble Cliffs*, Semprùn, *The Long Journey*, De Gaulle’s and Churchill’s memoirs, Némirovsky, *La Suite française*, and Levi, *The Periodic Table*. Films might include Rossellini’s *Rome: Open City* and *Germany: Year Zero*, Bresson’s *Pickpocket*, Holland’s *Europa, Europa*, Clouzot’s *Le Corbeau*, Reed’s *The Third Man*, Wyler, *Mrs. Miniver*, and Peterson, *Das Boot*.

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.

Spring semester. Professor Rosbottom

**19. France in the Twentieth Century.** (Offered as HIST 21 [EU] and EUST 19.) This course will examine the major events and themes of twentieth-century French history, engaging with critical issues of war and society, empire, gender, citizenship, immigration, and the politics of memory. Topics will include the impact of the First World War on the French state and society; the political radicalization of the interwar period; the emergence of anxieties surrounding gender roles; the fall of France in 1940 and subsequent German occupation, with a particular focus on the politics of collaboration and resistance; the impact of colonialism and decolonization; the strikes and protest movements of 1968; and debates over immigration and multiculturalism in the 1980s and 1990s, including the rise in popularity of the extreme right-wing National Front and the activism of second-generation French citizens of North African descent. Two class meetings per week.

Fall semester. Visiting Professor Edwards.

**21. 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. The theme this year will be “The Journey.” Three class hours per week.

Open not only to European Studies majors but also to any student interested in the intellectual and literary development of the West, from antiquity through the Middle Ages. Required of European Studies majors.

Fall semester. Professor Doran.

**22. 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 21<sup>st</sup> century. The course will use a chronological and/or thematic template that focuses on dominant and persistent pre-occupations 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, 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 wel-

comes 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.

**23. The French Empire (1830-1962).** (Offered as HIST 23 [EU] and EUST 23.) The conquest of new territories beginning in the early 19th century led to the creation of a new French empire, one which incorporated culturally, linguistically and politically diverse regions in Southeast Asia, North and West Africa. This course will study empire from both chronological and thematic perspectives, in order to provide insight into the imperial relationships typical of the French empire. We will discuss both conquest of empire and its maintenance, through analysis of such topics as colonial authority, the structure of colonial society, and the role of colonies in European conflicts. Thematic analysis will focus on the culture of empire, concepts of racial difference and *métissage*, colonial medicine, and urban planning. Two class meetings per week.

Spring semester. Visiting Professor Edwards.

**24. 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.

**26. Medea: Metamorphoses of a Myth.** (Offered as EUST 26 and WAGS 14.) Beginning with Euripides' tragedy, Medea has continued to occupy the European mind mainly in dramatic treatments by male authors (Seneca, Corneille, Grillparzer, Anouilh, and Heiner Müller). As multiple "outsider"—woman, foreigner, sorceress, demi-goddess, abandoned wife—Medea embodies "otherness" in manifold ways: she is the representative of the conflict between barbarism and civilization, between the supernatural and the natural, the magical and the commonsensical, madness and reason. Recently, women authors like Christa Wolf have entered the debate, aiming to reclaim Medea as one of the repressed voices of femininity. Our approach will be interdisciplinary in nature: in addition to reading dramatic texts and background material, we will explore the transformations of the Medea myth in the European tradition in the fine arts (Vanloo, Delacroix, Anselm Feuerbach), in dance (Martha Graham, the Bolshoi Ballet), sample the operas of Cherubini and Charpentier, and view the films by Pasolini, Ula Stöckl, and Lars von Trier, as well as priceless B-movie masterpiece, Don Chaffey's *Jason and the Argonauts*. Readings will be in English. Students who know any of the foreign languages represented are encouraged to read the material in the original.

Limited to 25 students. Omitted 2010-11. Professor Rogowski.

**28. Seventeenth-Century European Theater.** (Offered as SPAN 28 and EUST 28.) 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. Spring semester. Professor Maraniss.

**29. The Reformation Era, 1500-1660.** (Offered as HIST 29[EU<sup>P</sup>] and EUST 29.)

The course begins with writings by the great reformers (Erasmus, Luther, Calvin, and Loyola), using them as a basis for examining the relationship between religious ideas, individual temperament, and social, political, and cultural change. It then takes up the connection between Protestantism and the printing press, the role of doctrinal conflict in the evolution of urban institutions, the rise of antisemitism, the significance of the Reformation for urban women, the social impact of the Counter-reformation, contemporaneous developments in Judaism, Eastern Orthodoxy and Islam, and the role of religious millenarianism in the German Peasants' Revolt of 1525, the English Revolution of 1640, and the Thirty Years' War. Readings include several classic interpretations of the Reformation as well as recent works in social history, urban history, women's history, and the history of popular culture. Two class meetings per week.

Omitted 2010-11. Professor Hunt.

**30. The Bible as Literature.** A close reading of significant portions of the Five Books of Moses, done from the perspective of literature: how are the human and divine characters built, what interior life do they display and what philosophical view do they convey? Attention will be given to the 19th-century theories that approach the Bible as a composite book delivering a nationalistic story. Students will also reflect on the impact of the Bible in Western literature, from Dante's *Divine Comedy* to R. Crumb's cartoon retelling of Genesis. Taught in English.

Fall semester. Professor Stavans.

**32. Europe in the Twentieth Century.** (Offered as HIST 03 [EU] and EUST 32.)

This course offers a broad survey of European history in the twentieth century. It will cover events such as World War I; the Bolshevik Revolution and the ensuing Soviet experiment; the Spanish Civil War; Nazism, World War II, and the Holocaust; the Cold War in Europe; the collapse of communism; and the Balkan Wars in the 1990s. In addition, the course will focus on the broad themes of twentieth-century European history: the confrontation between liberalism, fascism, and communism; the role of nationalism; the development of the welfare state; the decline of Europe's role in the world; the movement for European unity; and changing notions of race, class, and gender during the course of the century. Course materials will focus on primary documents, including films, memoirs, novels, political manifestos, and government and other official documents.

Limited to 60 students. Omitted 2010-11. Professor Epstein.

**33. Immigration, Integration and Citizenship in Europe.** (Offered as HIST 40 [EU] and EUST 33.) Immigration, integration, and citizenship challenges are not new to Europe, and in today's European Community, they have sparked heated debates over such issues as headscarves in public schools, "ethnic ghettos," and citizenship for immigrants and their descendants. This course will present a comparative analysis of successive immigration policies and nationality laws from the late nineteenth century to the present, with a particular focus on Britain, France and Germany. In addition to the legal and political aspects of immigration and citizenship, we will also address theories and policies of assimilation and integration, debates over secularism and religious symbols, immigrant experiences and notions of multiculturalism. Two class meetings per week.

Fall semester. Visiting Professor Edwards.



**34. Birth of the Avant-Garde: Modern Poetry and Culture in France and Russia, 1870-1930.** (Offered as EUST 34 and RUSS 34.) 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 literature, 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 Rimbaud; the French Symbolists (Mallarmé, Laforgue, Valéry); the Russian Symbolists (Blok, Bely); Apollinaire, Dada, and the Surrealists (Breton, Eluard, Desnos, Char, Michaux); and the Russian avant-garde poets (Mayakovsky, Pasternak, 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; Primitivism and Constructivism (Goncharova, Malevich, Rodchenko, Eisenstein). 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 2010-11. Professors Ciepiela and L. Katsaros.

**35. Culture and Politics in 20th-Century Europe.** (Offered as POSC 72 [CP, IR] and EUST 35.) This seminar discusses political ideas, ideologies and political culture in 20th-century Europe. Some themes are Nationalism; Marxism, Socialism and Communism; Fascism; anti-Semitism; Existentialism; the “Century of Total War”; the year 1968; Pope John Paul II; Soccer Hooliganism; “The Idea of Europe,” and the question of whether there is a “European identity.” Throughout the course, ideas are connected to historical context. The syllabus is a mix of books and films.

Preference to Political Science and European Studies majors, and juniors and seniors. Limited to 20 students. Spring semester. Professor Tiersky.

**36. Dangerous Reading: The 18th-Century Novel in England and France.** (Offered as EUST 36, ENGL 48, and FREN 62.) Why was reading novels considered dangerous in the eighteenth century, especially for young girls?

This course will examine the development, during this period, of the genre of the novel in England and France, in relation to the social and moral dangers it posed and portrayed. Along with the troublesome question of reading fiction itself, we will explore such issues as social class and bastardy, sexuality and self-awareness, the competing values of genealogy and character, and the important role of women—as novelists, readers, and characters—in negotiating these questions. We will examine why the novel was itself considered a bastard genre, and engage formal questions by studying various kinds of novels: picaresque, epistolary, gothic, as well as the novel of ideas. Our approach will combine close textual analysis with historical readings about these two intertwined, yet rival, cultures, and we will pair novels in order to foreground how these cultures may have taken on similar social or representational problems in different ways. Possible pairings might include Prévost and Defoe, Laclous and

Richardson, Voltaire and Fielding, Sade and Jane Austen. French novels will be read in translation. Two class meetings per week.

Fall semester. Professors Frank and Rosbottom.

**37. Music and Culture I.** (Offered as MUSI 21 and EUST 37.) 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: Music 12 or consent of the instructor. Fall semester. Valentine Professor Moricz.

**38. Art and Architecture of Europe from 1400 to 1800.** (Offered as ARHA 35 and EUST 38.) 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. Omitted 2010-11. Professor Courtright.

**39. Music and Culture II.** (Offered as MUSI 22 and EUST 39.) 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 (Music 21 and 23). Two class meetings per week.

Requisite: Music 11, 12, or consent of the instructor. Spring semester. Professor Kallick.

**40. Mozart and the Classical Style.** (Offered as MUSI 40 and EUST 40.) As one of the most popular composers of all time, Wolfgang Mozart (1756-1791) has come to be taken as the paradigm for the creative genius who produces beautiful art with seemingly no effort—a child of nature, to use a popular eighteenth-century trope, unencumbered by the struggles of adulthood. In this seminar

we will examine the cultural-historical context that produced Mozart, his music, and, even before his untimely death, the “Mozart myth.” The main texts for the class will be scores of Mozart’s mature compositions—symphonies, chamber music, concertos, and most important, operas—as well as selected works by his contemporaries and predecessors. We will interpret these works with the help of primary documents relating to Mozart’s life, and with the help of analytic methods developed by scholars such as Wye J. Allanbrook, William Caplan, Daniel Heartz, Robert Levin, and Leonard Ratner. Our studies will be integrated into attending performances of Mozart’s work in New York or Boston. *Fulfills either the departmental seminar requirement or the comprehensive exam requirement for the major.*

Requisite: Music 31 or consent of the instructor. Omitted 2010-11. Professor Kallick.

**41. Music and Culture III.** (Offered as MUSI 23 and EUST 41.) The third of three courses in the Music and Culture series, this course focuses on the experimental and revolutionary musical repertoire of the late nineteenth and twentieth century. Some of the featured repertoire in 2009-10 includes 1) string quartets by Béla Bartók (1881-1945) and Dmitri Shostakovich (1906-1975); 2) songs by Gustav Mahler (1860-1911), Charles Ives (1874-1954), and Bob Dylan (1941-); 3) ballet, film, and music theatre music by Igor Stravinsky (1882-1971), Aaron Copland (1900-1990), Bernard Hermann (1911-1975), Leonard Bernstein (1920-1989), John Adams (1947-), Stephen Sondheim (1930-), Michael Giacchino (1967-). Assignments will include close listening, background readings, short essays, midterms, and a culminating presentation. This course may be elected individually or in conjunction with other Music and Culture courses (Music 21 and 22). Two class meetings per week.

Requisite: Reading knowledge of music and background in music fundamentals or consent of the instructor. Omitted 2010-11. Professor Kallick.

**42. Music and Revolution: The Symphonies of Mahler and Shostakovich.** (Offered as MUSI 42 and EUST 42.) 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, particularly as the musical world marks Mahler’s 150th birthday in 2010 and the 100th anniversary of his death in 2011. *Fulfills either the departmental seminar requirement or the comprehensive exam requirement for the major.*

Requisite: Music 31 or consent of the instructor. Fall semester. Professor Kallick.

**45. Contemporary Europe.** Offered as POSC 45 [CP, IR] and EUST 45.) Decline and renewal of Europe. An analysis of Europe’s role in the world order and the European Union (EU). What are Europe’s strengths and weaknesses as an international power? Does Europe meet its responsibilities or is it content to be a free rider on the ambitions and policies of other countries? What is the European Union and what are its successes and failures? What is the relationship between various European countries and the EU, between national sovereignty

and European integration? Is more European integration still the future of Europe or is there now “enough Europe”?

Limited to 25 students. Not open to first-year students. Fall semester. Professor Tiersky.

**47. God.** This interdisciplinary course will reflect on shifting representations of the divine in theology, philosophy, literature and the arts. Students will reflect on the tension between polytheism and monotheism in ancient times, read portions of medieval and Renaissance texts, and treatises and novels from the Enlightenment to the contemporary period. Foundational sources like the *Egyptian Book of the Dead*, the *Bible*, the *Koran*, the *Vedas*, the *Popol Vuh*, and various others will be featured, along with material by such authors as St. Augustine, Aquinas, al-Ghazali, and Maimonides. Spinoza’s geometrical system, the emergence of secularism as a refutation of God’s omnipotence, and agnosticism and atheism as modern responses to religious faith will all be covered. The course will include readings from Newton, Berkeley, Dostoevsky, Freud, Unamuno, Einstein, Jung, Kafka, Pirandello, Borges, and Wittgenstein, as well as explorations of music from such composers Johann Sebastian Bach and John Cage to Negro Spirituals. Finally, we will analyze such films as Ingmar Bergman’s cinematic meditations, Woody Allen’s comedies, and *The Matrix*.

Limited to 20 students. Omitted 2010-11. Professor Stavans.

**48. Early Modern Europe.** (Offered as HIST 04 [EU<sup>P</sup>] and EUST 48.) This introductory survey covers Western, Central and Eastern Europe and the European parts of the Ottoman Empire during the period from approximately 1500 to 1800. It looks at the main political developments of the period, with special attention to court culture, rebellions and revolutions, colonial expansion and contraction, and the clash of states and empires. It examines new developments in long-distance trade, agriculture, industry, finance, warfare, media and the arts, and their impact on social life, politics and the environment. It looks at the emergent slave systems of Europe and her colonies as well as the Ottoman Empire. And it analyzes religious conflict and accommodation with respect to Catholics, Protestants, the Eastern Orthodox, Jews, Muslims and “non-believers.” The course aims to uncover the political, ethnic and religious diversity of Early Modern Europe as well as to plumb the roots of present-day conflicts and controversies about the historical definition of “Europe” and “Europeans.” Two class meetings per week.

Fall semester. Professor Hunt.

**49. The Italian Renaissance.** (Offered as HIST 36 [EU<sup>P</sup>] and EUST 49.) This course provides an introduction to Renaissance Italy and its Mediterranean setting during the fourteenth and fifteenth centuries. Against a background of endemic plague, religious turmoil and chronic warfare, we’ll focus on such diverse Italian cities as Florence, Venice, and Ferrara, considering how people not unlike us dealt with increasingly complex, challenging times. We’ll also look beyond the peninsula to the Eastern Mediterranean and the immense challenge to European rulers, diplomats, and thinkers posed by the Ottoman conquest of Constantinople (1453) and the spread of Islam into the Balkans. Readings and discussions will also devote close attention to developments in literature, philosophy, and the visual arts, so as to examine the validity of the concept of “renaissance.” Generations of scholars have labored mightily to jettison terms like “medieval” and “renaissance.” But the old vocabulary has proven resilient.

What accounts for the vitality of the idea of rebirth? What developments in economics, politics, and the arts and sciences does it help us understand, or serve to conceal? How may it mislead or distract us from equally or more important continuities? Because this field routinely yields impressive scholarship in English, extensive readings in primary sources will be supplemented by some of the best current work. One class meeting per week.

Fall semester. Croxton Lecturer Gundersheimer.

**50. Cityscapes: Imagining the European City.** 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, reinvention 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 18th 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" geopolitical site? Two classes per week.

Omitted 2010-11. Professor Rosbottom.

**52. Digital Constructions: Intermediate Architectural Design Studio.** (Offered as EUST 52 and ARHA 16.) 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.

Prerequisite: Basic Drawing. Admission with consent of the instructor. Limited to 10 students. Spring semester. Five College Professor Long.

**53. The European Enlightenment.** (Offered as HIST 30 [EU<sup>P</sup>] and EUST 53.) This course begins with the political, social, cultural and economic upheavals of late seventeenth-century England, France, and the Netherlands. The second part of the course will look at the Enlightenment as a distinctive philosophical movement, evaluating its relationship to science, to classical antiquity, to organized religion, to new conceptions of justice, and to the changing character of European politics. The final part will look at the Enlightenment as a broad-

based cultural movement. Among the topics discussed here will be the role played by Enlightened ideas in the French Revolution, women and non-elites in the Enlightenment, scientific racism, pornography and libertinism, orientalism, and the impact of press censorship. Readings for the course will include works by Descartes, Locke, Montesquieu, Voltaire, Rousseau, Diderot, Hume, Adam Smith, Choderlos de Laclos, Kant and others. Two class meetings per week.

Omitted 2010-11. Professor Hunt.

**54. Nazi Germany.** (Offered as HIST 34 [EU] and EUST 54.) This course will explore the history of Nazi Germany from 1933 to 1945. It will examine the emergence of Hitler and Nazism in Germany, Nazi ideology and aesthetics, Nazi racial policies, daily life in the Third *Reich*, women under Nazism, resistance to the Nazis, Nazi foreign policy and World War II, the Holocaust, and the Nuremberg War Crimes Trial. Class participants will also discuss themes that range beyond the Nazi case: How do dictatorships function? What constitutes resistance? How and why do regimes engage in mass murder? Texts will include films, diaries, memoirs, government and other official documents, and classic and recent scholarly accounts of the era. Three class meetings per week.

Limited to 60 students. Fall semester. Professor Epstein.

**55. Women and Art in Early Modern Europe.** (Offered as ARHA 84, EUST 55, and WAGS 06.) 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. Spring semester. Professor Courtright.

**56. Baroque Art in Italy, France, Spain, and the Spanish Netherlands.** (Offered as ARHA 56 and EUST 56.) 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 2010-11. Professor Courtright.

**57. Topics in European History: The Politics of Memory in Twentieth-Century Europe.** (Offered as HIST 76 [EU] and EUST 57.) 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 15 students. Omitted 2010-11. Professor Epstein.

**59. The Modern World.** (Offered as ARHA 45 and EUST 59.) This course will explore the self-conscious invention of modernism in painting, sculpture and architecture, from the visual clarion calls of the French Revolution to the performance art and earthworks of “art now.” As we move from Goya, David, Monet and Picasso to Kahlo, Kiefer and beyond, we will be attentive to changing responses toward a historical past or societal present, the stance toward popular and alien cultures, the radical redefinition of all artistic media, changing representations of nature and gender, as well as the larger problem of mythologies and meaning in the modern period. Study of original objects and a range of primary texts (artists’ letters, diaries, manifestos, contemporary criticism) will be enhanced with readings from recent historical and theoretical secondary sources.

Limited to 30 students. Spring semester. Professor Staller.

**60. Performance.** (Offered as GERM 60 and EUST 60.) 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 2010-11. Professor Gilpin.

**61. Digital Cultures.** (Offered as GERM 61, EUST 61, and FAMS 63.) This course examines the interactions between contemporary critical and cultural theory and digital cultures, addressing issues of identity construction, gender, corporeal vs. psychic presence, interactivity, bodily motion and motion capture, community, interface, performativity, duration, and representation. We will be looking at work produced internationally and will focus our attention on interactive projects created in Germany, where a tremendous amount of new media works have been created recently. We also will explore material online and from recent international symposia and exhibitions of electronic art, and view a number of films. Readings will be drawn from theoretical, literary, philosophical, psychoanalytic, and architectural texts, as well as from multimedia-authoring texts, exhibition catalogs, and international cybermagazines. Students will develop and produce projects involving text, still and moving image, and sound, in digital format. No previous experience with computers is required. Conducted in English, with German majors required to do a substantial portion of the reading in German.

Spring semester. Professor Gilpin

**63. Traumatic Events.** (Offered as GERM 63, EUST 63, and FAMS 53.) 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.

Fall semester. Professor Gilpin.

**64. Architectures of Disappearance.** (Offered as GERM 64 and EUST 64.) 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, including 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.

Omitted 2010-11. Professor Gilpin.

**65. Making Memorials.** (Offered as GERM 65 and EUST 65.) 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. Conducted in English, with German majors required to do a substantial portion of the reading in German.

Omitted 2010-11. Professor Gilpin.

**70. Witches, Vampires and Other Monsters.** (Offered as ARHA 85, EUST 70, and WAGS 10.) 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 Bosch, Valdés Leal, Velázquez, Goya, Munch, Ensor, Redon, Nolde, Picasso, Dalí, Kiki Smith, and Cindy Sherman. Two class meetings per week.

Limited to 25 students. Fall semester. Professor Staller.

**71. Poland: Heart of Europe's Twentieth Century.** (Offered as HIST 33 [EU] and EUST 71.) Few places experienced the drama of Europe's twentieth century as did Poland—a country imagined before World War I, created anew in 1918, and shifted west after World War II. This course will cover the legacy of Poland's eighteenth-century partitions; World War I; the Polish-Soviet war of 1919-1921; the interwar Polish state; World War II (including the Katyn massacre, the Holocaust, and the Warsaw Uprising); the imposition of communism after World War II; the growth of Solidarity; and revolution and the transition to post-communist society after 1989. Themes will include nationalism and state-building; the role of Catholicism in Polish society; Poland's attempts to assert itself against both Germany and Russia; and ethnic relations between Poles and Germans, Jews, Ukrainians, and Lithuanians. Throughout, we will explore historical controversies surrounding these events and themes. Sources will include films, novels, memoirs, eyewitness accounts, government and other documents, and secondary sources. Two class meetings per week.

Spring semester. Professor Epstein.

**72. Fascism.** (Offered as HIST 35 [c] and EUST 72.) This course addresses the vexing questions of what fascism is, whether it was a global phenomenon, and whether it has been historically banished. The first part of the semester will consider the conceptual issues related to nationalism, modernity, and fascism. Next we will address case studies, noting comparative continuities and regional peculiarities. The countries that will receive the most attention are Italy, France, Argentina, Britain, Brazil, Germany, Spain, and Mexico, with additional attention to Portugal, Japan, China, New Guinea, Chile, Turkey, Palestine and Australia. This will be followed by an examination of gender and fascism, including the role of women as agents of this radical ideology. The course will close with two recent works of scholarship, one on transnational fascism in early twentieth-century Argentina and the other on the applicability of the term "fascism" to contemporary movements in the Middle East. Two meetings per week.

Spring semester. Professor López.

**73. Art and Architecture of Europe from 300 to 1500 C.E..** (Offered as ARHA 32 and EUST 73.) By learning how specifically to encounter the transcendent symbolism of the catacombs of Rome, the devotional intensity of monastic book illumination, the grandeur and vision of the first basilica of St. Peter, the Byzantine church of Hagia Sophia, and selected monasteries and cathedrals of France, we will trace the artistic realization of the spiritual idea of Jewish and Christian history from the transformation of the Roman Empire in the fourth century C.E. to the apocalyptic year of 1500 C.E. Several prophetic masterpieces by Albrecht Dürer, Leonardo da Vinci and Michelangelo Buonarroti completed on the very eve of the modern world will reveal a profound "forgotten awareness" crucial

to our collective and private well-being but long obscured by the “renaissance” bias that called this period “medieval.” Two class meetings per week.

Omitted 2010-11. Professor Upton.

**74. The Monastic Challenge.** (Offered as ARHA 50 and EUST 74.) This course aims to be a visually and spatially attentive search for the ‘art’ of the monastic and cathedral masterpieces of medieval France. First, by learning how to recognize, define, and respond to the artistic values embodied in several “romanesque” and “gothic” monuments including the Abbeys of Fontenay, Vézelay and Mont St. Michel and the Cathedrals of Laôn, Paris, Chartres, Amiens and Reims, we will try to engage directly (e.g., architecturally and spatially) the human aspiration these structures embody. Secondly, with the help of two literary masterpieces from the period, *The Song of Roland* and *Tristan and Isolde*, we will discover that the heart of the “monastic” challenge to our own era is not the common opposition of the medieval and modern worlds, but rather the recognition of the potential diminishment of ‘art’ by an exclusively ratiocinated view of all reality. The tragic love affair of Eloise and Peter Abelard will dramatize a vital existential dilemma too easily forgotten that always (but especially in our time) threatens ‘art,’ human compassion and spirituality. Our goal is to reclaim the poetic potential of the word “cathedral.” Two class meetings per week.

Fall semester. Professor Upton.

**75. Dutch and Flemish Painting (The ‘Art’ of ‘Beholding’).** (Offered as ARHA 53 and EUST 75.) This course means to ask the question: What would it be like actually to respond to the paintings of Jan van Eyck, Roger van der Weyden, Hugo van der Goes, Hieronymous Bosch, Pieter Bruegel, Jan Vermeer and Rembrandt van Rijn and to reclaim in such a direct encounter the rejuvenating powers of insight and wisdom residing within the work of art itself. In addition to reaffirming the practice of pictorial contemplation for its own sake, “Dutch and Flemish Painting” will provide explicit instruction in the means and attitude of beholding complex works of art. Two class meetings per week.

Omitted 2010-11. Professor Upton.

**76. War and Remembrance: Comparing the Algerian and Vietnam Wars.** (Offered as HIST 81 [C] and EUST 76.) This seminar will explore the creation and transmission of collective memory through a comparison of two particularly traumatic conflicts: the French-Algerian war and the U.S.-Vietnam war. We will begin by studying the similarities between these “undeclared” wars: the use of guerrilla tactics and the targeting of civilians, the use of torture, consequences for colonial populations that sided with French or American forces, protest movements, refugee crises, and the experiences of veterans. We will then examine representations of these conflicts through analysis of commemorative activities and monuments, film, memoirs, and literature. One class meeting per week.

Limited to 15 students. Not open to first-year students. Spring semester. Visiting Professor Edwards.

**77. Senior Departmental Honors.** A full course.

Fall semester.

**77D. Senior Departmental Honors.** A double course.

Fall semester.

**78. Senior Departmental Honors.** A full course.

Spring semester.

**78D. Senior Departmental Honors.** A double course.  
Spring semester.

**97. Special Topics.** Fall semester.

**98. Special Topics.** Spring semester.

RELATED COURSES

**Introduction to the History of Western Art.** See ARHA 01.

**Art and Architecture of Europe from 300 to 1500 C.E.** See ARHA 32.

**The Monastic Challenge.** See ARHA 50-01.

**Dutch and Flemish Painting (The 'Art' of 'Beholding').** See ARHA 53.

**Greek Mythology and Religion.** See CLAS 21.

**Greek Civilization.** See CLAS 23.

**Roman Civilization.** See CLAS 24.

**Life in Ancient Rome.** See CLAS 28.

**History of Rome.** See CLAS 33.

**Archaeology of Greece.** See CLAS 34.

**Greek Drama.** See CLAS 38.

**Literary History and/as Media History.** See ENGL 04.

**Introduction to Renaissance Drama, 1576-1642.** See ENGL 07.

**Chaucer: An Introduction.** See ENGL 30.

**Chaucer: The Canterbury Tales.** See ENGL 31.

**Renaissance Drama: The Places of Performance.** See ENGL 34.

**Shakespeare.** See ENGL 35.

**Major English Writers I.** See ENGL 38.

**Major English Writers II.** See ENGL 39.

**Victorian Novel I.** See ENGL 40.

**Modern British Literature, 1900-1950.** See ENGL 43.

**The Rise of the English Novel.** See ENGL 47.

**The Moral Essay.** See ENGL 49.

**The Literature of Madness.** See ENGL 53.

**The Linguistic Turn: Language, Literature and Philosophy.** See ENGL 54.

**Queer Fictions.** See ENGL 59.

**Sexuality and History in the Contemporary Novel.** See ENGL 60.

**The Non-Fiction Film.** See ENGL 83.

**Topics in Film Study: Knowing Television.** See ENGL 84-01.

**Topics in Film Study: The Romance.** See ENGL 84-02.

**Proust.** See ENGL 85.

**James Joyce.** See ENGL 86.

**Americans in Paris.** See ENGL 95-02.

**Cultural History of France: From the Middle Ages to the Revolution.** See FREN 11.

**Literary Masks of the Late French Middle Ages.** See FREN 20.

**Amor and Metaphor in the Early French Middle Ages.** See FREN 21.

**Studies in Medieval Romance Literature and Culture.** See FREN 24.

**Humanism and the Renaissance.** See FREN 27.

**The Doing and Undoing of Genres in the Seventeenth and Eighteenth Centuries.** See FREN 30.

**Lovers and Libertines.** See FREN 35.

**The Republic of Letters.** See FREN 38.

**Worldliness and Otherworldliness.** See FREN 39.

**Women of Ill Repute: Prostitutes in Nineteenth-Century French Literature.** See FREN 42.

**Agents Provocateurs: Scandalous French Artists, from Baudelaire to Cline.** See FREN 43.

**Mirrors of the World: The Nineteenth-Century French Novel.** See FREN 44.

***Enfants Terribles*: Childhood in Nineteenth-Century French Literature and Art.** See FREN 46.

**Contemporary French Literature: Crises and Transformation.** See FREN 50.

**French Cultural Studies.** See FREN 51.

**Literature in French Outside Europe: Introduction to Francophone Studies.** See FREN 53.

**War and Memory.** See FREN 54.

**Masterpieces of French Literature in Translation.** See FREN 60.

**Toward the New Wave.** See FREN 65.

**German Cultural History to 1800.** See GERM 15.

**German Cultural History from 1800 to the Present.** See GERM 16.

**Romantic Couples.** See GERM 25.

**The Age of Goethe.** See GERM 27.

**Berlin, Metropolis.** See GERM 31.

**Post-War German Culture, 1945-1989.** See GERM 34.

**Modern Drama.** See GERM 38.

- Popular Cinema.** See GERM 44.
- Weimar Cinema: The “Golden Age” of German Film.** See GERM 47.
- Rilke.** See GERM 50.
- Joyful Apocalypse: Vienna Around 1900.** See GERM 51.
- Kafka, Brecht, and Thomas Mann.** See GERM 52.
- Nietzsche and Freud.** See GERM 54.
- Greek Prose: Plato’s *Apology*.** See GREE 12.
- An Introduction to Greek Tragedy.** See GREE 15.
- Reading the New Testament.** See GREE 17.
- An Introduction to Greek Epic.** See GREE 18.
- Advanced Readings in Greek Literature I.** See GREE 41.
- Advanced Readings in Greek Literature II.** See GREE 42.
- World War II in Global Perspective.** See HIST 24.
- Poland: Heart of Europe’s Twentieth Century.** See HIST 33.
- Disease and Doctors: An Introduction to the History of Western Medicine.**  
See HIST 66.
- Turning Points in the History of Science.** See HIST 67.
- The History of Childhood.** See HIST 72.
- Spain and the Pacific World, 1571-1898.** See HIST 73.
- An Introduction to Military History: War in the Modern World.** See HIST 95.
- Latin Literature: Catullus and the Lyric Spirit.** See LATI 15.
- Latin Literature in the Augustan Age.** See LATI 16.
- Advanced Readings in Latin Literature I.** See LATI 41.
- Psychoanalysis and Law.** See LJST 12.
- Law Between Plato and the Poets.** See LJST 36.
- Interpretation in Law and Literature.** See LJST 41.
- Law And War.** See LJST 48.
- Representing and Judging the Holocaust.** See LJST 56.
- Global Sound.** See MUSI 04.
- Creating Musical Drama.** See MUSI 18.
- Twentieth-Century Analysis.** See MUSI 34.
- Introduction to Philosophy.** See PHIL 11.
- Ancient Philosophy.** See PHIL 17.
- Early Modern Philosophy.** See PHIL 18.

- Philosophy of Law.** See PHIL 24.
- Aesthetics.** See PHIL 27.
- Normative Ethics.** See PHIL 34.
- Origins of Analytic Philosophy: Frege, Russell, and the Early Wittgenstein.** See PHIL 40.
- Kant.** See PHIL 44.
- Hume's Masterpiece.** See PHIL 47.
- Aristotle.** See PHIL 49.
- The Later Wittgenstein.** See PHIL 63.
- Seminar: Miracles.** See PHIL 68.
- World Politics.** See POSC 13.
- Modern Classics in Political Philosophy.** See POSC 28.
- Ancient Political Philosophy.** See POSC 49.
- The Political Theory of Globalization.** See POSC 70.
- Culture and Politics in 20th-Century Europe.** See POSC 72.
- Problems of International Politics.** See POSC 75.
- Modern Social Theory.** See POSC 76.
- Seminar on War and Peace.** See POSC 79.
- Contemporary Political Theory.** See POSC 80.
- Taking Marx Seriously.** See POSC 81.
- Memory.** See PSYC 34.
- Psychobiography: The Study of Lives.** See PSYC 38.
- Autobiographical Memory.** See PSYC 68.
- Introduction to Religion.** See RELI 11.
- The End of the World: Utopias and Dystopias.** See RELI 12.
- Folklore and the Bible.** See RELI 38.
- Prophecy, Wisdom, and Apocalyptic.** See RELI 40.
- The Secret Jesus.** See RELI 44.
- History of Christianity—The Early Years.** See RELI 45.
- Christianity, Philosophy, and History in the Nineteenth Century.** See RELI 49.
- Liberation and Twentieth-Century Christian Thought.** See RELI 50.
- Suspicion and Religion.** See RELI 63.
- Strange Russian Writers: Gogol, Dostoevsky, Bulgakov, Nabokov, et al.** See RUSS 17.

**Russian Lives.** See RUSS 18.

**Russian Literature at the Frontier: Encounters with Eurasia.** See RUSS 19.

**Introduction to Peoples and Cultures of Eurasia.** See RUSS 20.

**The Rise of the Russian Novel.** See RUSS 21.

**Survey of Russian Literature From Dostoevsky to Nabokov.** See RUSS 22.

**Russian Literature in the Twentieth Century.** See RUSS 23.

**Seminar on One Writer: Vladimir Nabokov.** See RUSS 25.

**The Soviet Experience.** See RUSS 26.

**Fyodor Dostoevsky.** See RUSS 27.

**Tolstoy.** See RUSS 28.

**Russian and Soviet Film.** See RUSS 29.

**Advanced Studies in Russian Literature and Culture I.** See RUSS 43.

**Advanced Studies in Russian Literature and Culture II.** See RUSS 44.

**Foundations of Sociological Theory.** See SOCI 15.

**Golden Age Literature.** See SPAN 16.

**Generations of 1898 and 1927.** See SPAN 20.

**Women Writers of Spain.** See SPAN 32.

**Spanish Film.** See SPAN 33.

**Representation and Reality in Spanish Cinema.** See SPAN 36.

**The Spanish Civil War: Art, Politics, and Violence.** See SPAN 44.

**Madrid.** See SPAN 55.

**Cervantes.** See SPAN 65.

**Postwar Spain and the Novel.** See SPAN 89.

**Spanish Detectives and the *género negro*.** See SPAN 90.

**Exile in Spain and Latin America.** See SPAN 91.

**Materials of Theater.** See THDA 12.

**Modern Drama.** See THDA 22.

**Queer Canons.** See WAGS 31.



## FILM AND MEDIA STUDIES

*Affiliated Faculty:* Professors Cameron, Couvares, Hewitt, Keller, Maraniss, Parker\*, Rogowski‡, Umphrey, and Woodson‡. Associate Professors Gilpin, Hastie‡ (Chair), Kimball, Parham, and Zamperini\*. Assistant Professors Basler, Brenneis\*, Engelhardt, Shandilya, Van Compernelle, and Wolfson. Senior Lecturer von Schmidt.

*Contributing Faculty:* Professors Caplan, Gewertz\*, Keller, and Rosbottom; Professor Emeritus Reck.

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 three core courses (seminars) and a minimum of six additional courses (electives) from a variety of related disciplines that reflect each student's individual academic and creative interests. The FAMS major is framed by three core courses: a sequence of two team-taught seminars, to be taken sophomore or junior year, introduces students to the scope and depth of the field; and a first-semester senior capstone seminar is designed to integrate the work of the major. In addition, students will take at least six other courses as electives. 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.

### RELATED COURSES

**10. Film and Writing.** (Offered as ENGL 01-05 and FAMS 10.) 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

\*On leave 2010-11.

‡On leave spring semester 2010-11.

to pose challenging texts for reading and writing. Frequent short papers. Two 80-minute class meetings and two screenings per week.

Limited to 25 students. Spring semester. Senior Lecturer von Schmidt.

**20. Coming to Terms: Cinema.** (Offered as ENGL 16 and FAMS 20.) An introduction to cinema studies through consideration of a few critical and descriptive terms together with a selection of various films (historical and contemporary, foreign and American) for illustration and discussion. The terms for discussion will include, among others: *the moving image, montage, mise en scène, sound, genre, authorship, the gaze.*

Fall semester. Professor Cameron.

**30. Mother India: Reading Gender and Nation in South Asia.** (Offered as WAGS 66, ASLC 51 [SA], and FAMS 30.) Do you often wonder why some countries are referred to as the “motherland” and others as the “fatherland”? What and who decides how we refer to a country? In this course, we will examine seismic changes over time in gendered imaginings of the Indian subcontinent. As women stepped out of the domestic sphere to participate in the nationalist struggle of the late 19th century, the idea of the nation swayed dramatically between the nation as wife and the nation as mother in the Indian popular imagination. Readings will include novels such as Rabindranath Tagore’s *Home and the World* and Arundhati Roy’s *The God of Small Things*. We will also study a range of cinematic texts from the classic *Mother India* to the recent feminist film *Silent Waters*.

Limited to 20 students. Fall semester. Professor Shandilya.

**32. Japan on Screen.** (Offered as ASLC 34 [J] and FAMS 32.) 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.

Limited to 20 students. Spring semester. Professor Van Compernelle.

**34. Pedro Almodóvar.** (Offered as SPAN 34 and FAMS 34.) This course studies the films of Spanish director and screenwriter Pedro Almodóvar. Although he began as European cinema’s favorite bad boy, Almodóvar has since restyled himself and his “art” in accordance with traditional authorial discourse and has become one of the most acclaimed filmmakers in the world. This process of evolution roughly coincides with—and must be studied in relation to—Spain’s period of rapid political and cultural transformation since the death of right-wing military dictator Francisco Franco in 1975. The course also addresses the ways Almodóvar’s work addresses broader issues such as consumerism, ontology, gender, and film authorship itself. This course requires once-per-week film screenings at a time to be determined. Conducted in Spanish.

Requisite: Spanish 07 or consent of the instructor. Fall semester. Visiting Professor Crumbaugh.

**36. India in Film: Hollywood, Bollywood, Mollywood.** (Offered as ASLC 30 [SA] and FAMS 36.) A study of selected films from India, Europe, and the United States ranging from popular cinema (*Dil Se, Om Shanti Om, Kal Ho Na Ho, Gunga Din, Gandhi, Passage to India*) to art cinema (Satyajit Ray's *Apu Trilogy, Charulata, Salaam Bombay, Water*). In which ways are the themes, characters, plot, structures and techniques of the films culturally specific? Using Edward Said's book *Orientalism* as a starting point, this course will explore how Western films deal with the exotic and, conversely, how Indian films present the idea of Self and reaffirm (or contradict) the ideals and values of Indian society.

Limited to 30 students. Omitted 2010-11. Professor Emeritus Reck.

**39. Russian and Soviet Film.** (Offered as RUSS 29 and FAMS 39.) Lenin declared "For us, cinema is the most important art," and the young Bolshevik regime threw its support behind a brilliant group of film pioneers (Eisenstein, Vertov, Kuleshov, Pudovkin, Dovzhenko) who worked out the fundamentals of film language. Under Stalin, historical epics and musical comedies, not unlike those produced in 1930s Hollywood, became the favored genres. The innovative Soviet directors of the 1960s and 1970s (Tarkovsky, Parajanov, Abuladze, Muratova) moved away from politics and even narrative toward "film poetry." Post-Soviet Russian cinema has struggled to define a new identity, and may finally be succeeding. This course will introduce the student to the great Russian and Soviet film tradition. Conducted in English. Two class meetings and one or two required screenings a week.

Spring semester. Professor Wolfson.

**40. Production Workshop in the Moving Image.** (Offered as ENGL 82 and FAMS 40.) The topic changes each time the course is taught. In spring 2011 the topic will be "Narrative Cinema in a Global Context." This course will introduce students to a diverse range of approaches to narrative filmmaking. Students will gain skills in videomaking and criticism through project assignments, readings and analysis of critical discourses that ground issues of production. The course will include workshops in cinematography, sound recording, lighting and editing. Screenings will include works by Jia Zhangke, Claire Denis, Charles Burnett, and Lucrecia Martel. Students will complete three video projects.

Admission with consent of the instructor. Limited to 12 students. Please complete the questionnaire at <https://cms.amherst.edu/academiclife/departments/english/events/questionnaire>. Spring semester. Five College Professor Hillman.

**42. Pioneer Valley Soundtracks.** (Offered as MUSI 19 and FAMS 42.) 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: Music 11, 12, or consent of the instructor. Limited to 12 students. Spring semester. Professor Engelhardt.

**45. Writing the World with Image, Movement and Sound.** (Offered as ARHA 92-02 and FAMS 45.) How does the physical weight of a video camera influence the emotional weight of the captured image? What can we uncover as we explore a space through the broad, sensuous perspective of a stereo microphone or through the stark directionality of a shotgun microphone? Conversely, what remains of a space that is slowly going out of focus? What meanings are generated when a hand-held camera gesture crashes, through editing, against the stillness of an image captured on a tripod? How can we generate ideas through film form? Can we talk about the ethics of a tracking shot? What cinematic stories can we tell? This course is a hands-on, in-depth exploration of the expressive, narrative possibilities of moving image and sound. We will work with video cameras to take advantage of the accessibility of this medium, always bearing in mind the differences with the filmic image. We will begin with a study of the camera, and, through in-class projects and individual assignments, with an emphasis on inquiry, experimentation and discovery, we will explore framing and composition; light, color and texture; camera movement and rhythm; editing and relationships between image and sound. We will approach set-up and documentary situations from a variety of formal and conceptual perspectives. We will consider all equipment not simply as technology, but as powerful creative tools to be explored and manipulated, incorporating other equipment (tripods, lenses, filters, lighting kit, and sound recording equipment) as they relate to the topics explored. At every step, we will consider the narrative potential of the formal elements studied: narrative understood in a broad sense that goes beyond formulas or standard storytelling modes to include the abstract, the fragment, the open-ended structure and the small gesture. During the semester, students will create a video diary, a motion-picture sketchbook. With entries on a daily basis, the diary will be a moving, changing record of formal reflections and intellectual, emotional and physical engagement with the environment. The goal is to make the camera an extension of our eyes and minds, to learn to see and think the world around us through moving images and sound. As source and counterpoint to our studio work, we will examine, from a maker's point of view, the films and writings of international filmmakers from the classical period, underground and avant-garde cinema, the New Waves of the 1960s and 70s, and contemporary filmmakers. An individual final video project will give students the opportunity to bring their approach to image, movement and sound explored throughout the term into a work with a expressive, cohesive cinematic language. In the film *Passion*, Jean-Luc Godard expresses his desire to turn a camera movement into a prayer. It is this profound engagement with the world and intense, thoughtful consideration of the medium that we seek to achieve.

Limited to 12 students. Spring semester. Artist-in-Residence Rivera-Moret.

**50. Topics in Film Studies: Knowing Television.** (Offered as ENGL 84-01 and FAMS 50.) The topic changes each time the course is taught. In fall 2010 the topic will be "Knowing Television." 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. Fall semester. Professor Hastie.

**51. Film, Myth, and the Law.** (Offered as LJST 52 and FAMS 51. (Analytic Seminar) 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.

Requisite: LJST 01 or 10 or consent of the instructor. Limited to 15 students. Spring semester. Professors Sarat and Umphrey.

**52. Topics in Film Studies: The Romance.** (Offered as FAMS 52 and ENGL 84-02. The topic changes each time the course is taught. In fall 2010 the topic will be "The Romance." The romance, and the generic forms it has taken, in Hollywood and elsewhere: classical romance, melodrama, screwball comedy, romantic comedy, the musical. How has the screen romance variously reflected and/or shaped our own attitudes? We will look at examples representing a range of cultures and historical eras, from a range of critical positions. Two screenings per week.

Fall semester. Senior Lecturer von Schmidt.

**53. Tramatic Events.** (Offered as GERM 63, EUST 63, and FAMS 53.) 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.

Fall semester. Professor Gilpin.

**54. Global Sound.** (Offered as MUSI 04 and FAMS 54.) This course explores the global scale of much music-making and musical consumption today. Migration, diaspora, war, tourism, postsocialist and postcolonial change, commerce, and digital technology have all profoundly reshaped the way musics are created, circulated, and consumed. These forces have also illuminated important ethical, legal, and aesthetic issues concerning intellectual property rights and the nature of musical authorship, the appropriation of “traditional” musics by elites in the global North, and local musical responses to transnational music industries, for instance. Through a series of case studies that will include performances and workshops by visiting musicians, Global Sound will examine how musics animate processes of globalization and how globalization affects musics by establishing new social, cultural, and economic formations. Two class meetings per week.

Limited to 25 students. Fall semester. Professor Engelhardt.

**55. Asia Pop!** (Offered as ASLC 39 and FAMS 55.) How do globalization and post-modernity alter how we must think of cultural production? How do we grasp the seeming contradiction between the movement of people, images, and technologies without regard for national borders, on the one hand, and the increasing fragmentation of the world into enclaves of difference? As a way to frame such issues, this course will examine popular culture in China and Japan. Paying due attention to the local meaning of popular culture and to its export to and reception in other countries, we will study such varied forms as kung fu films, anime, television, manga, toys, music, fashion, sports, and mass-produced art, in order to grapple with topics such as the transnational flow of cultural products, the cultural coding of commodities, gender construction, the otaku phenomenon, the commodification of political icons, the impact of technology on subjectivity and the body, and millennial visions of utopia and dystopia.

Limited to 20 students. Omitted 2010-11. Professors Van Compernelle and Zamperini.

**56. Borderlands and Barrios: Latino/a Representation in Film and Television.** (Offered as SOCI 35 and FAMS 56.) This course uses a two-pronged sociological approach to examine Latino/a culture in the United States through the mediums of film and television. We begin with discussion of how to critically analyze films and television relative to race and ethnicity, and a review of the

history of representation of Latinos/as in media. We then examine the content of the Latino/a experience as depicted in film and television and the accuracy of that content in describing the diversity and truth of the Latino/a experience in the United States, particularly in regard to race, class, and gender.

Limited to 15 students. Omitted 2010-11. Professor Basler.

**57. Passing in Literature and Film.** (Offered as ENGL 69, BLST 17 [US], and FAMS 57.) Is identity natural or cultural? This question has persisted through centuries of American writing, and many of the most interesting meditations on this question arise from books and films that deal with passing. Texts about passing, about people who can successfully pass themselves off as something different from what they were “born as,” form an important subgenre of American culture because they force us to question some strangely consistent inconsistencies in how we define identity. If race, for example, signifies a real and material difference, how could there be such a thing as racial passing? But, at the same time, if race is “only” a social construction, then why is racial passing so often characterized as a crime against nature? Stories about passing often illustrate a fundamental ambivalence on the personal meaningfulness of bio-power in America, and also reveal the nascent virtuality of worldly experiences more generally. That in mind, this course explores a broad range of literary and cultural texts, including novels by Charles Chesnutt, Percival Everett, and Danzy Senna, and film and televisual texts like *Gattaca*, *Avatar*, Sirk’s *Imitation of Life*, and Eddie Murphy’s “White Like Me.”

Not open to first-year students. Limited to 30 students. Fall semester. Professor Parham.

**58. South Asian Feminist Cinema.** Offered as WAGS 69, ASLC 52 [SA], and FAMS 58.) 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. Spring semester. Professor Shandilya.

**62. The Soviet Experience.** (Offered as RUSS 26 and FAMS 62.) 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). Course assignments emphasize careful writing and experiential learning; students will have an opportunity to work on projects involving multimedia production and community-based research. 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. Fall semester. Professor Wolfson.

**63. Digital Cultures.** (Offered as GERM 61, EUST 61, and FAMS 63.) This course examines the interactions between contemporary critical and cultural theory and digital cultures, addressing issues of identity construction, gender, corporeal vs. psychic presence, interactivity, bodily motion and motion capture, community, interface, performativity, duration, and representation. We will be looking at work produced internationally and will focus our attention on interactive projects created in Germany, where a tremendous amount of new media works have been created recently. We also will explore material online and from recent international symposia and exhibitions of electronic art, and view a number of films. Readings will be drawn from theoretical, literary, philosophical, psychoanalytic, and architectural texts, as well as from multimedia-authoring texts, exhibition catalogs, and international cybermagazines. Students will develop and produce projects involving text, still and moving image, and sound, in digital format. No previous experience with computers is required. Conducted in English, with German majors required to do a substantial portion of the reading in German.

Spring semester. Professor Gilpin.

**70. Inventing Film Theory.** (Offered as ENGL 95-03 and FAMS 70.) As an upper-division seminar in film theory, this course will offer an in-depth examination of historically significant writings that analyze film form and its social functions and effects. Our particular focus will be on the production of film theory in a collective setting: the film/media journal. Thus the course will be organized by five units, each centering on a particular journal in generally chronological order: *Close Up*, *Cahiers du Cinéma*, *Film Culture*, *Screen*, and *Camera Obscura*. Through this structure, we will consider how ideas have developed and transformed, often in dialogue with one another and on an international stage. Our purpose will be threefold: to understand the context for the production and development of film theories; to comprehend a wide range of changing theoretical notions and methodologies; and to create our own dialogue with these works, considering especially their impact on their own contemporaneous film viewers and on viewing positions today. One three-hour class meeting and one film screening per week.

Prior coursework in Film and Media Studies is strongly recommended. Limited to 15 students. Fall semester. Professor Hastie.



## FRENCH

Professors Caplan, de la Carrera, Hewitt (Chair), Rockwell, and Rosbottom; Assistant Professor Katsaros; Lecturer Uhden.

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 survey. 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 French 03 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. (French 11 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 French 77 and 78 during their senior year. (French 77 and 78 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.* French 01-08 are French Language and Composition courses. French 01-07 are numbered by degree of difficulty. French 07, 08 and 11 have identical prerequisites and may be taken in any order. All courses numbered 20 and above, with the exception of those courses conducted in English, list French 07, 08, 11 or 12 as prerequisites. Courses numbered 20 and above are advanced courses, but are not ranked by order of difficulty. They are organized, instead, by period in the following manner:

- 11-19: French Literature and Civilization
- 20-29: Medieval and Renaissance Literature and Culture
- 30-39: Seventeenth- and Eighteenth-Century Literature and Culture
- 40-49: Nineteenth-Century Literature and Culture
- 50-59: Twentieth- and Twenty-First Century Literature and Culture
- 60-69: Special Courses
- 70+: Advanced Courses
- 77-78: Senior Departmental Honors
- 97-98: Special Topics

## FRENCH LANGUAGE AND COMPOSITION

**01. 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 French 03. For students without previous training in French.

Fall and spring semesters. Lecturer Uhden and Assistants.

**03. 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 French 05.

Requisite: French 01 or two years of secondary school French. Fall and spring semesters. Lecturer Uhden and Assistants.

**05. 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. Supplementary work with audio and video materials. Successful completion of French 05 prepares students for French 07, 08, 11 or 12. Conducted in French. Three hours a week.

Requisite: French 03 or three to four years of secondary school French. Fall

semester: Professors de la Carrera and Caplan. Spring semester: Professor Rockwell.

**07. 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 videotapes. Highly recommended for students planning to study abroad.

Requisite: French 05, or completion of AP French, or four years of secondary school French in a strong program. Fall semester: Professor Hewitt. Spring semester: Professor Caplan.

**08. 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: French 05, or completion of AP French, or four years of secondary school French in a strong program. Limited to 16 students. Spring semester: Professors Hewitt and Katsaros.

#### FRENCH LITERATURE AND CIVILIZATION (FRENCH 11-19)

**11. Cultural History of France: From the Middle Ages to the Revolution.** A survey of French civilization: literature, history, art and society. We will discuss Romanesque and Gothic art, the role of women in medieval society, witchcraft and the Church, Reformation and Counter-Reformation, the centralization of power and the emergence of absolute monarchy. Slides and films will complement lectures, reading and discussion of monuments, events and social structures. Conducted in French.

Requisite: French 05 or equivalent. Fall semester. Professor Caplan.

#### MEDIEVAL AND RENAISSANCE LITERATURE AND CULTURE (FRENCH 20-29)

**20. 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—French 07, 08, 11, 12 or equivalent. Omitted 2010-11. Professor Rockwell.

**21. 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—French 07, 08, 11, 12 or equivalent. Omitted 2010-11. Professor Rockwell.

**24. 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 2011 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 will include the *Quest for the Holy Grail* and works by Chrétien de Troyes, Guillaume de Lorris, Jean de Meung, Dante Alighieri, and Guillaume de Machaut. All readings will be done in English translation. Conducted in English.

Spring semester. Professor Rockwell.

**27. 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—French 07, 08, 11, 12 or equivalent. Fall semester. Professor Rockwell.

#### SEVENTEENTH- AND EIGHTEENTH-CENTURY LITERATURE AND CULTURE (FRENCH 30-39)

**30. 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 2008-09 was "Com-

edy from Corneille and Molière to Beaumarchais." Readings included texts by Corneille (*L'illusion comique*), Molière (*Le Médecin malgré lui*, *Le Tartuffe*, *Le Misanthrope*, *Le malade imaginaire*), Marivaux (*La Double Inconstance*, *Le Jeu de l'amour et du hasard*), and Beaumarchais (*Le Barbier de Séville*, *Le Mariage de Figaro*). Conducted in French.

Requisite: One of the following—French 07, 08, 11, 12 or equivalent. Spring semester. Professor Caplan.

**35. 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—French 07, 08, 11, 12 or equivalent. Omitted 2010-11. Professor Caplan.

**38. The Republic of Letters.** An exploration of Enlightenment thought within the context of the collaborative institutions and activities that fostered its development, including literary and artistic *salons*, *cafés*, and the *Encyclopédie*. We will read texts by Voltaire, Rousseau, Diderot, and others, drawn from the domains of literature, memoirs, and correspondence. To get a better idea of what it might have been like to live in the eighteenth century and be a participant in the "Republic of Letters," we will also read a variety of essays in French cultural history. Conducted in French.

Requisite: One of the following—French 07, 08, 11, 12 or equivalent. Omitted 2010-11. Professor de la Carrera.

**39. 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 also 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—French 07, 08, 11, 12 or equivalent. Omitted 2010-11. Professor de la Carrera.

#### NINETEENTH-CENTURY LITERATURE AND CULTURE (FRENCH 40-49)

**42. Women of Ill Repute: Prostitutes in Nineteenth-Century French Literature.** 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—French 07, 08, 11, 12 or equivalent. Omitted 2010-11. Professor Katsaros.

**43. Agents Provocateurs: Scandalous French Artists, from Baudelaire to Cline.** “Merdre!” This is, famously, the opening word of Alfred Jarry’s play *Ubu-Roi*. First performed in 1897, *Ubu-Roi* illuminates in retrospect a key aspect of nineteenth-century French literature. Since the Romantics, French literature had been saying “Merdre!” to its bourgeois readers with remarkable consistency. From the bohemian to the *poète maudit*, from the dandy to the decadent, the art of provocation reached its peak in nineteenth-century France. In this course, we will explore the various aspects, meanings, and purposes of this strategy. We will examine the various forms of literary, artistic, and theatrical provocation, as well as their historical and critical significance. We will ask how and why the artist and the bourgeois were set up as enemies, and what effect this conflict has had on theories of artistic creation. We will also try to understand why the myths of the artist invented in the nineteenth century (such as the dandy, the bohemian, and the provocateur) still form an essential part of the critical discourse on the arts today. Conducted in French.

Requisite: One of the following—French 07, 08, 11, 12 or equivalent. Fall semester. Professor Katsaros.

**44. Mirrors of the World: The Nineteenth-Century French Novel.** This course will trace the evolution of the novel with respect to the broad contexts of nineteenth-century French history and culture. We will focus in particular on the rise of French realism and its relation to the development of modernity in France, examining the treatment of such themes as urban space (the street, the arcade, the barricade), revolution, the opposition between Paris and the provinces, and the formation of modern identity—along with its distinctly modern pathologies (alienation, boredom, sexual frustration). We will pay particular attention to the rising genre of the popular novel and the “roman-feuilleton,” in their connection to journalism and the theatre. We will be reading fiction by Nerval, Balzac, Stendhal, Mérimée, Flaubert, Sand, Maupassant, Barbey d’Aurevilly, and Zola, as well as extracts from longer works by Hugo, Dumas and Sue. To help illuminate the problem of realism in France, we will take up the question of realist representation in the visual arts, examining relevant works by such artists and photographers as Courbet, Daumier, Manet, Degas, Nadar and Atget. We will view several film adaptations of nineteenth-century French fiction, such as *Une partie de campagne* and *La bête humaine* by Jean Renoir,

as well as the timeless classic on nineteenth-century Paris, *Les Enfants du Paradis* by Marcel Carné. Conducted in French.

Requisite: One of the following—French 7, 8, 11, 12 or equivalent. Omitted 2010-11. Professor Katsaros

**46. *Enfants Terribles: Childhood in Nineteenth-Century French Literature and Art.*** Images of childhood have become omnipresent in our culture. We tend to 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. This course 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 examine literary works as well as historical and theoretical sources. We will also look at nineteenth-century artists' visions of childhood, with a particular emphasis on female artists such as E. Vigée-Lebrun, Berthe Morisot, and Mary Cassatt.

Literary readings will include selections from Rousseau, *Confessions*; and Chateaubriand, *Mémoires d'outre-tombe*; Gérard de Nerval, *Sylvie*; Stendhal, *Vie de Henry Brulard*; selected poems and prose by Baudelaire; Comtesse de Ségur, *Les Malheurs de Sophie*; selected stories by Guy de Maupassant; Emile Zola, *Une page d'amour*; Jules Vallès, *L'enfant*; Jules Renard, *Poil-de-Carotte*.

Theoretical and historical readings will include essays by Philippe Ariès, Michelle Perrot, André Breton, and Jacques Lacan. Conducted in French.

Requisite: One of the following—French 07, 08, 11, 12 or equivalent. Spring semester. Professor Katsaros.

#### TWENTIETH- AND TWENTY-FIRST CENTURY LITERATURE AND CULTURE (FRENCH 50-59)

**50. Contemporary French Literature: Crises and Transformation.** A study of contemporary French literature and culture focusing on the twentieth-century novel. The course focuses on the long series of novelistic experiments, both narratological and ideological, which begin around the time of the First World War and continue feverishly through the existential novel and the *New Novel* of the seventies and eighties. Our readings will include critical theory as well as works of such major authors as Marcel Proust, André Malraux, Jean-Paul Sartre, Claude Simon, Michel Butor, Nathalie Sarraute, Marguerite Duras, Monique Wittig and Patrick Modiano. Conducted in French.

Requisite: One of the following—French 07, 08, 11, 12 or the equivalent. Omitted 2010-11. Professor Hewitt.

**51. French Cultural Studies.** 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—French 07, 08, 11, 12 or equivalent. Spring semester. Professor Hewitt.

**53. Literature in French Outside Europe: Introduction to Francophone Studies.** (Offered as FREN 53 and BLST 22 [D].) This course will explore cross-

cultural intersections and issues of identity and alienation in the works of leading writers from the French-speaking Caribbean and West Africa. Our discussions will focus on the sociopolitical positions and narrative strategies entertained in key texts of postcolonial literature (both fiction and critical essays). Issues involving nationalism, race, gender, assimilation and multilingualism will help to shape our discussion of how postcolonial subjects share in or distinguish themselves from certain tenets of Western thought. At issue, then, is the way French Caribbean and West African literatures and cultures trace their own distinctiveness and value. Conducted in French.

Requisite: One of the following—French 07, 08, 11, 12 or equivalent. Omitted 2010-11. Professor Hewitt.

**54. War and Memory.** 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 and deconstructions concerning French heroism and guilt, 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—French 07, 08, 11, 12 or equivalent. Omitted 2010-11. Professor Hewitt.

#### SPECIAL COURSES (FRENCH 60-69)

**60. Masterpieces of French Literature in Translation.** A study of major French works from the eighteenth century to the present. Readings may include Diderot's *The Nun*, Laclot's *Dangerous Liaisons*, Hugo's *The Hunchback of Notre-Dame*, Stendhal's *The Red and the Black*, Flaubert's *Madame Bovary*, Zola's *The Beast Within*, Camus's *The Plague*, and Duras's *Hiroshima My Love*. We will pay close attention to the genesis of these influential works, taking into consideration questions of autobiographical inspiration and historical debates. We will also consider why most of these works were judged politically or morally scandalous when they came out. In addition, we will view some of the films inspired by these texts. Conducted in English.

Fall semester. Professor de la Carrera.

**62. Dangerous Reading: The 18th-Century Novel in England and France.** (Offered as EUST 36, ENGL 48, and FREN 62.) Why was reading novels considered dangerous in the eighteenth century, especially for young girls?

This course will examine the development, during this period, of the genre of the novel in England and France, in relation to the social and moral dangers it posed and portrayed. Along with the troublesome question of reading fiction itself, we will explore such issues as social class and bastardy, sexuality and self-awareness, the competing values of genealogy and character, and the important role of women—as novelists, readers, and characters—in negotiating these questions. We will examine why the novel was itself considered a bastard genre, and engage formal questions by studying various kinds of novels: picaresque, epistolary, gothic, as well as the novel of ideas. Our approach will combine close textual analysis with historical readings about these two intertwined, yet rival, cultures, and we will pair novels in order to foreground how these cultures may have taken on similar social or representational problems in



different ways. Possible pairings might include Prévost and Defoe, Laclos and Richardson, Voltaire and Fielding, Sade and Jane Austen. French novels will be read in translation. Two class meetings per week.

Fall semester. Professors Frank and Rosbottom.

**65. Toward the New Wave.** This course 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 *A bout de souffle*, *Vivre sa vie*, and *Le Mépris*; Alain Resnais' *Hiroshima Mon Amour* and *L'année dernière à Marienbad*; Jean Vigo's *Zero de Conduite* and *L'Atalante*; Jean Renoir's *Boudu sauvé des eaux*, *La Grande Illusion* and *La Règle du Jeu*; 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—French 7, 11, 12 or equivalent. Omitted 2010-11. Professor Caplan.

#### ADVANCED COURSES (FRENCH 70+)

**70. Advanced Seminar.** An in-depth study of a major author or literary problem. The topic for spring 2011 is "Diderot's *Lumières*." Denis Diderot, the genial *philosophe* at the center of the French Enlightenment, was the author of novels, plays, art criticism, music theory, and works on mathematics, politics, and philosophy. As co-editor of the *Encyclopédie*, the French Enlightenment's most ambitious intellectual project and a "machine de guerre" for propagating its ideas, he recruited contributions from the most distinguished thinkers, artists, and artisans of his time, while writing scores of articles on subjects ranging from botany and law to mythology and carpentry. We will explore a variety of texts drawn from Diderot's oeuvre, beginning with *La Religieuse*, a fictional portrait of eighteenth-century convent life, and *Le Rêve de d'Alembert*, a philosophical dialogue in which Diderot reveals his dangerously materialist views. We will subsequently read brief selections on politics and religion from the *Encyclopédie*; excerpts from the *Salons*, Diderot's critiques of the French Academy of Art and Sculpture's exhibitions; and the *Supplément au Voyage de Bougainville*, a depiction of a utopian Tahiti whose social and sexual customs produce harmonious relationships not just among Tahitians but between Tahitians and their natural environment. In conjunction with our reading of the novel *Jacques le fataliste*, we will view Robert Bresson's *Les Dames du Bois de Boulogne*, taken from an episode in *Jacques*. Excerpts from Diderot's letters to his lover, the *Lettres à Sophie Volland*, acclaimed as a masterpiece of its genre, will provide yet another perspective on this most versatile and fascinating man. As we become capable of seeing the commonalities across Diderot's writings we will give special attention to *Le Neveu de Rameau*—a novel whose impact on nineteenth-century writers and thinkers was profound, and which is still startling in its modernity. Conducted in French.

Requisite: One literature course French 20 or above or equivalent. Limited to 15 students. Spring semester. Professor de la Carrera.

**77. Senior Departmental Honors.** A single course.

Fall semester. The Department.

**77D. Senior Honors.** Double course. Fall semester.

- 78. Senior Departmental Honors.** A single course.  
Spring semester. The Department.
- 78D. Senior Departmental Honors.** A double course.  
Spring semester. The Department.
- 97. Special Topics.** Independent Reading Courses. Full course.  
Instructor consent required. Fall semester.
- 97H. Special Topics.** Independent Reading Courses. Half course.  
Instructor consent required. Fall semester.
- 98. Special Topics.** Independent Reading Courses. Full course.  
Instructor consent required. Spring semester.
- 98H. Special Topics.** Independent Reading Courses. Half course.  
Instructor consent required. Spring semester.

## GEOLOGY

Professors Cheney\*, Crowley, and Harms; Associate Professor Martini (Chair)‡; Assistant Professor Jones‡; Visiting Assistant Professor Ouimet; Adjunct Professor Coombs.

*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. Geology 11 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 Geology 21 (Surficial Earth Dynamics), Geology 29 (Structural Geology), and Geology 30 (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 Geology 77 and 78D, will count as one such course for the major. Only one of these five courses may be from a Geology course numbered less than 11 and only if that course was taken prior to the junior year. Students may substitute one course from Astronomy 12, Biology 18, Chemistry 11, Math 11 or Physics 16, or a higher numbered course in those departments (excluding Physics 22), for one of the five elective geology courses required for the major. 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

\*On leave 2010-11.

†On leave fall semester 2010-11.

‡On leave spring semester 2010-11.

of the senior year. Geology 77, 78D 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.

**09. Environmental Science: 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.

Limited to 60 students. Fall semester. Professor Martini.

**11. 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 11 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 20 students per section. Fall and spring semesters. The Department.

**21. Surficial 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: Geology 11 or consent of the instructor. Spring semester. The Department.

**24. Vertebrate Paleontology.** The evolution of vertebrates as shown by study of fossils and the relationship of environment to evolution. Lectures and projects utilize vertebrate fossils in the Amherst College Museum of Natural History. Three hours of class and one discussion/laboratory session per week. Offered in alternate years.

Requisite: One course in biology or geology or consent of the instructor. Omitted 2010-11.

**25. Geomorphology and Landscape Evolution.** Geomorphology is the quantitative analysis of earth-surface processes and interpretation of landforms and landscapes throughout the world. This course focuses on the landforms and landform evolution associated with fluvial and glacial landscapes and hillslope processes such as mass movements that affect the dynamics of drainage basins. The course also examines the long-term evolution of landscapes through complex feedback between tectonics, climate, and erosion. The goal of this course will be to learn to read landscapes to make these large-scale connections. The lab will introduce surveying and GPS field instruments, satellite images and Geographical Information Systems (GIS). Three hours of lecture and 3 hours of lab, including field trips each week.

Requisite: Geology 11. Fall semester. Visiting Professor Ouimet.

**27. Paleontology.** What do fossils tell us about life on Earth over the last four billion years and the potential for life on other planets? In this course, students will gain an appreciation of the richness of ancient life on Earth and will learn to recognize, identify, and interpret fossils in the field and in the laboratory. Using fossils as tools, students will learn to use fossils to solve problems, test hypotheses, and investigate Earth history. Laboratories will focus on learning the commonly fossilized groups that are involved in key aspects of Earth history, including invertebrate, micro-, trace, plant, and vertebrate fossils. Three hours of lectures and three hours of laboratory.

Requisite: Geology 11 or Biology 18 or 19. Omitted 2010-11.

**28. 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: Geology 11 or consent of the instructor. Fall semester. Professor Martini.

**29. 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: Geology 11. Fall semester. Professor Harms.

**30. 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. Four hours of lecture and two hours of directed laboratory.

Recommended requisite: Geology 11, Chemistry 11 or Chemistry 15 or their equivalent. Fall semester. Professor Crowley.

**32. 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: Geology 30. Omitted 2010-11.

**34. 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. The laboratory section of the course will include six in-lab field trips, as well as two weekend field trips. Three hours of lecture and three hours of laboratory each week.

Requisite: Geology 11. Omitted 2010-11.

**40. 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: Geology 11 and two additional upper-level Geology courses. Fall semester. Professor Harms.

**41. 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: Geology 11 or 12. Spring semester. Professor Crowley.

**43. 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: Geology 30 or Chemistry 12 or Physics 16 or 32. Omitted 2010-11. Professor Cheney.

**45. 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. Once a week this advanced seminar will meet jointly with biogeochemistry experts across the five colleges. Three hours of class per week.

Requisite: Chemistry 11 or Geology 28 or consent of the instructor. Omitted 2010-11. Professor Martini.

**77. 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 Staff.

**77D. 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 Staff.

**78. 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 Staff.

**78D. 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 Staff.

**97. Special Topics.** Independent reading or research. A written report will be required. A full course.

Approval of the Department Chair is required. Fall semester. The Staff.

**97H. Special Topics.** Independent reading or research. A written report will be required. A half course.

Approval of the Departmental Chair is required. Fall semester. The Staff.

**98. Special Topics.** Independent reading or research. A written report will be required. A full course.

Approval of the Departmental Chair is required. Spring semester. The Staff.

**98H. Special Topics.** Independent reading or research. A written report will be required. A half course.

Approval of the Departmental Chair is required. Spring semester. The Staff.

## GERMAN

Professors Brandes (Chair) and Rogowski‡, Associate Professor Gilpin, Senior Lecturer Schütz.

*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 German 10 (or its equivalent), German 15 and 16 (German Cultural History), and a minimum of five further German courses. Beginning with 2010-11 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 univer-

‡On leave spring semester 2010-11.

sity 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 German 77 and 78 and present a 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.

## GERMAN LANGUAGE

**01. Elementary German I.** Our multi-media course *Fokus Deutsch* is based on videos depicting realistic stories of the lives of present day Germans as well as authentic documents and interviews with native speakers from all walks of life. The video program, as well as related Internet webpages, will serve as a first-hand introduction to the German-speaking countries and will encourage students to use everyday language in a creative way. Text and 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 sections plus frequent viewing of video clips and Internet sites on *Blackboard*.

Fall semester. Senior Lecturer Schütz.

**02. Elementary German II.** A continuation of German 01, 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 *Blackboard*.

Requisite: German 01 or equivalent. Spring semester. Senior Lecturer Schütz.

**05. 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: German 02 or two years of secondary-school German or equivalent. Fall semester. Professor Gilpin.



**10. 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: German 05 or equivalent, based on departmental placement decision. Spring semester. Professor Gilpin.

**12. 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: German 10 or equivalent. Fall semester. Senior Lecturer Schütz.

**14. 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: German 10 or equivalent. Spring semester. Senior Lecturer Schütz.

**15. 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: German 10 or equivalent. Fall semester. Professor Rogowski.

**16. 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: German 10 or equivalent. Spring semester. Professor Brandes.

**25. Romantic Couples.** Can romantic love be pure passion? Or is it subject to rules designed to express feeling? The course explores the language and representations of love around 1800, during a time of profound social and aesthetic change. We will investigate the romantic yearnings for love as a meeting of autonomous subjects, leading to the discovery and realization of the self; the ecstasy of love and erotic misery; longings for everlasting fidelity and trust; issues of speechlessness and delusions; and the social marriage contract which gave rise to a desire to harmonize erotic and Platonic love and friendship. Readings will include romantic tales and fairy tales, novels, poetry, and letters by Goethe, Friedrich Schlegel, Dorothea Schlegel, Bettina von Arnim, Tieck, Hoffmann, and Kleist; music by Schubert and Wagner; romantic painting by Friedrich, Runge, and the Nazarenes. Conducted in German.

Requisite: German 10 or equivalent. Spring semester. Professor Brandes.

**27. The Age of Goethe.** Classical German literature and music, from the 1780s to the 1830s, has influenced German and Western culture until today. While considering music and art, this course will focus primarily on the greatest writers of the period: Goethe, Schiller, and Hölderlin. Placing their literature in the philosophical and political contexts of Idealism and of German enlightened absolutism, we will distinguish this “high art” from contemporary early romantic concepts as well as from German Jacobine activism, which was strongly influenced by the French Revolution. We will also examine the legacy of this rich cultural era in its impact on Western romantic, transcendentalist, and symbolist movements—and its influence on the rise of the myth of the Germans as a “nation of poets and thinkers.” Readings will include Goethe’s *Faust I*, *Egmont*, *Iphigenie*, and *Römische Elegien*; Schiller’s *Die Räuber* and *Maria Stuart*; Hölderlin’s *Hyperion* and selected poems; essays and manifestos by Kant, Fichte, and Forster. Listening assignments in Mozart’s *Die Zauberflöte* and selected *Lieder* of the period. Conducted in German.

Requisite: German 10 or equivalent. Fall semester. Professor Brandes.

**31. 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 imperialism, 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, up to the Nazi virulent attacks on modern art and urban lifestyles as “degenerate” in 1933. Course materials focus on the changes from pre-modern to urban metropolis, includ-

ing such topics as 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 ill-fated German-Jewish symbiosis. Readings and viewings include novels, films, essays, design, architecture, theater, cabaret, jazz, and montage in the arts. Conducted in German.

Requisite: German 10 or equivalent. Omitted 2010-11. Professor Brandes.

**34. Post-War German Culture, 1945-1989.** How did post-war Germany respond to the dilemma of being the frontier between Communism and the Free World? How did the two German societies develop their own identities and adapt, rebel, or acquiesce culturally in regard to the powers in control? We will situate major literary and cultural developments within the context of political and social history. Topics include coming to terms with the Nazi past; political dissent, democratization, and economic affluence; reactions to the Berlin Wall; the student revolt and feminism; the threat to democracy and civil rights posed by terrorism; the peace movement in the East and the West. Readings in various genres, including experimental literary texts. Authors include Heinrich Böll, Günter Grass, Peter Schneider, and Peter Weiss in the West and Volker Braun, Heiner Müller, Ulrich Plenzdorf, and Christa Wolf in the East. Conducted in German.

Requisite: German 10 or equivalent. Omitted 2010-11. Professor Brandes.

**38. Modern Drama.** Why is drama an art form of such tremendous importance to Germans, Austrians, and the Swiss? Few cultures can boast a similar preoccupation with, interest in, and public support of, the theater. This course examines the rich legacy of dramatic innovation and experimentation from about 1890 to the present day, ranging from the scandals surrounding Frank Wedekind's exposition of sexual hypocrisy to the iconoclastic provocations of present-day *Regietheater*. We will read and discuss selected plays by authors such as Gerhart Hauptmann, Arthur Schnitzler, Georg Kaiser, Bertolt Brecht, Marie-Luise Fleisser, Peter Weiss, Heinar Kipphardt, Friedrich Dürrenmatt, Max Frisch, Botho Strauß, Marlene Streeruwitz, Elfriede Jelinek and others. Readings will be supplemented by audiovisual materials on artists like Pina Bausch, Johann Kresnik, and Heiner Müller. Conducted in German.

Requisite: German 10 or equivalent. Omitted 2010-11. Professor Rogowski.

#### COURSES OFFERED IN ENGLISH

**44. Popular Cinema.** From Fritz Lang's thrilling detective mysteries to Tom Tykwer's hip postmodern romp *Run Lola Run*, from Ernst Lubitsch's satirical wit to the gender-bending comedies of Katja von Garnier, this course explores the rich legacy of popular and genre films in the German-speaking countries. Topics to be covered include adventure films, comedies, and costume dramas of the silent period, including Fritz Lang's *Spiders* (1919) and Joe May's *The Indian Tomb* (1920); the musical comedies of the Weimar Republic and the "dream couple" Lilian Harvey and Willy Fritsch; Nazi movie stars and the "non-political" entertainment films of the Third Reich, such as Josef von Baky's blockbuster *Münchhausen* (1943); the resurgence of genre films in the 1950s ("Heimatfilme," romantic comedies, melodramas, etc.); the Cold War Westerns in the West (based on the novels by Karl May) and in the East (starring Gojko Mitić); the efforts to produce audience-oriented films in the politicized climate of the

1960s and 1970s; the big budget quasi-Hollywood productions by Wolfgang Petersen; and the recent spate of relationship comedies. We will discuss the work of, among others, actors and performers Karl Valentin, Heinz Rühmann, Zarah Leander, Hans Albers, Heinz Erhardt, Romy Schneider, Lorient, and Otto, and directors including Ernst Lubitsch, Fritz Lang, Joe May, Wilhelm Thiele, May Spils, Katja von Garnier, Detlev Buck, Tom Tykwer, and Doris Dörrie. Conducted in English, with German majors required to do a substantial portion of the reading in German.

Omitted 2010-11. Professor Rogowski.

**47. Weimar Cinema: The “Golden Age” of German Film.** 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 2010-11. Professor Rogowski.

**50. 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.

Omitted 2010-11. Professor Rogowski

**51. Joyful Apocalypse: Vienna Around 1900.** Between 1890 and 1914, Vienna was home to such diverse figures as Sigmund Freud, Gustav Klimt, Gustav Mahler, Leon Trotsky, and—Adolf Hitler. Which social, cultural, and political forces brought about the extraordinary vibrancy and creative ferment in the capital of the Austro-Hungarian Empire? The course will examine the multi-

ple tensions that characterized “fin-de-siècle” Vienna, such as the connection between the pursuit of pleasure and an exploration of human sexuality, and the conflict between avant-garde experimentation and the disintegration of political liberalism. Against this historical backdrop we shall explore a wide variety of significant figures in literature (Schnitzler, Hofmannsthal, Musil, Kraus), music (Mahler, R. Strauss, Schönberg), and the visual arts (Klimt, Schiele, Kokoschka, O. Wagner, A. Loos). We will explore the significance of various intellectual phenomena, including the psychoanalysis of Freud and the philosophies of Ernst Mach and Ludwig Wittgenstein. We shall also trace the emergence of modern Zionism (Theodor Herzl) in a context of growing anti-Semitism, and discuss the pacifism of Bertha von Suttner in a society on the verge of the cataclysm of the First World War. Conducted in English, with German majors required to do a substantial portion of the reading in German.

Fall semester. Professor Rogowski.

**52. Kafka, Brecht, and Thomas Mann.** 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 2010-11. Professor Brandes.

**54. Nietzsche and Freud.** Modern thinking has been profoundly shaped by Nietzsche’s radical questioning of moral values and Freud’s controversial ideas about the unconscious. The course explores some of the ways in which German literature responds to and participates in the intellectual challenge presented by Nietzsche’s philosophy and Freud’s psychoanalysis. Readings include seminal texts by both of these figures as well as works by Rilke, Thomas Mann, Hermann Hesse, Musil, Schnitzler, and Expressionist poets. Conducted in English, with German majors required to do a substantial portion of the reading in German.

Omitted 2010-11. Professor Rogowski.

**60. Performance.** (Offered as GERM 60 and EUST 60.) 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, philosophi-

cal, 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 2010-11. Professor Gilpin.

**61. Digital Cultures.** (Offered as GERM 61, EUST 61, and FAMS 63.) This course examines the interactions between contemporary critical and cultural theory and digital cultures, addressing issues of identity construction, gender, corporeal vs. psychic presence, interactivity, bodily motion and motion capture, community, interface, performativity, duration, and representation. We will be looking at work produced internationally and will focus our attention on interactive projects created in Germany, where a tremendous amount of new media works have been created recently. We also will explore material online and from recent international symposia and exhibitions of electronic art, and view a number of films. Readings will be drawn from theoretical, literary, philosophical, psychoanalytic, and architectural texts, as well as from multimedia-authoring texts, exhibition catalogs, and international cybermagazines. Students will develop and produce projects involving text, still and moving image, and sound, in digital format. No previous experience with computers is required. Conducted in English, with German majors required to do a substantial portion of the reading in German.

Spring semester. Professor Gilpin

**63. Traumatic Events.** (Offered as GERM 63, EUST 63, and FAMS 53.) 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, An-

selm 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.

Fall semester. Professor Gilpin.

**64. Architectures of Disappearance.** (Offered as GERM 64 and EUST 64.) 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, including 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.

Omitted 2010-11. Professor Gilpin.

**65. Making Memorials.** (Offered as GERM 65 and EUST 65.) 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. Conducted in English, with German majors required to do a substantial portion of the reading in German.

Omitted 2010-11. Professor Gilpin.

#### OTHER COURSES

**77. Senior Departmental Honors.** Fall semester. The Department.

**78. Senior Departmental Honors.** Spring semester. The Department.

**97. Special Topics.** Fall semester. The Department.

**98. Special Topics.** Spring semester. The Department.

## HISTORY

Professors Couvares, Dennerline, Hunt‡, G. Levin, Redding, Saxton, Servos (Chair), and K. Sweeney†; Associate Professors Epstein, López, and Ringert; Assistant Professors Castro Alves, Maxey, Melillo, and Moss; McCloy Professor Bacevich; Visiting Professor Ellis; Five College Assistant Professors Glebov and Shawcross; Visiting Assistant Professor Edwards; Croxton Lecturer Gundersheimer.

History is the disciplined study of the past. Historical study entails the exploration of ruptures, shifts and continuities in society, politics, culture, and the relations between humans and the environment. Historians challenge and revise existing narratives of the past, both to comprehend the events they describe and to shed light on our own evolving needs and concerns. Historical study accomplishes many of the goals of a liberal arts education. It encourages us to think critically about the relationship between our arguments and evidence. It leads us to question the inevitability of our own ideas and assumptions. It helps us appreciate the lesson that actions often have unanticipated consequences. It invites reflection on the often hidden relationships between ideas and social institutions, and between individuals and their cultures.

Students in history courses learn how to analyze texts and documents; how to frame research questions and conduct independent inquiries; and how to organize and write historical analyses to make them engaging and persuasive. The department comprises scholars whose work and teaching connects different regions of the world and integrates multiple topics into a common disciplinary endeavor. Courses in the department seek to stimulate independent and creative thought. We encourage majors and non-majors who take our courses to construct programs of study that transcend national boundaries and group identities and that broaden their own conceptual frameworks for understanding the past and the present.

*Major Program.* History majors, in consultation with their advisors, design a course of study that combines a broad and meaningful distribution of historical subjects and methods with a concentration that develops analytical skills. All History majors are required to take nine courses. One of these must be History 99, taken normally in the junior or senior year, preferably after completion of two or more other history courses. Those majors who wish to write a thesis must fulfill these requirements and, in addition, take at least two courses, normally History 77 and 78, toward the completion of their thesis.

All History majors must include as one of their courses for the major a seminar in which they write a substantial research paper that conforms to the department's "Guidelines for Research Papers," and that is guided by individual consultation with the instructor. (History 99, Proseminar in History, does not fulfill this requirement.) A student who contemplates writing a thesis in the senior year must complete the research paper by the end of the junior year. A student not intending to write a thesis may delay taking an appropriate seminar and completing the paper until the senior year. In exceptional circumstances and with the approval of the student's advisor and Department, a student may write the research paper in a seminar at another institution or for a course not

†On leave fall semester 2010-11.

‡On leave spring semester 2010-11.



designated as a seminar (with the consent of the instructor), as long as the paper conforms to the department's "Guidelines for Research Papers."

*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) the United States [US]; 2) Europe [EU]; 3) Asia [AS]; 4) Africa and the diaspora [AF]; 5) Latin America and the Caribbean [LA]; 6) the Middle East [ME]. Each student shall designate a concentration in consultation with his or her advisor.

*Breadth requirements for the major.* History majors must take courses from at least three of the six geographical regions listed above. In addition, all majors must take either two courses that focus on a pre-1800 period [P] or one pre-1800 course and one course in comparative history [C].

*Comprehensive Evaluation.* Students writing senior theses thereby fulfill the Department's comprehensive requirement. Other majors will demonstrate before the middle of their last semester both general and special historical knowledge in an essay assigned and read by an evaluating committee of Faculty, and discussed in a colloquium of seniors and Faculty members.

*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, History 77 and History 78, in addition to the courses required of all majors. With the approval of the thesis advisor, a student may take either History 77 or History 78 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].

## INTRODUCTORY COURSES

**03. Europe in the Twentieth Century.** (Offered as HIST 03 [EU] and EUST 32.) This course offers a broad survey of European history in the twentieth century. It will cover events such as World War I; the Bolshevik Revolution and the ensuing Soviet experiment; the Spanish Civil War; Nazism, World War II, and the Holocaust; the Cold War in Europe; the collapse of communism; and the Balkan Wars in the 1990s. In addition, the course will focus on the broad themes of twentieth-century European history: the confrontation between liberalism, fascism, and communism; the role of nationalism; the development of the welfare state; the decline of Europe's role in the world; the movement for European unity; and changing notions of race, class, and gender during the course of the century. Course materials will focus on primary documents, including films, memoirs, novels, political manifestos, and government and other official documents.

Limited to 60 students. Omitted 2010-11. Professor Epstein.

**04. Early Modern Europe.** (Offered as HIST 04 [EU<sup>P</sup>] and EUST 48.) This introductory survey covers Western, Central and Eastern Europe and the European parts of the Ottoman Empire during the period from approximately 1500 to 1800. It looks at the main political developments of the period, with special attention to court culture, rebellions and revolutions, colonial expansion and contraction, and the clash of states and empires. It examines new developments in long-distance trade, agriculture, industry, finance, warfare, media and the arts, and their impact on social life, politics and the environment. It looks at the emergent slave systems of Europe and her colonies as well as the Ottoman Empire. And it analyzes religious conflict and accommodation with respect to Catholics, Protestants, the Eastern Orthodox, Jews, Muslims and "non-believers." The course aims to uncover the political, ethnic and religious diversity of Early Modern Europe as well as to plumb the roots of present-day conflicts and controversies about the historical definition of "Europe" and "Europeans." Two class meetings per week.

Fall semester. Professor Hunt.

**06. Introduction to Peoples and Cultures of Eurasia.** (Offered as RUSS 20 and HIST 06 [C].) The space that had been known to the West as simply "Russia" (in the historical form of the Russian Empire/USSR) was in fact inhabited by a stunning diversity of peoples and cultures. This class is a team-taught course designed to introduce students to the diversity of historical experiences of different ethnic and national groups of Eurasia. The class will discuss the region shaped by the Russian Empire/Soviet Union, explore how different ethnic, national and confessional groups responded to imperial power, and become acquainted with the religious and cultural practices of the Eurasian peoples. The course will also examine how Russian intellectuals imagined "Eurasia," investigate images of "the Orient" in Russian literature, consider the processes of imperial expansion, and survey major hallmarks of Eurasia's past.

The course combines lectures, discussions, and colloquia offered by eight faculty members from the five campuses specializing in different aspects of Eurasian Studies, including history, literature, religious studies, linguistics and political science.

Spring semester. Five College Professor Glebov.

**08. Colonial North America.** [US<sup>P</sup>] 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 2010-11. Professor K. Sweeney.

**09. 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.

Omitted 2010-11. Professor Saxton.

**10. 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. Spring semester. Professor Couvares.

**11. Black Diaspora from Africa to the Haitian Revolution.** (Offered as HIST 11 [LA<sup>P</sup>/AF<sup>P</sup>] and BLST 21 [CLA/D].) This course maps the range of black experiences in Latin America and the Caribbean from the emergence of Atlantic slave-based economies in the sixteenth century to the 1844 slave conspiracy of La Escalera in Cuba. It treats the Atlantic Ocean as a crossroads of diverse cultures and as a point of reference for understanding the condition of Africans and people of African descent. Topics of discussion will include the rise of the transatlantic slave trade, slave and free black communities, the meaning of Africa and African culture, changing ideas of freedom, and forms of black activism. We will read Alejo Carpentier's historical novel *The Kingdom of This World* (1949), slave narratives and monographic works on the British colony of Demerara (today Guyana), Mexico, Peru, Jamaica, Brazil, Haiti and Cuba. Two class meetings per week.

Omitted 2010-11. Professor Castro Alves.

**12. Black Diaspora from Emancipation to the Present.** (Offered as HIST 12 [LA/AF] and BLST 33 [CLA/D].) This course explores the historical roots of contemporary racial formations in Latin America and the Caribbean. It focuses particularly on the black experiences, inter-ethnic conflicts and racial solidarities in Brazil, Cuba, Jamaica, Haiti and Puerto Rico from the mid-nineteenth century to the present. Topics of discussion will include the struggles for eman-

icipation from slavery, black notions of sovereignty, forms of black nationalism, Pan-Africanism, and political radicalism. We will examine a multiplicity of historical sources, including novels, music, film, personal testimonies, and historical monographs in order to understand the black diaspora as both an historical process and as a seedbed for various identities, racial cultures and political projects. Two class meetings per week.

Spring semester. Professor Castro Alves.

**13. Medieval Europe: From Charlemagne to Columbus.** [EU<sup>P</sup>] The period from the rise of the Holy Roman Empire to the discovery of the New World has been rightly described as the “making of Europe.” This course explores aspects of medieval institutions, society and culture from the Mediterranean to Scandinavia and beyond, looking at royal and aristocratic authority, the power of the papacy, and the emergence of urban classes. Attention will be drawn to agrarian and commercial revolutions, to technological advances and revivals of intellectual activity, letters and the arts, but also to warfare and religious conflict. We will discover how people lived, how they viewed themselves, and how their perceptions of the world changed. Two class meetings per week.

Fall semester. Five College Professor Shawcross.

**14. Struggles for Democracy in Modern Latin America, 1820 to the Present.**

[LA] This course traces Latin Americans’ struggle for democracy from the Independence wars of the early nineteenth century into our own day. It follows the permutations of this Latin American saga, while considering the changing meanings of democracy. We will address the relationship between Liberalism and democracy in the nineteenth century; the broadening of democracy at the start of the twentieth century; the rise and fall of military dictatorships in the 1960s-80s and their corrosive impact upon civil society; clashes between pro-democracy advocates and the neo-Liberal economic technocrats and international financial institutions that took control of much of Latin America from the 1980s through the early 2000s; and the current 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 struggles 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 2010-11. Professor López.

**15. Chinese Civilization to 1800.** (Offered as HIST 15 [AS<sup>P</sup>] and ASLC 24 [C].)

A survey of Chinese history from ancient times to the eighteenth century. We will focus on texts and artifacts to explore the classical roots and historical development of Chinese statecraft, philosophy, religion, art, and literature. Using these media for evidence, we will trace the histories of inter-state relations, imperial institutions, global commerce, and family-based society through the ancient Han empire, the great age of Buddhism, the medieval period of global trade, and the Confucian bureaucratic empires that followed the Mongol world

conquest. We will also compare these histories to those of European and other civilizations, considering Chinese and non-Chinese views of the past. Readings include the *Analects of Confucius* and other Confucian and Daoist texts, Buddhist tales and early modern fiction, selections from the classic *Records of the Grand Historian (Shiji)*, and Jonathan Spence's *Emperor of China: Self-portrait of Kangxi*. Two class meetings per week.

Fall semester. Professor Dennerline.

**16. Modern China.** (Offered as HIST 16 [AS] and ASLC 46 [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.

Spring semester. Professor Dennerline.

**17. Japanese History to 1700s.** (Offered as HIST 17 [AS<sup>P</sup>] and ASLC 25 [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 2010-11. Professor Maxey.

**18. Modern Japanese History from 1800 to the 2000s.** (Offered as HIST 18 [AS] and ASLC 47 [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 post-war 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.

Omitted 2010-11. Professor Maxey.

**19. Middle Eastern History: 600-1800.** (Offered as HIST 19 [ME<sup>P</sup>] and ASLC 26 [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.

Spring semester. Professor Ringer.

**20. The Modern Middle East: 1800-Present.** (Offered as HIST 20 [ME] and ASLC 48 [WA].) This course surveys the history of the Middle East from 1800 to the present. The focus is on the political, social and intellectual trends involved in the process of modernization and reform in the Middle East. General topics include the Ottoman Empire and its “decline,” the impact of European imperialism and colonialism, programs of modernization and reform, the construction of nationalism and national identities, Islamism, development and contemporary approaches to modernity. This class is writing intensive. Two class meetings per week.

Omitted 2010-11. Professor Ringer.

**21. France in the Twentieth Century.** (Offered as HIST 21 [EU] and EUST 19.) This course will examine the major events and themes of twentieth-century French history, engaging with critical issues of war and society, empire, gender, citizenship, immigration, and the politics of memory. Topics will include the impact of the First World War on the French state and society; the political radicalization of the interwar period; the emergence of anxieties surrounding gender roles; the fall of France in 1940 and subsequent German occupation, with a particular focus on the politics of collaboration and resistance; the impact of colonialism and decolonization; the strikes and protest movements of 1968; and debates over immigration and multiculturalism in the 1980s and 1990s, including the rise in popularity of the extreme right-wing National Front and the activism of second-generation French citizens of North African descent. Two class meetings per week.

Fall semester. Visiting Professor Edwards.

**22. Colonial and Post-Colonial Africa.** (Offered as HIST 22 [AF] and BLST 47 [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.

**23. The French Empire (1830-1962).** (Offered as HIST 23 [EU] and EUST 23.) The conquest of new territories beginning in the early 19th century led to the creation of a new French empire, one which incorporated culturally, linguistically and politically diverse regions in Southeast Asia, North and West Africa. This course will study empire from both chronological and thematic perspectives, in order to provide insight into the imperial relationships typical of the French empire. We will discuss both conquest of empire and its maintenance, through analysis of such topics as colonial authority, the structure of colonial society, and the role of colonies in European conflicts. Thematic analysis will focus on the culture of empire, concepts of racial difference and *métissage*, colonial medicine, and urban planning. Two class meetings per week.

Spring semester. Visiting Professor Edwards.

**24. 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.

**25. The Wild and the Cultivated.** [C] For thousands of years, wild and domesticated plants have played crucial roles in the development of cultures and societies. Students in this course will consider human relationships with plants from a global-historical perspective, comparing trends in various regions and time periods. We will focus on the Neolithic Agricultural Revolution, seed-saving practices, medicinal plants, religious rites, food traditions, biopiracy, agribusiness, and biofuels. Two class meetings per week.

Spring semester. Professor Melillo.

**26. Environmental Issues of the Nineteenth Century.** (Offered as HIST 26 [C] and ENST 20.) 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.

Spring semester. Professor Melillo.

**27. 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.

#### INTERMEDIATE-LEVEL COURSES

**29. The Reformation Era, 1500-1660.** (Offered as HIST 29[EU<sup>P</sup>] and EUST 29.) The course begins with writings by the great reformers (Erasmus, Luther, Calvin, and Loyola), using them as a basis for examining the relationship between religious ideas, individual temperament, and social, political, and cultural change. It then takes up the connection between Protestantism and the printing press, the role of doctrinal conflict in the evolution of urban institutions, the rise of antisemitism, the significance of the Reformation for urban women, the social impact of the Counter-reformation, contemporaneous developments in Judaism, Eastern Orthodoxy and Islam, and the role of religious millenarianism in the German Peasants' Revolt of 1525, the English Revolution of 1640, and the Thirty Years' War. Readings include several classic interpretations of the Reformation as well as recent works in social history, urban history, women's history, and the history of popular culture. Two class meetings per week.

Omitted 2010-11. Professor Hunt.

**30. The European Enlightenment.** (Offered as HIST 30 [EU<sup>P</sup>] and EUST 53.) This course begins with the political, social, cultural and economic upheavals of late seventeenth-century England, France, and the Netherlands. The second part of the course will look at the Enlightenment as a distinctive philosophical movement, evaluating its relationship to science, to classical antiquity, to organized religion, to new conceptions of justice, and to the changing character of European politics. The final part will look at the Enlightenment as a broad-based cultural movement. Among the topics discussed here will be the role played by Enlightened ideas in the French Revolution, women and non-elites in the Enlightenment, scientific racism, pornography and libertinism, orientalism, and the impact of press censorship. Readings for the course will include works by Descartes, Locke, Montesquieu, Voltaire, Rousseau, Diderot, Hume, Adam Smith, Choderlos de Laclos, Kant and others. Two class meetings per week.

Omitted 2010-11. Professor Hunt.

**33. Poland: Heart of Europe's Twentieth Century.** (Offered as HIST 33 [EU] and EUST 71.) Few places experienced the drama of Europe's twentieth century as did Poland—a country imagined before World War I, created anew in 1918, and shifted west after World War II. This course will cover the legacy of Poland's eighteenth-century partitions; World War I; the Polish-Soviet war of 1919-1921; the interwar Polish state; World War II (including the Katyn massacre, the Holocaust, and the Warsaw Uprising); the imposition of communism after World War II; the growth of Solidarity; and revolution and the transition to post-communist society after 1989. Themes will include nationalism and state-building; the role of Catholicism in Polish society; Poland's attempts to assert itself against both Germany and Russia; and ethnic relations



between Poles and Germans, Jews, Ukrainians, and Lithuanians. Throughout, we will explore historical controversies surrounding these events and themes. Sources will include films, novels, memoirs, eyewitness accounts, government and other documents, and secondary sources. Two class meetings per week.

Spring semester. Professor Epstein.

**34. Nazi Germany.** (Offered as HIST 34 [EU] and EUST 54.) This course will explore the history of Nazi Germany from 1933 to 1945. It will examine the emergence of Hitler and Nazism in Germany, Nazi ideology and aesthetics, Nazi racial policies, daily life in the Third *Reich*, women under Nazism, resistance to the Nazis, Nazi foreign policy and World War II, the Holocaust, and the Nuremberg War Crimes Trial. Class participants will also discuss themes that range beyond the Nazi case: How do dictatorships function? What constitutes resistance? How and why do regimes engage in mass murder? Texts will include films, diaries, memoirs, government and other official documents, and classic and recent scholarly accounts of the era. Three class meetings per week.

Limited to 60 students. Fall semester. Professor Epstein.

**35. Fascism.** (Offered as HIST 35 [C] and EUST 72.) This course addresses the vexing questions of what fascism is, whether it was a global phenomenon, and whether it has been historically banished. The first part of the semester will consider the conceptual issues related to nationalism, modernity, and fascism. Next we will address case studies, noting comparative continuities and regional peculiarities. The countries that will receive the most attention are Italy, France, Argentina, Britain, Brazil, Germany, Spain, and Mexico, with additional attention to Portugal, Japan, China, New Guinea, Chile, Turkey, Palestine and Australia. This will be followed by an examination of gender and fascism, including the role of women as agents of this radical ideology. The course will close with two recent works of scholarship, one on transnational fascism in early twentieth-century Argentina and the other on the applicability of the term “fascism” to contemporary movements in the Middle East. Two meetings per week.

Spring semester. Professor López.

**36. The Italian Renaissance.** (Offered as HIST 36 [EU<sup>P</sup>] and EUST 49.) This course provides an introduction to Renaissance Italy and its Mediterranean setting during the fourteenth and fifteenth centuries. Against a background of endemic plague, religious turmoil and chronic warfare, we'll focus on such diverse Italian cities as Florence, Venice, and Ferrara, considering how people not unlike us dealt with increasingly complex, challenging times. We'll also look beyond the peninsula to the Eastern Mediterranean and the immense challenge to European rulers, diplomats, and thinkers posed by the Ottoman conquest of Constantinople (1453) and the spread of Islam into the Balkans. Readings and discussions will also devote close attention to developments in literature, philosophy, and the visual arts, so as to examine the validity of the concept of “renaissance.” Generations of scholars have labored mightily to jettison terms like “medieval” and “renaissance.” But the old vocabulary has proven resilient. What accounts for the vitality of the idea of rebirth? What developments in economics, politics, and the arts and sciences does it help us understand, or serve to conceal? How may it mislead or distract us from equally or more important

continuities? Because this field routinely yields impressive scholarship in English, extensive readings in primary sources will be supplemented by some of the best current work. One class meeting per week.

Fall semester. Croxton Lecturer Gundersheimer.

**37. Material Culture of American Homes.** (Offered as HIST 37 [US<sup>P</sup>] and ARHA 33.) 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. Spring semester. Professor K. Sweeney.

**38. The Crusades.** [EU<sup>P</sup>] Immortalized in modern books and on film, the Crusades were a central phenomenon of the Middle Ages. This course examines the origins and development of the Crusades and the Crusader States in the Islamic East. It explores dramatic events, such as the great Siege of Jerusalem, and introduces vivid personalities, including Richard the Lionheart and Saladin. We will consider aspects of institutional, economic, social and cultural history and compare medieval Christian (Western and Byzantine), Muslim and Jewish perceptions of the crusading movement. Finally, we will critically examine the resonance the movement continues to have in current ideological debates. Two class meetings per week.

Spring semester. Five College Professor Shawcross.

**39. Native American Histories.** [US<sup>P</sup>] This course examines selectively the histories and contemporary cultures of particular groups of American Indians. It will focus on Algonquian- and Iroquoian-speaking native peoples of the east in the period from 1600 to 1800; Indians of the northern plains during the 1800s and 1900s; and the Pueblo and Navajo peoples from the time before their contacts with Europeans until the present day. Through a combination of readings, discussions, and lectures, the course will explore the insights into Native American cultures that can be gained from documents, oral traditions, artifacts, films and other sources. Two class meetings per week.

Omitted 2010-11. Professor K. Sweeney.

**40. Immigration, Integration and Citizenship in Europe.** (Offered as HIST 40 [EU] and EUST 33.) Immigration, integration, and citizenship challenges are not new to Europe, and in today's European Community, they have sparked heated debates over such issues as headscarves in public schools, "ethnic ghettos," and citizenship for immigrants and their descendants. This course will present a comparative analysis of successive immigration policies and nationality laws from the late nineteenth century to the present, with a particular focus on Britain, France and Germany. In addition to the legal and political aspects of immigration and citizenship, we will also address theories and policies of assimilation and integration, debates over secularism and religious symbols, immigrant experiences and notions of multiculturalism. Two class meetings per week.

Fall semester. Visiting Professor Edwards.

**41. African American History from the Slave Trade to Reconstruction.** (Offered as BLST 57 [US] and HIST 41 [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 50 students. Spring semester. Professor Moss.

**42. African American History from Reconstruction to the Present.** (Offered as BLST 58 [US] and HIST 42 [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.

Combined enrollment limited to 50 students. Omitted 2010-11. Professor Moss.

**44. The Old South, 1607-1876.** [US<sup>P</sup>] This course will examine southern culture, politics and economic life from its origins up to the Civil War. Primary and secondary readings will cover issues including Indian slavery and the roots of African slavery, the development of a distinctive Afro-American culture, the rise of a planter aristocracy based on staple crop cultivation, and the evolution of a westward expanding backcountry acquired from Native people. The course will focus on the growth and expression of southern ideas of freedom as they played out in the Revolution, Indian removal, and the sectional crisis. Two class meetings per week.

Omitted 2010-11. Professor Saxton.

**45. Women's History, America: 1607-1865.** (Offered as HIST 45 [US<sup>P</sup>] and WAGS 63.) This course looks at the experiences of Native American, European and African women from the colonial period through the Civil War. The course will explore economic change over time and its impact on women, family structure,

and work. It will also consider varieties of Christianity, the First and Second Awakenings and their consequences for various groups of women. Through secondary and primary sources and discussions students will look at changing educational and cultural opportunities for some women, the forces creating antebellum reform movements, especially abolition and feminism, and women's participation in the Civil War. Two class meetings per week.

Omitted 2010-11. Professor Saxton.

**46. Women's History, America: 1865 to Present.** (Offered as HIST 46 [US] and WAGS 64.) This course begins with an examination of the experience of women from different racial, ethnic and economic backgrounds during Reconstruction. It will look at changes in family life as a result of increasing industrialization and the westward movement of settler families, and will also look at the settlers' impact on Native American women and families. Topics will include the work and familial experiences of immigrant women (including Irish, Polish, and Italian), women's reform movements (particularly suffrage, temperance, and anti-lynching), the expansion of educational opportunities, and the origins and programs of the Progressives. The course will examine the agitation for suffrage and the subsequent splits among feminists, women's experiences in the labor force, and participation in the world wars. Finally, we will look at the origins of the Second Wave and its struggles to transcend its white middle-class origins. Two class meetings per week.

Spring semester. Professor Saxton.

**48. Historical Perspectives on Criminal Justice and the U.S. Economy.** [US]

This course will look at the development of our penal system and place it in the context of the economic and political development of the U.S. We will begin with the introduction of the penitentiary in the antebellum period at a time of extraordinary economic expansion and optimism about social institutions. After the Civil War we will look at changing ideas of criminal control as rapid industrialization in the North and large waves of immigration produced labor unrest and unprecedented urban poverty. We also explore the convict-lease system in the post-emancipation "New South" after the abandonment of hopes for Reconstruction. We will look at Progressives' creation of the juvenile justice system at the turn of the century as well as ideas linking criminality with heredity. The course will conclude by examining the current boom in prison populations and place this growth in the context of our post-industrial economy and growing economic inequality. The 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. Amherst students studying the philosophical and material development of the penal system within the Northampton jail in the company of incarcerated men will get the benefit of their fellow students' personal experience of that system. The setting creates the unique pedagogical opportunity to bring together the two perspectives. One class meeting per week.

Admission with consent of the instructor. Limited to 12 students. Fall semester. Professor Saxton.

**49. Case Studies in American Diplomacy.** (Offered as HIST 49 [US] and POSC 46 [AP, IR].) This course will combine the methods of diplomatic history and political science in examining critical moments and themes in American di-

plomacy. 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. One class meeting per week.

Limited to 35 students. Fall semester. Professors G. Levin and Machala.

**50. Post-Cold War American Diplomacy.** (Offered as POSC 55 and HIST 50 [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: Political Science 13, 30, 46, 50; History 49. Limited to 30 students. Not open to first-year students. Spring semester. Professors G. Levin and Machala.

**53. Popular Revolution in Modern Mexico.** [LA] In September 2010 Mexicans will commemorate the centennial of their popular revolution of 1910-1920, and in October they will celebrate the bicentennial of Miguel Hidalgo's famous 1810 "Grito de Dolores" that launched a decade of bloody wars for liberal government and independence from Spain. In this year of weighty commemorations, we will take stock of 200 years of struggle among Mexico's popular classes. Few countries are as well known, yet so poorly understood, as is Mexico among

North Americans. Headlines about illegal immigration, street violence, and drug smuggling often take the place of real understanding. As a result, few North Americans appreciate their neighbor's historical odyssey in search of political stability, national unity, democracy and economic prosperity. This course provides a general overview of the dominant narratives of Mexican history, while challenging those narratives through an examination of the experience of subaltern groups (including women, indigenous peoples, peasants, and those from the periphery). We also will grapple with the question of what genuine social revolution looks like, how it unfolds, and to what degree it has been attained in Mexico. Original documents, testimonials, movies, images, music, and art will supplement discussions and secondary readings. Two class meetings per week.

Fall semester. Professor López.

**54. Environmental History of Latin America.** [LA] Environmental history has taken off in exciting new directions. Lament over the felling of the trees has given way to larger questions that connect environmental history with social, political, and economic issues. In this course we will focus on the unexpected links that exist 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? What models of environmental activism have worked in Latin America, and which have not? Why? What about the Latin American context is typical and what is unique? 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.

Spring semester. Professor López.

**55. Japan as Empire, 1895-1945.** (Offered as HIST 55 [AS] and ASLC 45 [J].) As Japan pursues a permanent seat on the United Nations Security Council today, its past as a multi-ethnic empire looms large in East Asia. Japan acquired its first colonial territory following the Sino-Japanese War of 1895, and until its defeat in 1945 the acquisition and administration of a colonial empire shaped Japanese life at all levels. Post-1945 history has tended to sequester the experience of empire as an aberration that belonged only to the domain of international relations. Challenging such a view, this course asks how imperialism was intimately related to Japan's modern politics, economic development, and cultural production. We will consider the origin and acquisition of an empire and examine how securing and administering that empire produced its own logic for expansion. Throughout, we will ask how a colonial-empire, with its

complex identity politics, shaped the Japanese experience. Course materials will include literature and film, as well as scholarship and primary documents. Two class meetings per week.

Omitted 2010-11. Professor Maxey.

**57. China in the World, 1895-1919.** (Offered as HIST 57 [AS] and ASLC 49 [C].) In 1895 the emergent Japanese empire imposed a humiliating defeat on the declining Qing empire in China, began the colonization of Korea and Taiwan, and set in motion the reformist and revolutionary trends that would shape the political culture of the Chinese nation in later times. In 1919, concessions by the Chinese warlord regime in Beijing to Japan at Versailles sparked the student movement that would further radicalize the political culture and ultimately divide the nation politically between Nationalist and Communist regimes. This course focuses on the intellectual, cultural, political, and economic issues of the era in between, when, despite the weakness of the state, the creative visions and efforts of all informed people were in line with those of progressives throughout the world. We will explore these visions and efforts, with special reference to national identities, civil society, and global integration, and we will consider their fate in wartime, Cold War, and post-Cold War Asia. Two class meetings per week.

Fall semester. Professor Dennerline.

**60. Early Islam: Construction of an Historical Tradition.** (Offered as HIST 60 [ME<sup>F</sup>] and ASLC 55 [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 2010-11. Professor Ringer.

**61. The History of Israel.** [ME] This course will survey the history of Israel from the origins of Zionism in the late nineteenth century to the present. Two class meetings per week.

Omitted 2010-11. Professor G. Levin.

**62. Women in the Middle East.** (Offered as HIST 62 [ME], ASLC 63 [WA], and WAGS 62.) 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 2010-11. Professor Ringer.

**63. Africa Before the European Conquest.** (Offered as HIST 63 [AF<sup>P</sup>] and BLST 48 [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.

Fall semester. Professor Redding.

**64. Introduction to South African History.** (Offered as HIST 64 [AF<sup>P</sup>] and BLST 49 [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.



**66. 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.

**67. Turning Points in the History of Science.** [EU<sup>P</sup>] 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.

Spring semester. Professor Servos.

**68. 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 2010-11. Professor Servos.

**71. Experimental History.** [US] This course focuses on the craft of historical writing. It asks students to consider how people write about the past and to experiment with different narrative strategies themselves. By reading, discussing, and critiquing recent works of experimental history, we will explore, for example, the boundaries between fact and fiction, and ask how historians can best make use of historical speculation, particularly when telling stories from multiple, and often conflicting, points of view. Through a wide range of historical readings, primarily though not entirely American, we will explore various authorial strategies that journalists, novelists, filmmakers, and professional historians employ to recover the past, and focus on how we might write better history ourselves. Above all, this course places an emphasis on doing. Through a series of structured writing assignments, students will experiment with different ways of writing about the past. One class meeting per week.

Limited to 20 students. Omitted 2010-11. Professor Moss.

**73. Spain and the Pacific World, 1571-1898.** [CP/AS<sup>P</sup>] 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.

Omitted 2010-11. Professor Melillo.

#### SEMINARS (UPPER-LEVEL COURSES)

**74. Method and Theory in Historical Research.** [C] This seminar teaches students to think creatively about how to design and execute a successful independent research project. We will experiment with strategies for analyzing forms of evidence that range from written documents to maps, photographs, paintings, botanical illustrations, gardens, museums, and even landscapes and built environments. Particular attention will be paid to how collections of sources have been constituted, and how this shapes the ways historians have asked questions and how it might open possibilities for asking new kinds of questions. Readings include works by Michel Foucault, James Scott, Stuart Hall, Edward Said, Chandra Mukerji, Carla Yanni and Greg Grandin. Regional coverage mainly is on the Americas and Europe, but students are invited to direct their own research toward any part of the world that interests them. This is a hands-on research methodology course that requires several field trips, including a day-long hike in the Holyoke Range and visits to Mead Art Museum, Archives and Special Collections, the Smith Botanical Garden, downtown Amherst and Historic Deerfield, plus time outside of class in the archives. By the end of the course, each student will produce a 20-page original historical research paper based on primary evidence. Two meetings per week.

Limited to 15 students. Not open to first-year students. Omitted 2010-11. Professor López.

**75. Seminar on Modern China: The People and the State.** (Offered as HIST 75 [AS] and ASLC 70 [C].) Political thinkers and activists inside China and throughout the world today puzzle over the relationship between the people and the state. Where do state functions and state control begin and end? How do the global economy, China's increasing regional hegemony, internal migration, NGOs, rural protest, and the internet influence the relationship between the people and the state? Fundamental questions about the relationship between the people and the state have occupied thinkers and activists since the beginning of the twentieth century. Reformers in China tried to transform the imperial state into a constitutional monarchy, revolutionaries tried to create a Republic, Nationalists tried to build a "corporatist state," and Communists tried to create a Socialist one. At each stage, the state-makers "imagined" the people, mobilized them, categorized them, and tried to control them. The people became subjects, citizens, nationals, and "the masses." They divided themselves by native place, region, language, ethnicity, political party, class, and educational status. Chinese people in Southeast Asia, Japan, Hong Kong, and Taiwan, have imagined themselves in relation to both "the ancestral land" and the colonial or national states under which they live. The process is by no means over. This seminar will focus on the problem of "imagining" and mobilizing people in China and these other states over the past century. General topics will include the ideas, the intellectual and educational context, and the mobilizations of urban and rural communities, commercial and religious

groups, and NGOs. Research topics will depend on the interests of students. One class meeting per week.

Admission with consent of the instructor. Limited to 20 students. Not open to first-year students. Spring semester. Professor Dennerline.

**76. Topics in European History: The Politics of Memory in Twentieth-Century Europe.** (Offered as HIST 76 [EU] and EUST 57.) 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 15 students. Omitted 2010-11. Professor Epstein.

**77. 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.

**77D. 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.

**78. 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.

**78D. 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.

**79. History of the Pacific World, 1898-Present.** [C] 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 History 73: "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. Fall semester. Professor Melillo.

**80. Inside Iran.** (Offered as HIST 80 [ME] and ALSC 59 [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.

Admission with consent of the instructor. Limited to 15 students. Not open to first-year students. Spring semester. Professor Ringer.

**81. War and Remembrance: Comparing the Algerian and Vietnam Wars.** (Offered as HIST 81 [C] and EUST 76.) This seminar will explore the creation and transmission of collective memory through a comparison of two particularly traumatic conflicts: the French-Algerian war and the U.S.-Vietnam war. We will begin by studying the similarities between these "undeclared" wars: the use of guerrilla tactics and the targeting of civilians, the use of torture, consequences for colonial populations that sided with French or American forces, protest movements, refugee crises, and the experiences of veterans. We will then examine representations of these conflicts through analysis of commemorative activities and monuments, film, memoirs, and literature. One class meeting per week.

Limited to 15 students. Not open to first-year students. Spring semester. Visiting Professor Edwards.

**82. Topics in African American History: Race and Educational Opportunity in America.** (Offered as HIST 82 [US; or may be included in AF concentration, but not AF for distribution in the major] and BLST 67 [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.

**82. Topics in African-American History: Slavery and the American Imagination.** (Offered as HIST 82 [US; or may be included in AF concentration, but not AF for distribution in the major] and BLST 67 [US].) This interdisciplinary seminar explores how Americans have imagined slavery over time. Drawing from works of history, fiction, and film, this course examines depictions of the “peculiar institution” to uncover connections between America’s racial past and its racial present. Specific discussion topics include the origins of American slavery; the slave narrative; the emergence of radical abolitionism and pro-slavery ideology; the invention of the South; the politics of slavery in the Civil Rights era; the “discovery” of slave society; the “Roots” of black power; agency and resistance; slavery in contemporary fiction; and slavery and autobiography. Weekly readings will span a wide array of primary sources including poetry, short essays, novels, and slave narratives. There will also be occasional film screenings. Two class meetings per week.

Limited to 20 students. Omitted 2010-11. Professor Moss. To be offered as First-Year Seminar in 2010-11.

**83. The Era of the American Revolution.** [US<sup>P</sup>] 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 2010-11. Professor K. Sweeney

**84. Back to the Future: A History of Prophecy.** [C] Does understanding the past help us to predict the future? We will examine several prominent attempts at prophecy in the past, including works by George Orwell, Aldous Huxley, Alexis de Tocqueville, Edward Bellamy, and George Kennan. We will seek to identify the distinguishing characteristics of accurate and inaccurate predictions in the past, then apply what we have learned to our current controversial topics in order to develop our own historically grounded prophecies. This semester our contemporary topics will be: global warming, race, American hegemony, and war. Students will each write a 20-page research paper on an individually chosen topic. One class meeting per week.

Limited to 15 students. Not open to first year students. Spring semester. Visiting Professor Ellis (Mount Holyoke College).

**85. The Therapeutic Revolution and Modern Medicine.** [C] Physicians often say that medicine became truly effective only in the mid-twentieth century when an avalanche of new remedies became available, first in Europe and North America but soon thereafter around the world. Collectively dubbed “the wonder drugs,” these products included sulfa drugs and antibiotics for bacterial infections, cortico-steroids for arthritis and other inflammatory diseases, tranquilizers for mental illness, and diuretics for hypertension. The new medicines offered millions of patients relief from dread diseases and physicians long-awaited validation of the effectiveness of scientific medicine. For a genera-

tion that came of age in the 1940s and 1950s, they supplied powerful testimony to the creative and beneficent powers of science. The “wonder drugs” also gave pharmaceutical firms lucrative new products and governments complex new regulatory challenges. Many of our current debates over drug development, testing, marketing, and pricing commenced in the 1950s, as newly-introduced drugs helped reshape health care.

This seminar will treat the history of these “wonder drugs”—their origins in biomedical research, their production and distribution, and some of the medical and political issues that are associated with their cost and safety. All participants in the seminar will be required to write a research paper of at least 20 pages involving the use of primary sources. One class meeting per week.

Admission with consent of instructor. Not open to first-year students. Limited to 20 students. Spring semester. Professor Servos.

**86. Ideas and American Foreign Policy.** [US] This course examines not policy as such but the ideas underpinning U.S. foreign policy and informing the foreign policy debate. Some (affirming) ideas inspire or explain or justify actually existing policy. Other (dissenting) ideas call into question or challenge government actions or priorities while advancing alternatives. The course takes a chronological approach. It begins with the founding of Anglo-America and concludes with the period since 9/11. Students will write a research paper of at least 20 pages. One class meeting per week. Not open to first-year students. Limited to 20 students. Fall semester. McCloy Professor Bacevich.

**87. Seminar on Race and Nation in the U.S.-Mexican Borderland.** [LA or US] The U.S.-Mexican borderland has been the site of intense struggle and even violence over race and nation. These tensions have a long history within the region, and they have had important consequences both for the region and for the rest of Mexico and the U.S. Most studies tend to focus on either the U.S. Southwest or northern Mexico, but in this course we will attempt to unite the study of these two regions and their people. Within this land short on ecological resources, whites, Native Americans, and *mestizos* (mixed bloods) competed violently over politics, economics, and culture. We will discuss these conflicts along with the similarities and differences between U.S. and Mexican understanding of race and nation. Central themes include race, gender, violence, state and nation formation, industrialization, colonialism and imperialist expansion, popular politics, and environmental change. In addition to secondary readings, the class incorporates original documents, music, images, and visits to the archives. Two meetings per week.

Requisite: One course in either U.S. or Latin American history, Limited to 15 students. Not open to first-year students. Omitted 2010-11. Professor López.

**88. Latin America and the Caribbean in the Age of Revolution.** (Offered as HIST 88 [LA<sup>P</sup>] and BLST 41 [CLA].) This seminar examines in historical perspective the complicated transition of several Latin American and Caribbean countries from colony to independent nation-states during the Age of Revolution. It focuses particularly on the role of working people in the making of modern nation-states in Brazil, Mexico, Haiti, Cuba, and the Andean region (Peru, Colombia, Bolivia and Ecuador). How did the subaltern classes view the colonial order? What are the causes of popular protest? Is there such a thing as popular nationalism? What is the meaning of postcolonialism in Latin America? Overall, the seminar’s objectives are threefold: to make students more familiar

with the historical development of Latin America and the Caribbean during the eighteenth and nineteenth centuries; to introduce the themes and issues in the current historiography of anti-colonialism and postcolonialism; and finally, to guide students to write their own research papers. In the first two weeks, readings will include theoretical texts on nationalism, state formation, and popular discontent. In the remaining weeks, we will read historical studies, documents and literary texts, which discuss various aspects of popular political activism from 1789 to 1850. One class meeting per week.

Limited to 15 students. Fall semester. Professor Castro Alves.

**89. Black Marxism.** (Offered as HIST 89 [C] and BLST 51 [CLA/D].) The seminar traces in historical perspective the relationship between Black radicalism and Marxist thought. Since the late nineteenth century, Black diasporic intellectuals have found in Western Marxism, particularly its internationalist discourse, theory of class formation, and historical materialist analysis, the recipes for critical inquiry and radical politics. Their engagement with Marxism and socialist theory, however, has not precluded tensions and new theoretical resolutions. Black intellectuals from various generations have questioned “classical” Marxism’s economic reductionism, simplistic understanding of peasant politics, and dismissal of political struggles outside metropolitan regions. For writers such as W.E.B. Du Bois, Richard Wright, Frantz Fanon, and C.L.R. James, Western Marxism has failed to account for the racial character of capitalism or to provide a historical narrative of blacks’ emancipatory politics. Students will acquire a basic knowledge of Marxist theory, and a historical understanding of Black Marxism by analyzing the works from two generations of intellectuals: the modernist and Pan-Africanist generation (Du Bois, Wright, James, Oliver Cromwell Cox, and Eric Williams), and the New Left generation (Frantz Fanon, Amiri Baraka, Amilcar Cabral, Walter Rodney, Stuart Hall, Angela Davis, and Ngugi wa Thiong’o). One class meeting per week.

Limited to 15 students. Omitted 2010-11. Professor Castro Alves.

**90. The History and Memory of the Asia-Pacific War.** (Offered as HIST 90 [AS] and ALSC 62 [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 that arise from that war. 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. Fall semester. Professor Maxey.

**91. 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 2010-11. Professor Melillo.

**92. Riot and Rebellion in Colonial and Post-Colonial Africa.** (Offered as HIST 92 [AF] and BLST 50 [A].) There were numerous rebellions against the colonial 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 states. This seminar will examine the development of several outbreaks of violence in Africa in the colonial and post-colonial periods. We will look at the economic, social, religious, and political roots of these disturbances, and we will discuss the problems historians face in trying to narrate and analyze these often chaotic events. The events studied will include the Maji-maji rebellion in German-controlled Tanganyika; the first (1896-1897) and second (1960-1980) Chimurengas (revolts) in southern Rhodesia/Zimbabwe; Hutu extremism and the 1994 genocide in Rwanda; the widespread revolt in the 1980s and 1990s in South Africa against the white-supremacist apartheid regime; and the rebel movements led by Alice Lakwena and then Joseph Kony in northern Uganda beginning in the late 1980s. We will also discuss the legends and rumors that often develop both before and after violent revolts and their role in the creation of historical narratives. Students will each write a 20-page research paper on an individually chosen topic. One class meeting per week.

Admission with consent of the instructor. Limited to 20 students. Not open to first-year students. Omitted 2010-11. Professor Redding.

**93. Seminar on Middle Eastern History: Modern Turkey—Modern Iran: From Authoritarian Modernization to Islamic Resistance.** (Offered as HIST 93 [ME] and ALSC 64 [WA].) In the early twentieth century Turkey and Iran seemed to be on similar trajectories towards modernization. Turkey and Iran today, however, evidence very different societies, political systems, and relationships to religion and the West. This course will examine the programs of the authoritarian modernizers of the twentieth century in historical context and seek to illuminate the basis of their very different political, cultural and social legacies. Why does Turkey follow a secularism that is intolerant of sartorial freedoms and cultural and religious minorities? Why, in such a secular state, is Turkey experiencing a rise of Islamist movements? Conversely, why does Iran follow an Islamic government that is likewise intolerant of sartorial freedoms and religious minorities? Both claim to be democratic; how and why are these claims validated? What are the roots of their visions of the modern world and where are these societies headed? One class meeting per week.

Preference given to students who have taken at least one course regarding the Middle East. Limited to 20 students. Not open to first-year students. Omitted 2010-11. Professor Ringer.

**94. Middle Eastern Court Culture.** (Offered as HIST 94 [ME] and ASLC 65 [WA].) Middle Eastern court culture—the culture of the royal courts of both



pre-Islamic and Islamic kings and royalty—has long been esteemed as an inspiration of visual arts, heroic epics, and poetry. Court culture is also widespread, forming an important shared element in Persian, Arab and Turkish dynasties throughout the centuries. What has been insufficiently appreciated, however, is court culture's rich contribution to political theory, ethics and the role of women in society. This seminar will illuminate these contributions from the pre-Islamic, classical and early modern Middle Eastern court cultures, using both visual arts and texts. The emphasis will be on exploring both their complementarities and tensions with "Islamic" culture as together they form the principle pillars of arts, ethics and political theory in the Middle East. One class meeting per week.

Admission with consent of the instructor. Limited to 15 students. Not open to first-year students. Omitted 2010-11. Professor Ringer.

**95. An Introduction to Military History: War in the Modern World.** [C] This seminar will introduce students to the study of military history by examining topics ranging from 1500 to the present. While the focus will be on Europe and America, the seminar will also look comparatively at the impact of gunpowder during the early modern era, nineteenth-century imperial wars, global warfare in the twentieth century and wars of national liberation. Among the topics to be considered are the Western Way of War, the Military Revolution, an American Way of War, the modernity of the American Civil War, the strategic impact of airpower, and modern guerilla warfare and counterinsurgency. Reading assignments will be generous. In addition to two book reviews, participants will write a twenty-page research paper and report orally on their projects. One meeting a week.

Admission with consent of the instructor. Limited to 20 students. Not open to first-year students. Omitted 2010-11. Professor K. Sweeney.

**97. Special Topics.** Independent Reading. Full course.  
Fall semester.

**97H. Special Topics.** Independent Reading. Half course.  
Fall semester.

**98. Special Topics.** Independent Reading. Full course.  
Spring semester.

**98H. Special Topics.** Independent Reading. Half course.  
Spring semester.

**99. 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 a week. *Required of all history majors.*

Not open to first-year students. Fall semester: Professor Couvares. Spring semester: Professor Maxey.

RELATED COURSES

**Changing America.** See AMST 11.

**Religion, Democracy and American Culture.** See AMST 12.

**Research Methods in American Culture.** See AMST 68.

**History of Rome.** See CLAS 33.

**Economic History of the United States, 1600-1860.** See ECON 28.

**Economic History of the United States, 1865-1965.** See ECON 29.

**Law and Historical Trauma.** See LJST 38.

**Cuba: The Politics of Extremism.** See POSC 48.

**Religion in the United States.** See RELI 19.

**History of Christianity—The Early Years.** See RELI 45.

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.

**24. Giving.** The course offers students who have worked as interns or volunteers an interdisciplinary framework within which to think together about what it means to give. We will explore philanthropy's diverse forms over time and across cultures; its philosophical underpinnings; its complex interrelationships with modern notions of charity, advocacy, and democracy; and its often paradoxical effects on social relations and public policy. The first half of the course considers what it means to foster a "love of humanity," to offer and receive "the kindness of strangers," to practice charity as a civic or religious obligation, as a status building stratagem or, simply, to help. We will look at how these diverse philanthropic expectations are laid out in various religious traditions, as well as in written works by Sophocles, Shakespeare, Alexis de Tocqueville, George Eliot, Marcel Mauss, Jane Addams, Ama Ata Aidoo, and Michael Ignatieff, and in images created by selected artists and filmmakers. The second half of the course examines case studies and literary representations of philanthropic efforts and outcomes in a variety of social situations, from the perspectives of donors and recipients; board members and volunteers; advocacy groups, policy makers, and non-governmental organizations.

Not open to first-year students. Priority will be given to students who have recent experience working as volunteers or interns. Limited to 20 students. This course may be used for credit towards the major in English and Black Studies. Fall semester. Professor Cobham-Sander and Ms. Mead, Director of the Center for Community Engagement.

## LATIN AMERICAN STUDIES

Amherst students interested in Latin American Studies have the following two 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 Studies major, taking advantage of the varied Five College offerings in the field; (2) they can participate in the Five College Latin American and Caribbean Studies Certificate Program. This 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 468. Students interested in a Latin American Studies major are advised of the following faculty at the College who are available for counseling in Latin American Studies: Professor Cobham-Sander of the English and Black Studies Departments, Professor López of the History Department, Professor Castro Alves of the History and Black Studies Departments, Professor Basler of the Sociology Department, and Professors Maraniss and Stavans of the Spanish Department.

Individual courses related to the Latin American area which are offered at the College include: HIST 11, 12, 14, 53, 54, 87, and 88; POSC 73 and 89; SPAN 15, 82, 91, 92, 93, and 94.

## LAW, JURISPRUDENCE, AND SOCIAL THOUGHT

Professors Douglas, and Sarat (Chair); Associate Professors Hussain and Umphrey; Assistant Professor Sitze; Senior Lecturer Delaney‡; Visiting Lecturer MacAdam.

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. Students wishing to major in LJST must complete LJST 01 (The Social Organization of Law) and LJST 10 (Legal Theory) by the end of their sophomore year and before declaring their major. In addition, LJST majors 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

‡On leave spring semester 2010-11.

of these requirements in individual cases. All LJST majors must take LJST 77 and 78 in their senior year in order to complete an independent research and writing project. Each student shall submit a description of his/her proposed independent project by the start of the first semester of their senior year. That description shall designate an area of inquiry or topic to be covered, a bibliography of sources relevant to the project, and a research plan.

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 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). Majors are encouraged to take courses in each of these areas.

Students may receive credit toward a major in LJST for no more than two courses from outside the Department which are listed for inclusion in a LJST major. In no case, may those courses be used to satisfy the Analytic or Research Seminar requirements.

*Senior Independent Project.* Students should begin a suitable project during the second semester of their junior year and must submit a proposal in advance of the first week of classes 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 results of the independent work 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.

*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.

*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.

**01. The Social Organization of Law.** (Offered as LJST 01 and POSC [LP].) 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. Power-

ful 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. Fall semester. Professor Sarat.

**03. 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 50 students. Spring semester. Professor Douglas.

**05. Race, Place, and the Law.** (Offered as LJST 05 and BLST 71 [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.

Omitted 2010-11. Senior Lecturer Delaney.

**06. Apartheid.** (Offered as LJST 06 and BLST 18) 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 2010-11. Professor Sitze.

**07. 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 50 students. Spring semester. Professor Umphrey.

**09. Utopia/Dystopia and the Law.** Law has long been as central to the literary genre of utopian/dystopian writing as this genre has been to the legal imagination. Indeed, most schools of legal thought aim in some way at the optimization of human beings’ social existence; conversely, utopian narratives consistently portray different juridical systems which are productive of the highest forms of peace, prosperity, morality and beauty, while dystopian texts complementarily explore (often very similar) systems as leading to various sorts of totalitarianism, madness and disaster. In studying a range of literary texts and works of legal and critical theory, this course will pursue multiple lines of inquiry: Why should law and utopian/dystopian literature share this mutual affinity,

and where does each discourse enrich or hamper the other? How do the inner complexities of these discourses condition that affinity? Where (despite this affinity) do we find legal and utopian discourse at odds, and why? (e.g., Why do we so often receive the impression that legal and political scholars reject utopian thinking as an impractical dream or, worse, a recipe for dystopia?) How does history condition our answers to all these questions, as well as to the question of why our own era seems to prefer dystopian narrative to its utopian counterpart?

Limited to 50 students. Fall semester. Visiting Lecturer MacAdam.

**10. Introduction to Legal Theory.** This course provides an introduction to the primary texts and central problems of modern legal theory. Through close study of the field's founding and pivotal works, we will weigh and consider various ways to think about questions that every study, practice, and institution of law eventually encounters. These questions concern law's very nature or essence; its relations to knowledge, morality, religion, and the passions; the status of its language and interpretations; its relation to force and the threat of force; and its place and function in the preservation and transformation of political, social and economic order.

Limited to 40 students. Spring semester. Professor Sitze.

**11. Law, Violence and Forgiveness.** In this course, we will approach the problem of forgiveness from a very specific angle. Our most general question will be how, if at all, forgiveness is related to the specifically legal powers of amnesty, equity, and pardon. In the first two thirds of this course, we will take up this question by exploring a series of dramatic, philosophical, and jurisprudential texts that together constitute what might be called the "genealogy of forgiveness." In the last third of the course, we will bring our genealogical understanding of forgiveness to bear on its contemporary use and, perhaps, abuse. We will seek to understand how amnesty, equity, pardon, and forgiveness have been used in situations where law finds itself obliged to respond to three forms of exceptional violence, namely, civil war, genocide, and apartheid.

Omitted 2010-11. Professor Sitze.

**12. Psychoanalysis and Law.** This course will provide an introduction to psychoanalysis as a comprehensive theory of law. Although psychoanalysis has not traditionally been considered an integral part of the discipline of legal theory, its insights into the origin and structure of law are at once intriguing and troubling, and its response to the basic question of jurisprudence—"what is law?"—permits us to refer with clarity and precision to an experience of law about which we would otherwise have to remain silent. Freud teaches that law is an institution that at once emerges from and recoils upon our most quotidian and intimate experiences—love and aggression, sublimation and art, language and fantasy, perversion and wit, jealousy and forgetfulness, conscience and paranoia, desire and transgression, gender and sexuality, anxiety and infancy—and he gives us a set of interpretive terms and techniques that help us grasp this teaching. Our inquiry into the psychoanalytic study of the law will be divided into two parts. After studying the account of law offered by Freudian psychoanalysis, we will explore the way that various scholars have both applied and critiqued psychoanalytic concepts in their understanding of law. In addition to reading Sophocles' *Oedipus Rex* and *Antigone*, Freud's *Totem and Taboo* and *Civilization and Its Discontents*, and Lacan's *Seminar VII: The Ethics of*

*Psychoanalysis*, we will also read works by such thinkers as Jerome Frank, David Garland, Pierre Legendre, Drucilla Cornell, Patricia Williams and Judith Butler.

Limited to 40 students. Omitted 2010-11. Professor Sitze.

**14. 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. Omitted 2010-11. Senior Lecturer Delaney.

**15. 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 counterinsurgency 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.

Admission with consent of the instructor. Limited to 30 students. Fall semester. Professors Hussain and Sitze.

**20. Murder.** Murder is the most serious offense against the legal order and is subject to its most punitive responses. It establishes the limits of law's authority and its capacity to tame violence. Murder is, in addition, a persistent motif in literature and popular culture used to organize narratives of heroism and corruption, good and evil, fate and irrational misfortune. This course considers murder in law, literature and popular culture. It begins by exploring various types of murders (from "ordinary murder" to serial killing and genocide) and compares murder with other killings that law condemns (e.g., euthanasia and assisted suicide) as well as those it tolerates or itself carries out. It asks how, if at all, those who kill are different from those who do not and whether murder should be understood as an act of defiant freedom or simply of moral depravity. In addition, we will analyze the prevalence of murder in American life as well as its various cultural representations. Can such representations ever adequately capture murder, the murderer, and the fear that both arouse? The course will draw on legal cases and jurisprudential writings, murder mysteries, texts such as Macbeth, Poe's "The Murders on the Rue Morgue," Capote's *In Cold Blood*, and Arendt's *Eichmann in Jerusalem*, and such films as Hitchcock's *The Rope*, *Thelma and Louise*, *Silence of the Lambs*, and *Menace to Society*. Throughout, we will ask what we can learn about law and culture from the way both imagine, represent and respond to murder

Limited to 100 students. Spring semester. Professor Sarat.

**21. The State and the Accused.** This course will examine the unusual and often perplexing means by which the law makes judgments about guilt and innocence. Our inquiry will be framed by the following questions: What gives a court the authority to pass judgment on a person accused of criminal wrongdoing, and what defines the limits of this authority? What ends does the law seek to pursue in bringing an accused to justice? What "process" is due the accused such that the procedures designed to adjudicate guilt are deemed fair? How do these standards differ as we travel from adversarial systems of justice (such as the Anglo-American) to inquisitional systems (e.g., France or Germany)? Finally, how has the process of rapid globalization changed the relationship between the state and the accused and, with it, the idea of criminal justice itself? In answering these questions, our investigations will be broadly comparative, as we consider adversarial, inquisitional, and transnational institutions of criminal justice. We will also closely attend to the differences between law's response to "common" criminals and extraordinary criminals, such as heads of state, armed combatants, and terrorists.

Requisite: LJST 01 or consent of the instructor. Limited to 30 students. Fall semester. Professor Douglas.

**24. Law and Social Relations: Persons, Identities and Groups.** One of the foundational analytics governing law's relationship to identity and personhood is the grand trope of public and private. As an historical matter, the public/private divide has demarcated the boundary of law's authority: under a liberal theory of government, law may regulate relations in the public sphere but must leave the private realm in the control of individuals. The stakes as-

sociated with this line of demarcation are extremely high: those problems of identity and relation that are considered “public” are problems visible to law and subject to law’s authority; those that are considered private remain below the horizon of law’s gaze. Yet definitions of the public and the private are notoriously slippery and inexact, and their contours are inexorably on a train as an African-American, or a license to practice law as a white woman, was to experience a kind of discrimination that the law would refuse to see. In the twentieth century we no longer experience such officially-sanctioned harms but remain conflicted about the extent to which law should address other, more “private” interactions: verbal bigotry, family relations, sex.

This course will trace and explore the modes by which the public/private divide constitutes identities in law by examining the ways law defines the public, and does or does not regulate ostensibly “private” harms. Using both legal and non-legal texts we will map a history of social relations, particularly as they implicated deeply held assumptions about racialized, gendered, and sexualized bodies, and explore the shifting boundary between public and private as it has emerged in public debates over the meaning of equality, privacy, and free speech. To what extent does law’s authority remain constituted upon the public/private divide? To what extent are we now witnessing the redefinition, even the virtual elimination, of the private? And with what consequences for our social relations?

Requisite: LJST 10 or consent of the instructor. Limited to 30 students Omitted 2010-11. Professor Umphrey.

**25. Film, Myth, and the Law.** 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.

Requisite: LJST 01 or 10 or consent of the instructor. Limited to 30 students. Omitted 2010-11. See LJST 52. Professors Sarat and Umphrey.

**26. 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 10 or consent of the instructor. Limited to 30 students. Omitted 2010-11. Senior Lecturer Delaney.

**27. Law's Madness.** We imagine law to be a system of reason that governs and pacifies a disorderly world. Indeed law derives much of its legitimacy from its relation to reason: it uses reason to justify the imposition of state violence even as it limits its own power, punishing only acts done by reasoning human beings. Any "mistakes" or "disruptions" are understood as unfortunate departures from an ideal rational system. And yet what if one were to reimagine law as constituted as much by its irrationalities as its rationality? To ask that question is to enter the language of psychoanalysis, and the theories proposed by Sigmund Freud to explain human irrationalities. This course, following Freud, theorizes law as emerging out of and actively engaging in repressions of fundamental drives or desires—both its own and those of the legal subjects who come before it. We will map some of the ways in which law understands legal subjectivity in relation to the capacity to reason, and draw upon Freud to put the idea of the "reasonable self" under some pressure. We will also consider the ways in which law's authority may be conjured as an expression of the (sometimes violent) authority of the judge-father, and the limits of that authority as Freud understood them. Finally, we will speculate on the ways in which we make law an object of our own desire, which themselves depend upon the repression of law's violence.

Requisite: LJST 10 or consent of the instructor. Limited to 30 students. Omitted 2010-11. Professor Umphrey.

**29. Natural Law.** What is meant by "Natural Law"? This course will explore this strange legal category from the medieval period through the present day. What connection did (or does) natural law have to the will of a God or other deity? And yet how has it become something separate from "divine law"? What is "natural" about natural law, and does this quality make it somehow more primitive than, or prior to, or better than, positive (government-made) law? In modern secular societies, what are the post-religious understandings of the natural law idea, which is still thought by some to encompass our intuitions about justice or to frame our conceptions of positive law? In exploring the history and present state of this order of law which, in different moments, seems both to found positive law and to go beyond it, we will also ask: how easily does natural law coexist with positive law? If they conflict, which are we bound to follow? Does natural law jurisprudence have any role to play in actual le-

gal proceedings? Can it govern conduct between governments? Can natural law be a justification for disobedience to the laws of governments, or even for revolution?

Spring semester. Visiting Lecturer MacAdam.

**30. 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 01 or 10 or consent of the instructor. Limited to 30 students. Omitted 2010-11. Professor Umphrey.

**31. 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.

Admission with consent of the instructor. Fall semester. Senior Lecturer Delaney.

**32. Silence and Justice.** What is the role of silence in matters of justice? When considered in the verbally and textually based contexts of legal processes, silence seems an odd phenomenon on which to focus, and yet the silences of the court and its various actors form a crucial aspect of legal proceedings and their legacies; in larger and more general contexts, silence—as a marker for what is absent, what is not said, what cannot be said, etc.—conditions some of our most important instincts about the justness of human conduct. Is silence a force for justice or against it, or does it exist in some other relation to justice? If the an-

swer to this question changes with context, then what sort of concept is silence? How do deliberate, voluntary, coerced, unintentional, or emergent silences differ on practical and moral levels? In this course, we will examine answers to these questions in case law, legal theory, and critical perspectives drawn from philosophy, literature and political science.

Omitted 2010-11. Visiting Lecturer MacAdam.

**33. The Social Contract: Rhetoric and Founding Law.** This course investigates seminal writings belonging to the “social contract” tradition—a branch of political theory which describes the formation of political communities through mutual consent—firstly in the English seventeenth century, where the tradition’s modern roots are to be found, and secondly in the present era, where interest in this mode of thought has had a revival of sorts over the past 35 years. Much ink has been spilled during those years over the many apparent practical problems of contract theories as aids or means to just government, and we will attempt, over the course of the semester, to address these familiar problems in new ways. The particular approach to these writings which the course seeks to interrogate and develop will be chiefly concerned with their *textuality*, i.e., the way in which these writings *as* writings, communicate what they do: such an approach will give great attention to vocabulary, practices of quotation, the situation of the author(s) and his/her/their audience, considerations of genre and the division of knowledge, and “performative” language (language which acts in some way in addition to or instead of, communication)—any of these approaches may cast light on, augment or even sabotage the social contract project, which has for so long been a staple idea of liberal political thought. Our ultimate goal will be to evaluate this mode of reading as a useful tool for making progress in contract theory, and to use this tool to generate fresh thinking on some very old political problems.

Not open to first-year students. Fall semester. Visiting Lecturer MacAdam.

**34. Law, Crime and Culture.** Crime and criminality are the sites where law most directly and forcefully intervenes in everyday life through ritual and spectacle, through the construction of boundaries that include or exclude certain kinds of behavior or types of individuals from the social polity, and through direct physical violence and the containment of bodies. Focusing mainly but not exclusively on the United States, this course will explore, both historically and theoretically, the ways in which crime and criminality have been imagined, enacted, and punished. Drawing heavily on the work of Michel Foucault, we will explore the historical changes, continuities and contradictions visible in various imaginings of the relationship between the state, the criminal, and the public. We will consider the significance of shifting modes of punishment, from a spectacle of pain to incarceration behind the high walls of the penitentiary. We will also examine various theories of criminality and inquire into their cultural assumptions and consequences as they have gained and lost legitimacy over time. Whom do we hold legally or morally responsible for criminal acts? Can criminal activity be explained as product of vice, or an imperfect body, or the social environment? How does popular culture encode various representations of criminality?

Requisite: LJST 01 or 10 or consent of the instructor. Limited to 30 students. Omitted 2010-11. Professor Umphrey.

**35. 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 scientific 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: LJST 01 or 10 or consent of the instructor. Omitted 2010-11. Senior Lecturer Delaney.

**36. Law Between Plato and the Poets.** The tragic dramas of Aeschylus, Euripides, and Sophocles put law into question in fascinating ways. "Tragedy," argues Jean-Pierre Vernant, "is contemporaneous with the City and with its legal system. What tragedy is talking about is the City itself and the problems of law it is encountering." For this reason, Vernant concludes, "the true subject matter of tragedy is social thought and most especially juridical thought in the very process of elaboration. Tragedy poses problems of law, and the question of what justice is." Vernant's suggestion—that classical tragic drama in effect amounts to a theory of law—is even more intriguing once juxtaposed to the remarks on tragedy in the text that is arguably the inaugural work in the philosophy of law. In Book VII of Plato's *Laws*, the Athenian considers what answer he would give to a tragic poet who asked him why he and his fellow legislators had decided to ban tragic poets from the city. The Athenian begins with a frank admission: "Respected visitors, we are ourselves authors of a tragedy, and that the finest and best we know how to make. You are poets," the Athenian continues, "and we also are poets in the same style, rival artists and rival actors, and that in the finest of all dramas, one which indeed be produced only by a code of true law."

This course is designed as an inquiry into the relationships between tragedy and law, on the one hand, and theatre and theory, on the other. What does it mean to read classical tragedies as works of legal theory? In what sense, meanwhile, does Plato's *Laws* lay claim to the generic status of tragedy? What is it about tragedy's nonphilosophical theory of law that Plato's interlocutors find so philosophically objectionable? We will bring these and other questions to bear on Plato's *Laws* and on key works by Aeschylus, Euripides, and Sophocles. In addition, we will read secondary texts by Danielle Allen, Louis Gernet, René Girard, Nicole Loraux, Friedrich Nietzsche, Jacques Rancière, and Jean-Pierre Vernant.

Limited to 30 students. Spring semester. Professor Sitze.

**37. Law and the American War in Vietnam.** The American war in Vietnam was, among other things, a watershed event in American legal history. Throughout the duration of the war there was vigorous debate about its legality in terms of international law, natural law and constitutional law. The conduct of the war and its relation to the draft and to dissent generated unprecedented public disagreement about such fundamental legal issues as authority, obligation, due process, civil liberties, crime and punishment, and the relationship between law and morality. The war was also the topic or context for a number of trials during which official legal actors endeavored to make formal legal sense of the war and of law's relationship to it. As a historical event, the war may also be examined in light of more contemporary themes such as legal consciousness, law as violence, and governmentality. The course will explore legal aspects of the war both as a historical study and as a case study of law in extreme situations.

Requisite: LJST 01 or 10 or consent of the instructor. Limited to 30 students. Omitted 2010-11. Senior Lecturer Delaney.

**38. Law and Historical Trauma.** Certain events in political history—revolutions, civil wars, transitions from authoritarian or totalitarian regimes to political democracy, or particular moments in the ongoing constitutional life of a nation—seem unusual in the breadth and depth of the break or rupture that they make from tradition, the past, and the ongoing self-understandings of a people. Those events pose a special opportunity and challenge for law. Can law repair the traumatic ruptures associated with revolution, civil war, and recent democratic transitions? In such moments does law provide a reassuring sense of stability that serves to maintain the underlying continuity of history? Or, does it compound the crisis of dramatic historical transformation by insisting on judging the past, bringing the losers to justice, and publicly proclaiming the “crimes” of the old order? What can we learn about law by examining its responses to historical trauma? To address these questions we will first examine the idea of trauma and ask what makes particular events traumatic and others not. Is trauma constitutive of law itself? Is law always born in traumatic moments and, at the same time, continuously preoccupied with responding to its own traumatic origins? We will then proceed comparatively and historically by focusing on a series of case studies including colonial revolution in Algeria, Aboriginal rights cases in Australia, slavery and civil war in the United States, and regime changes in South Africa, Germany, and Argentina. In each we will identify the part played by law and ask what we can learn about the capacities and limits of law both to preserve national memory and, at the same time, to build new social and political practices.

Requisite: LJST 01 or 10 or consent of the instructor. Limited to 30 students. Spring semester. Professor Hussain.

**40. 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 01 or 10 or consent of the instructor. Limited to 30 students. Fall semester. Professor Hussain.

**41. 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, Dworkin, and Sontag.

Requisite: LJST 10 or consent of the instructor. Limited to 15 students. Omitted 2010-11. Professor Douglas.

**43. Law’s History.** (Research Seminar) History is the backbone of the common law, a body of principles developed over time through a slow accretion of decisions constantly engaged with their own historical antecedents, or “precedent.” Thus, questions of history are integral to an understanding of the rhetorical and hermeneutic practices involved in the creation of legal doctrine. Paying close attention to legal texts—opinions, treatises, and commentary—we will examine the way legal scholars and jurists since the eighteenth century have used historical materials to construct narratives that can justify their decisions, and how those uses have changed over time.

Yet the problem of history in law extends beyond its justificatory use in legal texts and will push us to further questions. What, in the context of doctrine-making, is history? Does it include the personal histories detailed at trial? Does it erase the lived experiences of social groups at specific historical moments? How do these “other” histories, embedded in every legal case but often obscured in judicial opinions and treatises, put into question the legal system’s objective epistemological stance toward the very people over whom it presides?

Requisite: LJST 10 or consent of the instructor. Limited to 15 students. Omitted 2010-11. Professor Umphrey.

**44. Late Modern Moral Philosophy and Legal Theory.** (Analytic Seminar) No one disputes that moral argumentation is central to law’s theory and practice. Yet what exactly do we mean when we speak of morality? In this course, we shall take up this question by closely studying what is arguably the paradigm-



matic text of modern moral philosophy, Kant's *Groundwork for the Metaphysics of Morals*. After studying the relations between Kant's *Groundwork* to Kant's more general philosophy of public and international law, we will then study a set of critiques of, and commentaries on, Kant's work. The purpose of this course will be to weigh and consider Kant's moral law as a point of reference for the critique of law today. Readings will include works by Adorno, Arendt, Butler, Derrida, Freud, Nietzsche, Levinas, Lacan, and Zizek.

Requisite: LJST 10 or consent of the instructor. Limited to 15 students. Omitted 2010-11. Professor Sitze.

**45. 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.

Requisite: LJST 01 or 10 or consent of the instructor. Limited to 15 students. Spring semester. Professor Hussain.

**48. Law And War.** (Research Seminar) 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 01 or 10 or consent of the instructor. Open to juniors and seniors. Limited to 15 students. Omitted 2010-11. Professor Hussain.

**49. Law and Love.** (Research 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 10 or consent of the instructor. Open to juniors and seniors. Limited to 15 students. Omitted 2010-11. Professor Umphrey.

**50. 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 01 or 10 or consent of the instructor. Limited to 15 students. Fall semester. Senior Lecturer Delaney.

**52. Film, Myth, and the Law.** (Offered as LJST 52 and FAMS 51.) (Analytic Seminar) 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 judg-

ment, 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.

Requisite: LJST 01 or 10 or consent of the instructor. Limited to 15 students. Spring semester. Professors Sarat and Umphrey.

**54. 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 10 or consent of the instructor. Limited to 15 students. Fall semester. Professor Sitze.

**56. 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 jus-

tice" 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 10 or consent of the instructor. Limited to 15 students. Spring semester. Professor Douglas.

**57. 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 01 or 10 or consent of the instructor. Limited to 15 students. Omitted 2010-11. Senior Lecturer Delaney.

**74. Norms, Rights, and Social Justice: Feminists, Disability Rights Activists and the Poor at the Boundaries of the Law.** (Offered as POSC 74 [GP, LP] and LJST 74.) 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. Fall semester. Professor Bumiller.

**77. Senior Departmental Honors.** Independent work under the guidance of a tutor assigned by the Department. Open to senior LJST majors who wish to pur-

sue 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.

**78. 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.

**97. Special Topics.** Independent Reading Courses. Reading in an area selected by the student and approved in advance by a member of the Department.

Fall semester.

**98. Special Topics.** Independent Reading Courses. Reading in an area selected by the student and approved in advance by a member of the Department.

Spring semester.

#### RELATED COURSES

**History of Anthropological Theory.** See ANTH 23.

**Economic Anthropology and Social Theory.** See ANTH 43.

**Law and Economics.** See ECON 66.

**The Linguistic Turn: Language, Literature and Philosophy.** See ENGL 54.

**Riot and Rebellion in Colonial and Post-Colonial Africa.** See HIST 92.

**Philosophy of Law.** See PHIL 24.

**Normative Ethics.** See PHIL 34.

**What Is Morality About?.** See PHIL 38.

**Modern Classics in Political Philosophy.** See POSC 28.

**The American Constitution I: The Structure of Rights.** See POSC 41.

**The American Constitution II: Federalism, Privacy, and the "Equal Protection of the Laws."** See POSC 42.

**Punishment, Politics, and Culture.** See POSC 60.

**Psychology and the Law.** See PSYC 63.

**Ancient Israel.** See RELI 21.

**Reading the Rabbis.** See RELI 41.

**Foundations of Sociological Theory.** See SOCI 15.

**Gender Labor.** See WAGS 24.

## LINGUISTICS

Courses in linguistics and related fields are offered occasionally through the Departments of Asian Languages and Civilization, English, Mathematics and Computer Science, 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

Professors Armacost‡, Call, Cox, and Velleman; Associate Professor R. Benedetto (Chair); Assistant Professors Leise\*, Liao, and Wagaman; Visiting Assistant Professors Condon and Milićević; Visiting Lecturer D. Benedetto; Five College Mellon Post-Doctoral Fellow Stratton.

The Department offers the major in Mathematics as well as a course meeting a wide variety of interests in this field. Non-majors who seek introductory courses are advised to consider Mathematics 05, 11, 15 and 17, none of which require a background beyond high school mathematics.

*Major Program.* The minimum requirements for the Mathematics major include Mathematics 11, 12, 13, 21 or 22, 26, 28 and three other elective courses in Mathematics numbered 14 or higher. In addition, a major must complete two other courses, using one of the following options:

- A. Two courses, each of which is either an elective course in Mathematics numbered 14 or higher or a course from outside Mathematics chosen from among: Computer Science 20, 30, and 38, any Physics course numbered 16 or higher, excluding Physics 27, Philosophy 50, Economics 54, 58, 65, 67, and 73. (Note: this option can be satisfied by taking two math electives, one math elective and one outside course or two outside courses.)
- B. Two courses from outside of Mathematics, one of which is chosen from the list in (A) above, and one of which is a requisite for that course chosen from the same discipline.

In either option A or B, requests for alternative courses must be approved in writing by the chair of the Department.

Students who have placed out of certain courses, such as introductory 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.

A student considering a major in Mathematics 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).

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 two foreign languages, usually French, German, or Russian. All students majoring in Mathematics are expected to attend the departmental colloquium during their junior and senior years.

*Comprehensive Examination.* A comprehensive examination for majors who are not participating in the Honors Program will be given near the beginning of

\*On leave 2010-11.

‡On leave spring 2010-11.

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 Mathematics 11, 12, 13, 21 or 22, and a choice of Mathematics 26 or 28. A document describing the comprehensive examination can be obtained from the Department website.

*Departmental Honors Program.* 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 identical to the comprehensive examination mentioned above and is described in a document available on 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 Mathematics 31 and either Mathematics 42 or 44.

**05. Calculus with Algebra.** Mathematics 05 and 06 are designed for students whose background and algebraic skills are inadequate for the fast pace of Mathematics 11. 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.

Mathematics 05 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 hours per week.

Note: While Mathematics 05 and 06 are sufficient for any course with a Mathematics 11 requisite, Mathematics 05 alone is not. However, students who plan to take Mathematics 12 should consider taking Mathematics 05 and then Mathematics 11, rather than Mathematics 06. Students cannot register for both Mathematics 05 and Chemistry 11 in the same semester.

Fall semester. Visiting Professor Condon.

**06. Calculus with Elementary Functions.** Mathematics 06 is a continuation of Mathematics 05. Trigonometric, logarithmic and exponential functions will be studied from the point of view of both algebra and calculus. The applications encountered in Mathematics 05 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 hours per week.

Requisite: Mathematics 05. Spring semester. Visiting Professor Condon.

**11. 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.

Fall and spring semesters. In the Fall semester, the intensive section (Sec-

tion 01) is open only to students listed as eligible on the Mathematics placement list. The Department.

**12. Intermediate Calculus.** A continuation of Mathematics 11. 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 Mathematics 11 or consent of the Department. Fall and spring semesters. The Department.

**13. 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 Mathematics 12 or the consent of the instructor. Fall semester: Professor R. Benedetto and Visiting Professor Milićević. Spring semester: Visiting Professor Milićević.

**14. 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 requisites; projects will be tailored to each student's level of mathematical preparation. Four class hours per week, with occasional in-class computer labs.

Omitted 2010-11.

**15. 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.

Spring semester. Professor Cox.

**17. Introduction to Statistics.** (Offered as MATH 17 and ENST 24.) 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). In a semester when two sections of Math 17 are offered, section 02 is recommended for students interested in Environmental Studies. An exception is spring 2011, when neither section of Math 17 will have an environmental theme. Four class hours per week (two will be held in the computer lab). Labs are not interchangeable between sections due to course content.

Each section limited to 20 students. Fall semester: Professors Liao and



Wagaman. Spring semester: Professor Liao and Five College Mellon Fellow Stratton.

**18. Regression Modeling and Design of Experiments.** This course is an intermediate applied statistics course that continues the theme of hands-on data analysis begun in Mathematics 17. Students will learn how to evaluate an experimental study, perform appropriate statistical analysis of the data, and properly communicate their analyses. Emphasis will be placed on the use of statistical software and the interpretation of the results of data analysis. Topics covered will include basic experimental design, parametric and nonparametric methods for comparing two or more population means, analysis of variance models for multi-factor designs, multiple regression, analysis of covariance, model selection, logistic regression, and methods for analyzing various types of count data. Four class hours per week (two will be held in the computer lab).

Requisite: Mathematics 17 or consent of the instructor. Omitted 2010-11. Professor Liao

**19. 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: Mathematics 13 and 21 or 22. Omitted 2010-11.

**20. Topics in Differential Equations.** The study of differential equations is an important part of mathematics that involves many topics, both theoretical and practical. The precise subject matter of this course will vary from year to year. In spring 2011 the topics will include elementary methods of solution; systems of differential equations; and the existence, uniqueness, and stability of solutions. In addition, series solutions, the Laplace transform, numerical methods, and qualitative properties will be considered. Four class hours per week.

Requisite: Mathematics 13 or consent of the instructor. Spring semester. Professor R. Benedetto.

**21. 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: Mathematics 12 or consent of the instructor. This course and Mathematics 22 may not both be taken for credit. Fall semester. Professor R. Benedetto.

**22. 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: Mathematics 12 or consent of the instructor. This course and Mathematics 21 may not both be taken for credit. Spring semester. Professor Cox.

**23. 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.

Limited to 20 students. Omitted 2010-11.

**24. 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: Mathematics 12 or consent of the instructor. Fall semester. Professor Cox.

**25. Time Series Analysis and Applications.** 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: Mathematics 17 or 29 or consent of the instructor. Limited to 20 students. Spring semester. Professor Liao.

**26. 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: Mathematics 21 or 22 or consent of the instructor. Spring semester. Visiting Professor Condon.

**27. 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: Mathematics 15, 21, 22, or 28, or consent of the instructor. Omitted 2010-11.

**28. 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: Mathematics 13. Spring semester. Visiting Professor Milićević.

**29. Probability.** 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: Mathematics 12 or consent of the instructor. Fall semester. Professor Wagaman.

**30. Mathematical Statistics.** 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: Mathematics 29 or consent of the instructor. Spring semester. Professor Wagaman.

**31. 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: Mathematics 13. Fall semester. Visiting Professor Condon.

**34. 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: Mathematics 15, 21, 22, or 28, or consent of the instructor. Fall semester. Professor Velleman.

**42. Functions of a Real Variable.** An introduction to Lebesgue measure and integration; topology of the real numbers, inner and outer measures and measurable sets; the approximation of continuous and measurable functions; the Lebesgue integral and associated convergence theorems; the Fundamental Theorem of Calculus. Four class hours per week. Offered in alternate years.

Requisite: Mathematics 28. Omitted 2010-11.

**44. 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: Mathematics 28. Spring semester. Professor R. Benedetto.

**77. Senior Departmental Honors.** Open to seniors with the consent of the Department. Fall semester. The Department.

**78. Senior Departmental Honors.** Open to seniors with consent of the Department. Spring semester. The Department.

**97. Special Topics.** Fall semester. The Department.

**98. Special Topics.** Spring semester. The Department.

## 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.

**16. Numbers Rule the World.** "Numbers rule the world," many scholars agree. That is, they have become "the dominant form of acceptable evidence in most areas of public life." We will examine these claims and their implications by asking several questions: How did numbers come to rule? What kinds of numbers? Where do numbers rule and where don't they? What differences do they make? How are the numbers and scientific claims we encounter created? How do they change as they travel from their original scientific context into everyday life? Ultimately, we seek to improve our ability to understand and evaluate

the numbers and related scientific claims we encounter by seeing them as human creations, not just as “nuggets of objective fact.”

Limited to 15 students. Spring semester. Professor Himmelstein

## MUSIC

Professor Kallick (Chair); Associate Professors Sawyer\* and Schneider‡; Assistant Professors Engelhardt and Robinson; Valentine Visiting Professors Móricz and Wubbels; Professor Emeritus Spratlan; Visiting Professor Macchia; Lecturer Diehl.

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—within the limits of our resources—to support the widest possible 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.

Students in need of review of music fundamentals (scales, key signatures, intervals, sight-singing) and those particularly interested in learning to read music should enroll in Music 11. Students with fluency in music fundamentals but without extensive theory background should consider Music 12 and 69. Students who have not previously taken a course in music theory at Amherst College should take a self-administered placement exam available on reserve in the Music Library and on the Music Department Website (<http://www.amherst.edu/~music/TheoryPlacement.pdf>). Students are also encouraged to discuss placement in music theory with a member of the Music Department. Students contemplating a major in music should take the necessary background courses so as to elect Music 31 no later than the fall of their junior year. Students will not be admitted to the major before the completion of Music 31. Students contemplating honors work must complete Music 32 no later than the spring of their sophomore year.

*Performance Instruction.* Performance Instruction (29H—fall semester and 30H—spring semester) is available on a credit or non-credit basis. A fee is charged in either case. For 2010-11 the fee for each semester course will be \$625, for which the student is fully committed following the 14-day add/drop period. Students who wish to elect performance instruction for credit must meet the criteria outlined under the heading PERFORMANCE. Students who elect 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 a concentration in performance (classical, jazz, and World music), composition, music scholarship (music history, theory, and the anthropology of music), and music drama and opera studies. Students interested in declaring a music major

\* On leave 2010-11.

‡ On leave spring semester 2010-11.

should contact the chair, normally no later than the first week of their junior year. Students will not be admitted to the major before the completion of Music 31. At the time of application to the major, students will be asked to describe in writing their goals for the major and the courses they plan to elect ([www.amherst.edu/~music/MusicMajorForm.pdf](http://www.amherst.edu/~music/MusicMajorForm.pdf)). Normally, students will not 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 is 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. Above all, the Department is committed to helping students put together the program best suited to their interests, abilities, and aspirations. All majors must elect at a minimum: one course in Music and Culture (Music 21, 22, or 23); Music 31 and 32; and one course designated as a major seminar. A class designated as a major seminar must be taken after the completion of Music 31 to fulfill the major seminar requirement. In 2010-11, major seminars include Music 34, 42, and 49. Majors contemplating honors work must also elect Music 33 or 34. Majors contemplating honors in Composition must complete Music 71 or Music 72 no later than the spring of their junior year, and normally Music 69 in preparation.

*Comprehensive Examination.* Majors who are not electing to do honors work must successfully complete a comprehensive examination in the senior year, or by permission of the Department enroll in a second major seminar. No comprehensive exam is required of students doing honors projects. Note that Music 34, 42, and 49 may be used to fulfill either the seminar requirement or comprehensive examination requirement, but not both.

*Departmental Honors Program.* In the senior year students may elect to do honors work—a critical thesis (historical, theoretical, or ethnomusicological), a major composition project, a major music drama or opera project, or performance of a full recital. In preparation for this work, a student will ordinarily elect a number of courses in a field of concentration beyond those required. Students doing full recital 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 Music 77 and 78. The thesis course, Music 77-78, should be elected in the senior year. Students interested in the Honors Program should inform the Department of their plans no later than the mid-point of the spring semester in their junior year. An honors proposal must be submitted to the Music Department for approval no later than the end of drop/add in the fall of the senior year.

## INTRODUCTORY COURSES

**03. 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 2010-11. Professor Engelhardt.

**04. Global Sound.** (Offered as MUSI 04 and FAMS 54.) This course explores the global scale of much music-making and musical consumption today. Migration, diaspora, war, tourism, postsocialist and postcolonial change, commerce, and digital technology have all profoundly reshaped the way musics are created, circulated, and consumed. These forces have also illuminated important ethical, legal, and aesthetic issues concerning intellectual property rights and the nature of musical authorship, the appropriation of “traditional” musics by elites in the global North, and local musical responses to transnational music industries, for instance. Through a series of case studies that will include performances and workshops by visiting musicians, Global Sound will examine how musics animate processes of globalization and how globalization affects musics by establishing new social, cultural, and economic formations. Two class meetings per week.

Limited to 25 students. Fall semester. Professor Engelhardt.

**06. Master Musicians of Africa I: West Africa.** (Offered as BLST 26 [A] and MUSI 06.) 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.

Omitted 2010-11. Five College Professor Omojola.

**07. 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 2010-11. Professor Engelhardt.

**08. The Blues Muse: African American Music in American Culture.** (Offered as MUSI 08 and BLST 53 [US]. This course examines the relationship between blues music and American culture. Using Amiri Baraka's influential 1963 book of music criticism *Blues People* as a central text, we will explore ways in which the "blues impulse" has been fundamental to conceptions of African-American identity. At the same time, we will trace the development of African-American music through its connection to West African musical traditions and through its emergence during slavery and the Jim Crow South. Our investigation will survey a number of precursors to the blues work songs, spirituals, and minstrels and see how these impacted early blues styles, including delta blues, classic blues, and early blues-oriented gospel practices. The blues played a fundamental role in the emergence of new popular musics in the 1940s and 1950s, most notably rock and roll. Embedded within these new musical practices were ideas about African American modernism, urbanity, and self-representation. Culminating in an examination of hip-hop culture, we will analyze the connection between African-American musical practices and larger debates about race, class, gender, and ethnicity. We will see how the blues serves as a mode of activism, how blues musicians engage questions about racial and ethnic identity through music making. Two class meetings per week.

Requisite: Music 11 or consent of the instructor. Limited to 25 students. Omitted 2010-11. Professor Robinson.

**09. Performance and Analysis 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. Music 09 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.

**09H. Performance and Analysis 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. Music 09 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.

**10. Performance and Analysis 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. Music 10 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.

**10H. Performance and Analysis 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. Music 10 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.

**11. 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 Music 11 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](http://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 Engelhardt.

**11. 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 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. Three class meetings and one lab section per week.

Students with some musical experience contemplating Music 11 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](http://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 Robinson.

**12. Exploring Music.** Through composition and performance of our own works and through the analysis of popular masterworks from Bach to Broadway, we will build a solid working understanding of the basic principles of melody and

harmony in the Western tradition. Creative assignments will include writing melodies and accompaniments as well as brief exercises solving specific musical problems. We will use our instruments and voices to bring musical examples to life in the classroom. Three hours of classroom instruction plus a one-hour lab session for ear- and musicianship-training 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](http://www.amherst.edu/~music/TheoryPlacement)). Students are also encouraged to discuss placement in music theory with a member of the Music Department.

Requisite: Music 11, or equivalent ability gained by playing an instrument or singing. Fall and spring semesters. Valentine Professor Wubbels.

**14. 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 provide a rich theoretical landscape of social, cultural, and political issues. How do we use music to construct, maintain, or challenge private and public identities? How have race, gender, class, sexuality, and nationalism been activated through popular music? What is the role of music in our everyday lives? How do commercial interests influence the music that we listen to? 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 be encouraged to utilize the resources of the Writing Center.

Students admitted in consultation with the Dean of students’ Office and/or their academic adviser. Preference given to first-year students.

Limited to 12 students. Spring semester. Professor Robinson.

#### STUDIES IN OPERA AND MUSICAL THEATER

**18. Creating Musical Drama.** Students enrolled in this course will join together as the creative team for a fully staged production of George Bizet’s *Carmen*, the quintessential music drama of love and jealousy that unfolds in the colorful Andalusian landscape of bull fights, matadors, soldiers, gypsies, and thieves. A cast of professional singers will perform for this fully staged production with members of the Amherst Symphony Orchestra under the direction of Mark Lane Swanson. Professional directors, designers, and performers will be class guests on a regular basis. Each member of the class will have the opportunity to make creative decisions in a class bounded together by collaboration. Singers will become part of the collaboration later in the semester and will share their perspective with class members.

Offered only occasionally when resources are available, this course is open to students with no prerequisite. The collaborative creative experience shapes the course requirement: all class members must commit themselves to the experience, including the preparatory phase of background reading, relevant re-

search, and guided close listening. Celebrated in the professional opera world as an ideal way for newcomers and those experienced with music and theatre, this course is a special opportunity to learn by doing.

Admission with consent of the instructor. Omitted 2010-11. Professor Kallick.

#### STUDIES IN MUSIC HISTORY AND CULTURE

**19. Pioneer Valley Soundscapes.** (Offered as MUSI 19 and FAMS 42.) 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: Music 11, 12, or consent of the instructor. Limited to 12 students. Spring semester. Professor Engelhardt.

**21. Music and Culture I.** (Offered as MUSI 21 and EUST 37.) 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: Music 12 or consent of the instructor. Fall semester. Valentine Professor Moricz.

**22. Music and Culture II.** (Offered as MUSI 22 and EUST 39.) 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 (Music 21 and 23). Two class meetings per week.

Requisite: Music 11, 12, or consent of the instructor. Spring semester. Professor Kallick.

**23. Music and Culture III.** (Offered as MUSI 23 and EUST 41.) The third of three courses in the Music and Culture series, this course focuses on the experimental and revolutionary musical repertoire of the late nineteenth and twentieth century. Some of the featured repertoire in 2009-10 includes 1) string quartets by Béla Bartók (1881-1945) and Dmitri Shostakovich (1906-1975); 2) songs by Gustav Mahler (1860-1911), Charles Ives (1874-1954), and Bob Dylan (1941-); 3) ballet, film, and music theatre music by Igor Stravinsky (1882-1971), Aaron Copland (1900-1990), Bernard Hermann (1911-1975), Leonard Bernstein (1920-1989), John Adams (1947-), Stephen Sondheim (1930-), Michael Giacchino (1967-). Assignments will include close listening, background readings, short essays, midterms, and a culminating presentation. This course may be elected individually or in conjunction with other Music and Culture courses (Music 21 and 22). Two class meetings per week.

Requisite: Reading knowledge of music and background in music fundamentals or consent of the instructor. Omitted 2010-11. Professor Kallick.

**24. Jazz History to 1945: Emergence, Early Development, and Innovation.** (Offered as MUSI 24 and BLST 14 [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.

Requisite: Music 11 or consent of the instructor. Limited to 25 students. Fall semester. Professor Robinson.

## PERFORMANCE

**28H. Performance Ensemble.** Fall and spring semesters. This course entails the study of music from the perspective of ensemble or combo participation. Repertoire will include those compositions programmed by the director of a particular group in each semester. Work for the course will include thorough preparation of one's individual part, intensive listening preparation, and short analytical and historical projects. This course will culminate with a public performance. This course may be repeated. Students who wish to elect performance ensemble credit must meet the following criteria:

1. An instrumental or vocal proficiency of at least intermediate level as determined by the Department.
2. Enrollment in one Music Department course, except Music 01, concurrently with the first enrollment of performance ensemble.

Music 28H may be elected only with the written consent of the ensemble directors and the Department Coordinator. This course may be repeated. The following arrangements pertain to the study of performance ensemble at Amherst College:

- a. All performance ensemble 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 instrument (or in voice); though not strictly required, the Department urges that the two semesters be consecutive.
- c. A student electing a performance ensemble course may carry four and one-half courses each semester, or four and one-half courses the first semester and three and one-half courses the second semester.
- d. Only with special permission of the Department may students elect more than one performance ensemble in a semester.

**29H. Performance Instruction.** Instruction in performance is available on a credit or non-credit basis. A fee is charged in either case to cover the expense for this special type of instruction. For 2010-11 the fee for each semester course will be \$625, for which the student is fully committed following the 14-day add/drop period. Those students who elect performance 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. Students who wish to elect performance for credit must meet the following criteria:

1. An instrumental or vocal proficiency of at least intermediate level as determined by the Department.
2. Enrollment in one Music Department course, except Music 01, concurrently with the first semester's enrollment in performance instruction.

Music 29H and 30H may be elected only with the consent of the Music Department Coordinator. This course may be repeated. First and second semesters. The following arrangements pertain to the study of performance at Amherst College:

- a. All performance courses will be elected as a half course. Only senior Music Majors preparing a recital may take performance as a full course.
- b. 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 in voice); though not strictly required, the Department urges that the two semesters be consecutive.
- d. A student electing a performance course may carry four and a half courses each semester, or four and a half courses the first semester and three and a half courses the second semester.
- e. Only with special permission of the Department may students elect more than one performance course in a 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.

**30H. Performance Instruction.** Instruction in performance is available on a credit or non-credit basis. A fee is charged in either case to cover the expense for this special type of instruction. For 2010-11 the fee for each semester course will be \$625, for which the student is fully committed following the 14-day add/drop period. Those students who elect performance for credit and are receiving need-based scholarship assistance from Amherst College will be given addi-

tional scholarship grants in the full amount of these fees. Students who wish to elect performance for credit must meet the following criteria:

1. An instrumental or vocal proficiency of at least intermediate level as determined by the Department.
2. Enrollment in one Music Department course, except Music 01, concurrently with the first semester's enrollment in performance instruction.

Music 29H and 30H may be elected only with the consent of the Music Department Coordinator. This course may be repeated. First and second semesters. The following arrangements pertain to the study of performance at Amherst College:

- a. All performance courses will be elected as a half course. Only senior Music Majors preparing a recital may take performance as a full course.
- b. 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 in voice); though not strictly required, the Department urges that the two semesters be consecutive.
- d. A student electing a performance course may carry four and a half courses each semester, or four and a half courses the first semester and three and a half courses the second semester.
- e. Only with special permission of the Department may students elect more than one performance course in a 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. Spring semester.

## MUSIC THEORY AND JAZZ

**31. 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. Three hours of lecture 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 ([www.amherst.edu/~music/TheoryPlacement.pdf](http://www.amherst.edu/~music/TheoryPlacement.pdf)). Students are also encouraged to discuss placement in music theory with a member of the Music Department.

Requisite: Music 12 or consent of the instructor. Fall semester: Professor Schneider. Spring semester: Valentine Professor Wubbels.

**32. Form in Tonal Music.** A continuation of Music 31 and the second of the required music theory sequence for majors. This course will focus on the understanding of musical form in the eighteenth and nineteenth centuries. Topics to be covered will include 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. Three hours of lecture and two ear-training sections per week.

Requisite: Music 31 or consent of the instructor. Spring semester. Valentine Professor Moricz.

**33. Repertoire and Analysis.** A continuation of Music 32. 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: Music 31 and 32, or consent of the instructor. Omitted 2010-11. Valentine Professor Móricz.

**34. 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: Music 31 and 32, or consent of the instructor. Spring semester. Valentine Professor Móricz.

**35. 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 practice of the jazz idiom, modes and scales, rhythmic practices, and consider their stylistic interpretation. 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.

Requisite: Music 11 or 12, or equivalent, or consent of the instructor. Limited to 16 students. 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](http://www.amherst.edu/~music/TheoryPlacement.pdf)). Students are also encouraged to discuss placement in music theory with a member of the Music Department. Fall semester. Lecturer Diehl.

**36. Jazz Theory and Improvisation II.** A continuation of Music 35, 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: Music 35 and/or performance experience in the jazz idiom

strongly suggested. Musical literacy sufficient to follow a score. Limited to 16 students. Omitted 2010-11. Lecturer Diehl.

**37. 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: Music 35, 36 and/or performance experience in the jazz idiom strongly suggested. Musical literacy sufficient to follow a score. Admission with consent of the instructor. Spring semester. Lecturer Diehl.

**38. Patterns, Principles and Processes in Sound.** How do people organize sound into music? How do they organize themselves to make music? What do musicians hear in and think about the music they are making? How can one describe and compare patterns, principles, and processes in different musics? This course addresses these questions through the close study of rhythm, groove, and meter, harmonic practices, mode and tuning, pedagogy, composition, and improvisation, and musical form in a variety of musical traditions from around the world. Our explorations will cover popular, classical, and improvised musics from the Balkans, the Indian subcontinent, North and South America, West and East Africa, the Caribbean, and East and Central Asia, as well as globalized forms of hip hop and electronic dance music, for instance. The goal of this course is to develop translatable ways of thinking analytically about and listening closely to musical patterns, principles, and processes. This course includes lecture-demonstrations by visiting artists, weekly listening and analytical work, and hands-on engagement with music. Two class meetings per week.

Requisite: Music 11, 12, or consent of the instructor. Omitted 2010-11. Professor Engelhardt.

**39. 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 either the departmental seminar requirement or the comprehensive exam requirement for the major.*

Requisite: Basic instrumental or vocal proficiency and consent of the instructor. Limited to 10 students. Omitted 2010-11. Professor Robinson.



**40. Mozart and the Classical Style.** (Offered as MUSI 40 and EUST 40.) As one of the most popular composers of all time, Wolfgang Mozart (1756-1791) has come to be taken as the paradigm for the creative genius who produces beautiful art with seemingly no effort—a child of nature, to use a popular eighteenth-century trope, unencumbered by the struggles of adulthood. In this seminar we will examine the cultural-historical context that produced Mozart, his music, and, even before his untimely death, the “Mozart myth.” The main texts for the class will be scores of Mozart’s mature compositions—symphonies, chamber music, concertos, and most important, operas—as well as selected works by his contemporaries and predecessors. We will interpret these works with the help of primary documents relating to Mozart’s life, and with the help of analytic methods developed by scholars such as Wye J. Allanbrook, William Caplan, Daniel Heartz, Robert Levin, and Leonard Ratner. Our studies will be integrated into attending performances of Mozart’s work in New York or Boston. *Fulfills either the departmental seminar requirement or the comprehensive exam requirement for the major.*

Requisite: Music 31 or consent of the instructor. Omitted 2010-11. Professor Kallick.

#### SPECIAL COURSES AND SEMINARS

**42. Music and Revolution: The Symphonies of Mahler and Shostakovich.** (Offered as MUSI 42 and EUST 42.) 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, particularly as the musical world marks Mahler’s 150th birthday in 2010 and the 100th anniversary of his death in 2011. *Fulfills either the departmental seminar requirement or the comprehensive exam requirement for the major.*

Requisite: Music 31 or consent of the instructor. Fall semester. Professor Kallick.

**48. Seminar in Popular Music: Popular Music and Cultural Identity.** Music often serves as one of the primary ways that we create and maintain identities. Our social groups—peers, colleagues, acquaintances—are often determined by shared affinities for specific musical styles, artists, and the world views they come to represent. Yet music is also frequently used to catalyze various forms of social and political activism, challenge our relationship to society and structures of power, and initiate change. This seminar explores the nature of popular music and its relationship to culture, politics, and identity. The first part of the course surveys the discourse of popular music studies and the various trends in cultural studies that have prompted new ways of examining the relationship between popular music and social and cultural identities. We will use this theoretical landscape to analyze an array of popular music cultures in and beyond the United States. The second part of the course focuses on developing multifaceted research projects that put these theories to use. Students will be encouraged to combine ethnographic research (interviews, location-based research) with historical and critical analysis to generate a unique, personal project exploring the relationship between music and identity. Two class meetings

per week. *Fulfills either the departmental seminar requirement or the comprehensive exam requirement for the major.*

Requisite: Music 11 or consent of the instructor. Limited to 15 students. Omitted 2010-11. Professor Robinson.

**49. Seminar in the Anthropology of Music: Listening, Hearing, Audition.**

What happens when you think about music from the perspective of listening, hearing, and audition? How does the way people listen vary over time and across distances? What knowledge of musical experience, musical values, and the social and cultural significance of music-making does this approach generate? This seminar engages these questions by examining listening and audition as culturally specific practices, as forms of performance in their own right, as forms of consumption and exchange, and as relationships to technologies. Drawing on a wide variety of musics, media, and scholarly work, we will think comparatively about the difference between listening and hearing, sound and hierarchies of the senses, representations of listening in various media, the relationship of sound and audition in various religious traditions, and the relationship of listening to musical analysis, structure, and meaning. The seminar will culminate with ethnographic, historical, creative, or performance projects. *Fulfills either the departmental seminar requirement or the comprehensive exam requirement for the major.*

Requisite: Music 31 or consent of the instructor. Spring semester. Professor Engelhardt.

#### STUDIES IN COMPOSITION

**65. 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: Music 31 or consent of the instructor. Limited to 10 students. Omitted 2010-11. Valentine Professor Wubbels.

**67. Song Writing.** The writing of songs based upon a study of the works of past masters in a variety of styles, including rock, blues, American folksong, "shape note" music and more. A composition course with much individual attention. Two class meetings per week.

Requisite: Students should have some background in music performance, chords, or writing. Limited to 12 students. Fall semester. Professor Robinson.

**69. 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: Music 11 or 12, and consent of the instructor. Limited to 10 students. Fall semester. Professor Emeritus Spratlan.

**71. 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: Music 69 or the equivalent, and consent of the instructor. Fall semester. Valentine Professor Wubbels.

**72. Composition Seminar II.** A continuation of Music 71. One class meeting per week and private conferences. This course may be repeated.

Requisite: Music 71 or the equivalent and consent of the instructor. Spring semester. Visiting Professor Macchia.

#### DEPARTMENTAL HONORS AND SPECIAL TOPICS

**77. 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.

**77D. 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.

**78. 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.

**78D. 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.

**97. Special Topics.** Independent Reading Course. A full course.

Fall semester.

**97H. Special Topics.** Independent Reading Course. A half course.

Fall semester.

**98. Special Topics.** Independent Reading Course. A full course.

Spring semester.

**98H. Special Topics.** Independent Reading Course. A half course.

Spring semester.

## NEUROSCIENCE

*Advisory Committee:* Professors S. George†, and Raskin, Associate Professors Baird (Chair), Clotfelter, and Turgeon‡, Assistant Professor Graf.

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 either to have the breadth of experience this program provides or to prepare for graduate study in a neuroscience-related field.

*Major Program.* Each student, in consultation with a member of the Advisory Committee, will construct a program that will include a basic grounding in biology, chemistry, mathematics, and psychology, as well as advanced work in some or all of these disciplines.

The major is organized into basic, core, and elective courses.

1. The program will begin with the following basic courses: Mathematics 11; Chemistry 11 or 15, 12 and 21; and Biology 19. Physics 16 and 17 or 23 and 24 are recommended.
2. All majors will take three core Neuroscience courses: Neuroscience 26, Biology 30, and Biology 35.
3. Each student will select three additional elective courses in consultation with his or her advisor. A list of approved courses is available from any member of the Advisory Committee and the College's Neuroscience Web page.

The large number of courses required for the major makes it important for a prospective Neuroscience major to begin the program early, usually with Chemistry 11 and Mathematics 11 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 will 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.* Candidates for the degree with Honors should elect Neuroscience 77 and 78D in addition to the above program. An Honors candidate may choose to do Senior Departmental Honors work with any faculty member from the various science departments who is willing to direct relevant thesis work.

**26. Introduction to Neuroscience.** (Offered as NEUR 26 and PSYC 26.) 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 three hours of laboratory per week.

Requisite: Psychology 12 or Biology 18 or 19. Limited to 36 students. Spring semester. Professors J.P. Baird and S. George.

†On leave fall semester 2010-11.

‡On leave spring semester 2011-12.

**77. 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.

**78D. 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.

Spring semester. The Committee.

**97. 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 semester. The Committee.

**97H. Special Topics.** Independent Reading. Half course.

Fall semester.

**98. 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.

Spring semester. The Committee.

**98H. Special Topics.** Independent Reading. Half course.

Spring semester.

## PHILOSOPHY

Professors A. George, Gentzler‡, Moore, and Vogel†; Professor Emeriti Kearns; Associate Professor Shah (Chair); Visiting Professor Matthews; Visiting Lecturer Westphal; Keiter-Mellon Post-Doctoral Fellow Vavova.

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 11 through 29. Thirty-level courses are somewhat more advanced, typically assuming a previous course in philosophy. Courses numbered 40 through 49 concentrate on philosophical movements or figures. Sixty-level courses are seminars and have restricted enrollments, a two-course

†On leave fall semester 2010-11.

‡On leave spring semester 2010-11.

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 Philosophy 77 and 78. Among these nine courses, majors are required to take:

- (1) Three courses in the History of Philosophy: Philosophy 17 and 18, and a course on a Major Figure or Movement (i.e., a 40-level course);
- (2) One course in Logic (Philosophy 13, or Mathematics 34, or the equivalent);
- (3) One course in Moral Philosophy (Philosophy 34 or 38);
- (4) One course in Theoretical Philosophy (i.e., Philosophy 30, 32, 33, 35, 36, 37, 50 or 51); and
- (5) One seminar (i.e., a 60-level course).

*Departmental Honors Program.* Candidates for Honors in Philosophy must complete the Major Program and the Senior Honors sequence, Philosophy 77 and 78. Admission to Philosophy 78 will be contingent on the ability to write an acceptable honors thesis as demonstrated, in part, by performances in Philosophy 77 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>.

**01. Rights and Wrongs.** A primary objective of this course is to develop analytic tools for making thoughtful moral decisions in our own lives and for evaluating policies and decisions made by others. Equally, this course offers students the opportunity to become effective and eloquent writers. The particular moral problems that we consider will depend in part on the interests of the members of the seminar. They may include problems raised by the practices of international aid, abortion, euthanasia, affirmative action, capital punishment, eating animals, sex, parenting, war, and terrorism.

Admission with consent of the instructor. Limited to 12 students. Omitted 2010-11. Professor Gentzler.

**11. Introduction to Philosophy.** An examination of basic issues, problems, and arguments in philosophy, e.g., proofs for the existence of God, the nature of morality, free will and determinism, the relationship between the mind and the body, knowledge and the problem of skepticism. Discussions will take place in the context of readings from classical and contemporary philosophers.

Two sections will be taught each semester. Each section limited to 25 students. Fall semester: Professor Shah and Visiting Lecturer Westphal. Spring semester: Professor George and Professor Emeritus Kearns.

**13. Logic.** "All philosophers are wise and Socrates is a philosopher; *therefore*, Socrates is wise." Our topic is this *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.

Fall semester. Professor A. George.

**17. Ancient 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 and Aristotle. 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. Visiting Professor Matthews.

**18. 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 50 students. Spring semester. Professor Vogel.

**19. Philosophy of Religion.** (Offered as RELI 18 and PHIL 19.) 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?

Limited to 25 students. Omitted 2010-11. Professor A. Dole.

**20. Paradoxes.** A paradox arises when unimpeachable reasoning leads from innocuous assumptions to an outrageous conclusion. A paradox brings us up short. Where did we go wrong? Were our assumptions less innocent than we supposed? Was our reasoning subtly fallacious after all? Must we alter our view of the world to make room for the formerly unacceptable conclusion? Or must we acknowledge an irresolvable conflict within reason itself? Paradoxes are not puzzles, but, at their best, goads to greater clarity and deeper thought. We shall explore a spree of philosophical topics (including time, motion, the past, the future, causation, infinity, truth, belief, the will, action, faith) via reflection on a range of paradoxes, ancient and modern, authentic and counterfeit.

Limited to 25 students. Omitted 2010-11. Professor A. George.

**21. Mysteries of Mind.** An elementary introduction to some very mysterious topics in the philosophy of mind, each one associated with a striking experi-

ment. Topics will be chosen from among the following: so-called brain-bisection and the resulting “split-brain syndrome” (two independent consciousnesses seem to inhabit the two separated brain hemispheres); “blindsight” (subjects seem to be able to see without visual sensations); “phantom limb phenomena” (genuine pains are felt where an amputated limb used to be, and there is even a sensation of the presence of the limb as a whole); after-image color (there exist “non-physical” visual sensations with as strong a color as physical images); “OOBEs” (out-of-body experiences have been induced in recent experiments); the ambiguous figures, such as the so-called “duck-rabbit” (without a change in the stimulus, what is seen will assume a new and different aspect); “mental rotation” (experiments seem to show subjects rotating mental images as though they were as substantial as physical images); and Libet’s experiment on free will (the physiological activity leading to an action precedes the conscious decision to act by about a third of a second, so that we cannot have free will). The leading idea of the course as a whole is to uncover and study the premises in our conception of mind that make each experimental result so baffling. No background in philosophy or psychology is required.

Limited to 35 students. Omitted 2010-11. Visiting Lecturer Westphal.

**22. Contemporary Moral Problems.** In the United States today citizens disagree fiercely about torture, gay marriage, abortion, the role of religion in science and politics, the demands of patriotism, etc. Can we find common ground in shared ethical principles that will allow us to engage in rational debates about these issues rather than in disrespectful shouting matches? This will be our guiding question as we investigate many of the contemporary moral issues that divide us.

Limited to 25 students. Omitted 2010-11.

**24. Philosophy of Law.** What is the law? Is law a branch of morality discoverable by ethical reflection or is it nothing more than the commands issued by whoever happens to have the most power? When judges interpret laws, is this a process of discovery or of invention? Is there an objective standard for determining whether a law has been correctly interpreted? After considering these very general questions about the nature of law, we will examine two concepts that are central to law, property rights and punishment: What is the nature and justification of the property rights that the law protects? What is the justification of punishment and is there a difference between punishing someone and merely harming him?

Limited to 25 students. Omitted 2010-11. Professor Shah.

**27. 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 2010-11. Professor Moore.

**28. Choice, Chance and Conflict.** Life is a risky and competitive business. As individuals, we constantly confront choices involving chancy and uncertain outcomes. And our institutional decisions—in government and business, for example—are often complicated by the competing interests of the individuals



involved. Are there any general, rational procedures for making individual and institutional choices that involve chance and conflict? Positive proposals have been developed within decision theory, game theory and social choice theory. This course will provide an introduction to these theories and their philosophical foundations. Topics include the following: different conceptions of probability and utility; proposed rules for rational decision making under ignorance and risk; recent accounts of the way we actually assess prospects and make decisions; the source of altruism and fairness; “tragedies of the commons”; voting procedures and other methods of determining a just group policy.

Limited to 25 students. Spring semester. Professor Moore.

**29. The Problem of Evil.** (Offered as RELI 51 and PHIL 29.) 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.

Limited to 25 students. Omitted 2010-11. Professor A. Dole.

**32. Metaphysics.** Metaphysics concerns itself with basic and fundamental questions about the nature of reality. At its most general, metaphysics asks how we should distinguish appearance from reality, how we should understand existence, and what general features are had by reality and by the entities that exist as part of it. We will examine these questions, as well as other central issues in metaphysics. Additional topics may include: causation, change, identity, substances and properties, space and time, abstract objects like numbers and propositions, possibility and necessity, events, essences, time travel and freedom of the will. Readings will be drawn primarily from contemporary sources.

Requisite: One course in Philosophy or consent of the instructor. Omitted 2010-11. Professor Vogel.

**33. 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. Fall semester. Professor Moore.

**34. Normative 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. Professor Shah.

**35. 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 2010-11. Professor Vogel.

**36. Philosophy of Language.** "Caesar was stabbed." With those words, I can make a claim about someone who lived in the distant past. How is that possible? How do our words succeed in picking out particular portions of reality, even ones with which we have had no contact? How does language enable us to convey thoughts about everything from Amherst College, to the hopes of a friend, to the stars beyond our galaxy? What are the thoughts, or the meanings, that our words carry? And whatever they turn out to be, how do they come to be associated with our words: through some mental activity on our part, or instead through our use of language? We will explore these and other philosophical questions about language through a reading of seminal works by 20th-century thinkers.

Requisite: One course in Philosophy. Omitted 2010-11. Professor A. George.

**37. Philosophy of Science.** The practice of science and its fruits have dominated the lives of human beings for centuries. But what is science? How does it differ, if at all, from common sense, or religion, or philosophy? One hears that scientists follow the "scientific method," but what is that? It is said to be based on observation, but what is it to observe something? And how can our observations justify claims about what we do not, or even cannot, observe? The claims of science are often said to describe "laws of nature," but what are such laws? These claims are said to form "theories," but what is a theory? And if science issues in theories, what is their point, that is, what is the goal of science? To predict? To explain? What is it to explain something, anyway? And do all sciences explain in the same way; for instance, does physics explain in the way that psychology does? Science is often treated as the paragon of rationality and objectivity. But what is it to be rational or objective? To what degree does, or can, science really approach such ideals? Are there any values explicit or implicit in the practice of science? If so, do they threaten science's alleged objectivity, and do they conflict with other values one might hold?

Requisite: One course in Philosophy or consent of the instructor. Omitted 2010-11. Professor A. George.

**38. What Is Morality About?** When we assert that murder is wrong, what are we saying? Are we describing some aspect of a moral realm that exists independently of what humans think and do? If so, how do we gain access to this realm (do we have moral antennae or ethical telescopes?), and what is the relation between truths in this realm and those in the ordinary world of mental and physical entities? On the other hand, if we are not talking about independent moral facts when we call an action wrong, what are we doing? Are we saying anything meaningful at all, or are we merely expressing emotions?

Requisite: One course in Philosophy or consent of the instructor. Omitted 2010-11. Professor Shah.

**40. 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. Omitted 2010-11. Professor George.

**44. 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: Philosophy 18 or consent of the instructor. Omitted 2010-11. Professor Vogel.

**45. Command and Consent: The Social Contract Tradition.** The state exercises authority over its citizens: if you fail to obey its dictates, you will be punished. Does this authority not conflict with human freedom and autonomy? If it does, can political authority be morally justified? We will focus on this central question in political philosophy, with particular attention to the idea that this authority is justifiable because we have in some fashion given our consent to it. Readings will include works by Thomas Hobbes, John Locke, David Hume, Jean-Jacques Rousseau, Jeremy Bentham, John Stuart Mill, and (most extensively) John Rawls.

Requisite: One course in Philosophy or consent of the instructor. Fall semester. Professor A. George.

**47. Hume's Masterpiece.** If we think about it, it's natural to suppose that sensory experience is the source of all our concepts and all our knowledge about the world. This view is known as empiricism. David Hume, one of the greatest philosophers who ever lived, provided an extremely radical and searching exposition of empiricism in *A Treatise of Human Knowledge* (Book One). We'll read Hume carefully, and also consider contemporary responses to the issues Hume raises. For example, we'll discuss recent attacks on the doctrine of empiricism itself. We'll also take up one of the most profound and troubling problems in all of philosophy, namely Humean skepticism about induction, and current attempts to address this problem. *This course satisfies the figure/movement requirement for the major.*

Requisite: One course in philosophy; Philosophy 18 recommended but not required. Omitted 2010-11. Professor Vogel.

**49. Aristotle.** For hundreds of years, Aristotle was known simply as "The Philosopher." Indeed, in many ways, Aristotle defined the scope and methods of Western Philosophy. We will consider Aristotle's reasons for fixing the boundaries of philosophy where he did. In addition, we will examine Aristotle's main doctrines concerning language and reality, scientific method and the structure of scientific knowledge, the nature of "things," the nature of life and living organisms, the relationship between soul and body, the nature of human action, the connection between human virtue and happiness, and the ways in which his views are based on, and challenge, our ordinary ways of regarding the world around us.

Requisite: One course in Philosophy or consent of the instructor. Omitted 2010-11. Professor Gentzler.

**50. 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 mathematical 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: Philosophy 13 or Mathematics 34 or consent of the instructors. Spring semester. Professors A. George and Velleman.

**51. Freedom and Responsibility.** Are we free? An absence of external constraint seems to be necessary for freedom, but is it enough? Can obsessions, addictions, or certain types of ignorance threaten our freedom? Some philosophers have argued that if actions are causally determined, then freedom is impossible. Others have argued that freedom does not depend on the truth or falsity of causal determinism. Is freedom compatible with determinism? Are there different kinds of freedom? Are all kinds of freedom equally worthwhile? Must we act freely in order to be responsible for our actions? Is freedom of action sufficient for responsibility? Are the social institutions of reward and punishment dependent for their justification upon the existence of responsible, free agents? In what sort of society are humans most likely to get the sort(s) of freedom most worth wanting? We will attempt to determine the nature of persons, action, freedom, and responsibility in an effort to answer these questions.

Requisite: One course in Philosophy. Limited to 25 students. Spring semester. Professor Shah.

**60. Seminar: Reason, Experience and Reflection.** We have various ways of knowing: reason, perception, and introspection. When we perceive, things around us seem to be directly present to our minds. Is this picture compatible with the fact that perception involves a complicated causal process? And if per-

ception is the immediate grasp of objects in the world, how can we be subject to illusion and hallucination? We say that seeing is believing. Is it really? Or, if not, what is the relation between perception and belief? Can the contents of perceptual experience be captured completely by conceptual thought?

Reason is the source of our knowledge of logic and mathematics. But what is reason, and how does it work? Is it something like perception? Do we somehow “see” that there is no greatest number, or that the conclusion of a proof follows from its premises? Is reason subject to illusion and error? How could we ever tell? What do reason and understanding language have to do with each other?

Finally, we have some way of knowing what we’re thinking and feeling, which can be called introspection or reflection. Should we think of introspection as some sort of inward perception? What else could it be? What is the relation between having an experience and knowing that you have that experience? To what extent do we know our own minds better than anyone else can?

These questions are the subject of great interest and intense controversy in contemporary philosophy. We will try to get clear about them by reading some of the best work in field, from authors such as Grice, McDowell, Quine, Bonjour, Peacocke, Burge, and Shoemaker.

Requisite: Two courses in Philosophy or consent of the instructor. Omitted 2010-11. Professor Vogel.

**61. 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.

**62. The Social Construction of Knowledge.** It is rare for a philosophical idea to command widespread acceptance. Over the past twenty years or so, however, a remarkable consensus has formed—in the humanities and social sciences—around the thesis that knowledge is socially constructed. What does it mean to say that our knowledge that the earth is a sphere or that murder is wrong is “socially constructed”? Is it a plausible thesis about all knowledge or just about particular sub-domains of knowledge, such as morality? Unfortunately, advocates of this thesis rarely attempt to answer these questions. They tend to believe that the thesis is so obvious that it needs no explanation or defense. As we shall see, there in fact are significant obstacles to both formulating and defending the thesis that knowledge is in some interesting sense a creature of our construction.

Requisite: Two courses in Philosophy or consent of the instructor. Limited to 15 students. Omitted 2010-11. Professor Shah.

**63. The Later Wittgenstein.** A close examination of Ludwig Wittgenstein’s later philosophical work, focusing on readings from *The Blue Book*, *Remarks on the Foundations of Mathematics*, and *Philosophical Investigations*.

Requisite: Two courses in philosophy or consent of the instructor. Limited to 15 students. Omitted 2010-11. Professor A. George.

**64. Seminar: Practical Reasons and Morality.** Lying would get you out of a pinch, but morality requires that you tell the truth. What should you do? Humeans argue that what you have reason to do depends on what you happen to want. Given that your interests are not promoted by doing what morality commands in this case, Humeans thus are likely to claim that it would be irrational to tell the truth. Kantians, on the other hand, typically argue that the commands of morality are the commands of reason itself, and thus that you are rationally obliged to obey morality—to tell the truth—even though it would better serve your interests to lie. Which conception of practical reasons is correct?

Requisite: Two courses in Philosophy or consent of the instructor. Limited to 15 students. Omitted 2010-11. Professor Shah.

**65. Seminar: Consciousness.** Many scientists and philosophers regard the mind as entirely physical: according to “materialism,” our mental states, events and processes are nothing more than complex arrangements of the fundamental, natural properties and processes that are to be found in the inanimate portions of reality. The deepest philosophical worry for this view has been to provide an adequate understanding of human consciousness. How, asks the anti-materialist, can the “raw feel” of an intense toothache, the taste of a good Merlot, the rich experiential quality of viewing a desert sunset, or the inner life of a bat be fully understood as nothing more than a complex arrangement of neurons, or ultimately, of micro-physical particles? Isn’t there some aspect of consciousness that will elude any materialist analysis?

This seminar will focus, at the outset, on recent materialist attempts to meet consciousness-based objections of this type. This will lead us to consider recent attempts to understand consciousness in terms of higher-order thought (i.e., thoughts about our thoughts), and, more generally, to regard the phenomenal, qualitative features of conscious experience as thoroughly representational. Along the way, we will consider, among other things, whether we should distinguish different notions of consciousness, whether there is a “unity” of conscious experience, and whether we should regard introspection as a perceptual faculty-like vision?

Requisite: Two courses in Philosophy or consent of the instructor. Limited to 15 students. Omitted 2010-11 Professor Moore.

**66. Evolution and Morality.** Almost all human adults believe that:

- (1) The fact that an action would promote one’s survival is a reason to do it.
- (2) The fact that an action would promote the interests of a family member is a reason to do it.
- (3) We have greater obligations to help our own children than we do to help complete strangers.
- (4) The fact that someone has treated one well is a reason to treat that person well in return.
- (5) The fact that someone is altruistic is a reason to admire, praise, and reward him or her.
- (6) The fact that someone has done one deliberate harm is a reason to shun that person or seek his or her punishment.

Why do we accept these claims? Is it because they accurately describe a moral reality that we are able to perceive? (By what means do we perceive it? Do we have moral antennae?) Or is it because, as evolutionary biology leads many to believe, these beliefs tended to promote survival and reproduction? If the

evolutionary explanation is correct, does this mean that these moral judgments are merely useful fictions that we would cease to accept if we were fully clear-eyed and rational? We will pursue these and related questions.

Requisite: Two courses in Philosophy or consent of the instructor. Limited to 15 students. Fall semester. Professor Shah.

**67. 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. Spring semester. Professor Moore.

**68. Seminar: Miracles.** Many believe that Jesus Christ died through crucifixion and that several days later he was alive again. Most would consider such a resurrection a miracle, but precisely what is it about the event that makes it miraculous? Quite a few people claimed they saw Jesus alive after his death. Does such testimony make it rational to believe that Jesus in fact returned from the dead? Could any evidence, however reliable and abundant, ever make it rational to believe that a miracle took place? In order to pursue these questions, we shall have to examine more carefully such notions as law of nature, testimony, evidence, interpretation, and rationality. We shall do so through discussion of a range of classical and contemporary philosophical texts with special attention to the relevant writings of David Hume and Ludwig Wittgenstein.

Requisite: Two courses in Philosophy or consent of the instructor. Limited to 15 students. Omitted 2010-11. Professor A. George.

**70. Epistemology Seminar: Of Disagreement and Doubt.** We are fallible creatures, prone to making all sorts of mistakes. How should we accommodate evidence of our own epistemic imperfection? Should such evidence lead us to doubt ourselves and our beliefs? Or are we rationally permitted to dismiss it? One way in which we might get evidence of our own error is through disagreement. The discovery that someone you respect disagrees with you can make you lose confidence in, and sometimes altogether abandon, your belief in the disputed proposition—but should it? Does disagreement provide evidence of error? Is it epistemically significant, or simply unpleasant? We will approach

these questions by looking at current work on the epistemology of disagreement. This will lead us to more general issues about evidence and rationality that are central to both recent and traditional epistemology.

Limited to 15 students. Fall semester. Keiter-Mellon Fellow Vavova.

**77. 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.

**78. Departmental Honors Course.** Required of candidates for Honors in Philosophy. The continuation of Philosophy 77. In special cases, subject to approval of the Department, a double course.

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

**97. 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 semester.

**98. 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. Spring semester.

#### RELATED COURSES

**Artificial Intelligence.** See COSC 24.

**Mathematical Logic.** See MATH 34.

**Modern Classics in Political Philosophy.** See POSC 28.

**Ancient Political Philosophy.** See POSC 49.

**Topics in Contemporary Political Philosophy.** See POSC 83.

**Philosophy of Religion.** See RELI 18.

**Christianity, Philosophy, and History in the Nineteenth Century.** See RELI 49.

**The Problem of Evil.** See RELI 51.

## PHYSICAL EDUCATION

Athletic Director Coffey; Professor Morgan; Coaches Arena, Augustin, Bagwell, Ballard, Bussard, Everden, Faulstick, Garner, Gromacki, Hamm, Hixon, Hughes, Knerr, LaFontaine, McBride, Mills, Nedeadu, Nichols, Paradis, Plumer, Prokopy, Robson, Serpone, and Thompson.

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 also appear in the *Student Handbook*.

## PHYSICS

Professors, Hunter, Jagannathan, and Zajonc†; Associate Professors Friedman (Chair), Hall†, and Loinaz; Visiting Assistant Professors Bourgeois and Carter.

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 Physics 16, 17 may be taken by students who require two semesters of physics with laboratory. Mathematics 11 is a requisite for Physics 16. There is no additional mathematics requirement for Physics 17. Students inter-

†On leave fall semester 2010-11.

‡On leave spring semester 2010-11.

ested in majoring in physics should take Physics 23 and 24 early in their college career. Those who have taken Physics 16 and 17 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. Mathematics 12 is a requisite for Physics 24, but not for Physics 17. Hence, students who wish to major after completing Physics 17 should complete Mathematics 12.

*Major Program.* Students who wish to major in physics are required to take Mathematics 11 and 12, and Physics 23, 24 (or Physics 16, 17, but see above), 25, 26, 27, 30 (or Chemistry 43), 43, 47 and 48. 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. Physics 52 is an advanced course in electromagnetic theory and will follow the required intermediate course on the subject, Physics 47; similarly, Physics 53, an advanced course in quantum mechanics, will follow Physics 48. Physics 60 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 take a written comprehensive examination in the second semester of their senior year, which they must pass as a requirement for graduation as a major.

*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 several of these courses.

*Departmental Honors Program.* Students who wish to receive departmental Honors should enroll in Physics 77 and 78D in addition to completing the other requirements for the major. 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, ultra cold collisions, the quantum-classical frontier, non-linear dynamics, 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.

**09. 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 Physics 17 or Chemistry 10.

Requisite: A working knowledge of high-school algebra, geometry and trigonometry. Limited to 20 students. Spring semester. Professor Hunter.

**14. Relativity, Cosmology, and Quantum Physics.** Beginning with the roots of the principle of relativity in the work of Galileo and Newton, the course will discuss Einstein's Special Theory of Relativity in quantitative detail. The eighteenth- and nineteenth-century developments in electrodynamics and optics will be explored along the way. A qualitative outline of general relativity will be presented. The next topic will be the study of the structure of matter and forces on the small scale and the challenges posed by the quantum theory that best describes the microworld. The last topic of the semester will be the application of relativity and quantum physics to the early universe. The approach will be elementary but rigorous. The course is designed for the non-specialist audience; no advanced mathematics or prior physics will be required. The work will include readings and regular problem sets as well as a few essays. High school algebra and geometry will however be used extensively in class and in the problem sets.

Omitted 2010-11.

**15. Scientific Computing.** This course explores how computation can be used effectively to solve problems arising in scientific disciplines. It will provide insight into how numerical methods work, and how and where to apply them. Topics include numerical integration, solving systems of equations and differential equations, root finding, the fast Fourier transform, random number generation, curve fitting, error estimation, and simulation of physical systems. We will emphasize ways of constructing correct, efficient algorithms and of implementing those algorithms well. No previous programming experience is required, but quantitative aptitude is essential. Students will be expected to learn the basics of programming in the first few weeks and will do substantial programming throughout the semester.

Requisite: Mathematics 11 or consent of the instructor. Omitted 2010-11.

**16. 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 them and to demonstrate the generality of the framework. The important concepts of work, mechanical energy, and linear and angular momentum will be introduced. 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 and discussion and one three-hour laboratory per week.

Requisite: Mathematics 11. Fall and spring semesters. Visiting Professor Carter.

**17. 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: Physics 16 or 23. Fall semester: Professor Zajonc and Visiting Professor Bourgeois. Spring semester: Professor Jagannathan.

**23. 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: Mathematics 11. Fall semester. Professor Hunter.

**24. 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. Moving charges and their connection with the magnetic field will be explored. Currents and electrical circuits will be studied. Faraday's introduction of the dynamics of the magnetic field and Maxwell's generalization of it will be discussed. 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: Mathematics 12 and Physics 16 or 23. Spring semester. Professor Hall.

**25. 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: Mathematics 12 and Physics 17 or 24. Fall semester. Professor Friedman.

**26. 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: Physics 25 or consent of the instructor. Spring semester. Professor Friedman.

**27. 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: Mathematics 12 and Physics 17/24 or consent of the instructor. Fall semester. Professor Loinaz.

**30. 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: Physics 25 or consent of the instructor. Spring semester. Professor Hunter.

**43. 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: Physics 27 or consent of the instructor. Fall semester. Professor Friedman.

**46. Molecular and Cellular Biophysics.** (Offered as PHYS 46, BIOL 40, and CHEM 46.) 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: Chemistry 12, Physics 16/23, Physics 17/24, Biology 19 or evidence of equivalent coverage in pre-collegiate courses. Spring semester. Professor O'Hara.

**47. 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: Physics 17 or 24 and Physics 27 or consent of the instructor. Fall semester. Professor Jagannathan.

**48. 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: Physics 25 and Physics 43 or consent of the instructor. Spring semester. Professor Loinaz.

**57. Astroparticle Physics.** (Offered as ASTR 57 and PHYS 57.) Taking off from an exploration of the Standard Model of elementary particles, and the physics of particle and radiation detection, this course will cover topics in the young field of Particle Astrophysics. This field bridges the fields of elementary particle physics and astrophysics and investigates processes in the universe using experimental methods from particle physics. An emphasis will be placed on current experiments and the scientific literature. Topics covered will include cosmic rays, neutrinos, the development of structure in the early universe, big bang nucleosynthesis, and culminate with our modern understanding of the nature of dark matter and dark energy in the expanding universe.

Requisite: Physics 48 or consent of the instructor. Omitted 2010-11.

**77. 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.

**78. Senior Departmental Honors.** Same description as Physics 77. A single course.

Requisite: Physics 77. Spring semester. The Department.

**78D. Senior Departmental Honors.** Same description as Physics 77. A double course.

Requisite: Physics 77. Spring semester. The Department.

**97. Special Topics.** Independent Reading Course. A full course. Fall semester.

**97H. Special Topics.** Independent Reading Course. A half course. Fall semester.

**98. Special Topics.** Independent Reading Course. A full course. Spring semester.

**98H. Special Topics.** Independent Reading Course. A half course. Spring semester.

## PICK COLLOQUIA

The Pick Colloquia are part of the Pick Readership established in 1999 by Thomas and Sue Pick to include courses in environmental studies in the curriculum. Under the Readership, a faculty member is appointed to be the Pick Reader for three years, during which time he or she coordinates lectures and

panel discussions on environmental themes and organizes one or two interdisciplinary colloquia on the environment each year. The Pick Reader also advises students interested in preparing themselves for careers in environmental studies and related fields.

**05. Seminar on Fisheries.** The dependency of many countries on marine organisms for food has resulted in severe population declines in cod, bluefin tuna, swordfish, and abalone, as well as numerous other marine organisms. In this seminar we will examine the sociological, political, and economic impacts of global depletion of fisheries. Questions addressed are: What is the scope of extinctions or potential extinctions due to over-harvesting of marine organisms? How are fisheries managed, and are some approaches to harvesting better than others? How do fisheries extinctions affect the society and economy of various countries, and ecosystem stability? How do cultural traditions of fishermen influence attempts to manage fisheries? Does aquaculture offer a sustainable alternative to overfishing the seas, and what is aquaculture's impact on ecosystem stability? Three class hours per week.

Requisite: Environmental Studies 12, Biology 23, or consent of the instructors. Not open to first-year students. Omitted 2010-11. Professors Temeles and Dizard.

**08. Conservation Biology and the Reconstruction of Nature.** In the waning decades of both the nineteenth and twentieth centuries, biologists struggled with one another and with the public over how to regard—and whether to regard at all—our nation's biotic patrimony. In the early twentieth century, the struggle was distilled into two choices: preservation or conservation. Conservation became the dominant expression of environmental policy. By the end of the twentieth century, however, it became clear that environmental policies were failing. Reflecting this, a number of prominent biologists and ecologists created a new subfield of biology, conservation biology, devoted to addressing what they see as a looming biodiversity crisis. A corollary of this emergent concern quickly emerged: we need to return key ecosystems to an approximation of what they were before humans intruded. In this colloquium, we will explore the interaction between biologists and the general public. In particular, we will critically examine the policies and projects that have recently been promoted by prominent conservation biologists. We will pay particular attention to proposals for large scale “rewilding” of North America (e.g., the proposal to return the Western Plains to a “Buffalo Commons”).

Not open to first-year students. Omitted 2010-11. Professor Dizard.

## POLITICAL SCIENCE

Professor Arkes, Basu (Chair), Bumiller, Corrales, Dummt, Machala, Marx, Mehta\*, Sarat, W. Taubmant, and Tiersky; Five College Professors Klare and Western; Visiting Assistant Professor Poe; Croxton Lecturer Thaxton; Loewenstein Fellows Chow and Picq.

*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

\*On leave 2010-11.

†On leave fall semester 2010-11.



one introductory course numbered 1 to 20 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 are courses numbered 1-20. 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 year. Students may count a maximum of two introductory courses toward their major.

*Advanced Seminars.* Courses numbered 70 and above are advanced seminars. Those courses have prerequisites, limited enrollment, and a substantial writing requirement.

*Distribution Requirement.* To fulfill the distribution requirement, majors must take one course in at least three of the following areas: American government and politics [AP]; comparative politics [CP]; gender and politics [GP]; politics, law, and public policy [LP]; international relations [IR]; and political theory [PT].

*Core Concentration.* Political Science majors shall also designate a core concentration within the major. The core concentration shall 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 of the declaration of the major. Advisors will have the responsibility of certifying that graduating students have completed their core concentration requirement.

*Honors in Political Science.* Students who wish to be considered for graduation with Departmental Honors in Political Science must have a B+ cumulative average. They are admitted upon application in the first week of the fall semester of their senior year. The application consists of a brief description of their thesis topic—what it is, why it is important, how it is to be illuminated. Prospective applicants should consult with members of the Department during their junior year to define a suitable Honors project, and to determine whether a member of the Department competent to act as an advisor will be available to do so. Permission to pursue projects for which suitable advisors are not available may be denied by the Department.

Candidates for Honors will normally take Political Science 77 and 78. Students may request a third thesis course in either the fall or the spring and, with the approval of their advisor, register for 77D or 78D. 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 Honors program in the spring semester. Students continuing in the Honors program will receive a single grade for 77 and 78 upon the completion of the latter.

**01. Political Identities.** [CP, GP] The assertion of group identities based on language, region, religion, race, gender, sexuality, and class, among others, 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 societ-

ies 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. Spring semester. Professor Basu.

**03. Secrets and Lies.** [AP] Politics seems almost unimaginable without secrecy and lying. From the noble lie of Plato's *Republic* to Oliver North's claim that he lied to Congress in the name of a higher good, from the need to preserve secrets in the name of national security to the endless spinning of political campaigns, from President Kennedy's behavior during the Cuban missile crisis to current controversies concerning lies by the tobacco industry, 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 regimes than in others? As we explore those questions we will discuss the place of candor and civility in politics; the relationship between the claims of privacy (e.g., the closing of sexual desire) and secrecy and deception in public arenas; conspiracy theories as they are applied to politics; and the importance of secrecy in resistance and revolutionary movements. We will examine the treatment of secrecy and lying in political theory as well as their appearance in literature and popular culture, for example, *King Lear*, *Wag the Dog*, *Mr. Smith Goes to Washington*, *The Year of Living Dangerously*, and *Quiz Show*

Limited to 30 students. Omitted 2010-11. Professor Dumm.

**04. The State.** [CP, IR] 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. Fall semester. Professor Corrales.

**05. Politics, Statecraft, and the Art of Ruling.** [AP, IR, PT] In the teaching of the classic philosophers, the central questions of politics are questions of justice: What are the grounds of our judgment on the things that are just or unjust, right or wrong? What is the nature of the just, or the best, political order? What measures would we be “justified” in imposing with the force of “law”? What is the nature of that regime we would seek to preserve in this country—or, on the other hand, what are the regimes that we would be justified in resisting in other places, even with the force of arms? The problem of judgment must point to the principles, or the standards, of judgment, and to an understanding that is distinctly philosophic. But political men and women also need a certain sense of the ways of the world: the things that hold people in alliance or impart a movement to events; the ways in which the character of politics is affected by the presence of bureaucracies or elections; the arts of persuasion; the strains of rendering judgments. And the knowledge of these things must depend on experience. In this style of introduction to political science, a central place will be given over to the study of statesmen and politicians: Lincoln, Churchill, Eisenhower, but also Kennedy, Johnson, Reagan. The course will draw us back to Aristotle and Plato, to Machiavelli and the American Founders, but then it will also encompass the study of voting and campaigns, and the more recent politics of race and gender.

Limited to 30 students. Spring semester. Professor Arkes.

**07. Leadership, Citizens and Democracy.** [AP, CP] The paradox of American democracy, or of any democracy, is that effective self-government requires a perpetual struggle between the people and their leaders. Citizens must be active yet wary; governments must be effective yet accountable. The result is that democracy is frustrating and self-contradictory, even while it is the best, or the least bad system of government. In the world order, America’s claim to an international leadership role is also based on a contradiction. The U.S. is simultaneously a Liberal Democracy and a Great Power, caught inevitably between democratic instincts and the responsibilities and temptations of having so much power.

Limited to 25 students. Omitted 2010-11. Professor Tiersky.

**12. 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.

Fall semester. Professor Arkes.

**13. World Politics.** [IR] 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.

Limited to 30 students. Omitted 2010-11. Professor Machala.

**17. Domestic Politics.** 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, indigenous culture, and internal versus foreign affairs. The principle questions addressed will include: How does the boundary defining the private sphere shift over time and what are the forces driving these changes? How is the domestic sphere seen as a site of safety versus danger? What are the consequences of the intervention of state power and policing into private life? How are power relations within the private sphere interconnected with privilege and status in the public domain? Our attention will be focused on the social construction of gender, race and ethnic identities, and local/grassroots activities. A wide range of issues will be covered regarding the social organization of families, domestic violence, local/urban politics, the deinstitutionalization of people with disabilities, disadvantaged communities, policing, political activism, and domestic and “homeland” security. The course will examine these issues primarily in the context of American politics and society.

Fall semester. Professor Bumiller.

**18. The Social Organization of Law.** (Offered as LJST 01 and POSC [LP].) 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. Power-

ful 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 injuries 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. Fall semester. Professor Sarat.

**20. Rethinking Post-Colonial Nationalism.** [CP] 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.

Omitted 2010-11. Professor Basu.

**24. Human Rights Activism.** (Offered as WAGS 32 and POSC 24 [CP, GP].) This course is intended to give students a sense of the challenges and satisfactions involved in the practice of human rights work as well as a critical sense of how the discourses calling it forth developed and continue to evolve. We intend to provide specific historical and cultural context to selected areas in which human rights abuses of women and men have occurred, and to explore how differing traditions facilitate and inhibit activism within these areas. The semester will begin by exploring the historical growth of human rights discourse in Europe and the United States, culminating in the emergence of the post-World War II Universal Declaration. We will then turn to the proliferation of these discourses since the 1970s, including the growing importance of non-governmental organizations, many of them internationally based, the use of human rights discourse by a wide range of groups, and expanding meanings of human rights including new conceptions of women's human rights. The third part of the course will explore criticisms of human rights discourses, particularly the charge that for all their claims to universalism, these discourses reflect the values of European Enlightenment traditions which are inimical to conceptions of rights and justice that are grounded in culture and religion. Throughout the course, rights' workers will discuss their own experiences, abroad and

in the U.S., and reflect on the relationship between their work and formal human rights discourse.

Omitted 2010-11. Professors Basu and Saxton.

**25. Argentina, Brazil, Chile: Film and Politics of Democratization.** (Offered as SPAN 88 and POSC 25 [CP, GP].) This team-taught course will examine processes of democratization through the interdisciplinary lenses of political science and cultural/literary theory. By reviewing films, critical texts, cases, and causal arguments, we will explore the history of repressive regimes, the transitions to democracy, and the challenges of enhancing the “quality” of democracy in contemporary Argentina, Brazil and Chile.

The course will be taught twice a week. One day a week, the entire class will meet in one room. The other day, the class will break into two discussion groups, one of which will be conducted entirely in Spanish and will count specifically for Spanish majors. Command of Spanish is not required except for students interested in receiving credit for their Spanish major.

Requisite: Spanish 7 or consent of the instructor. Limited to 40 students. Omitted 2010-11. Professors Corrales and Suárez.

**28. Modern Classics in Political Philosophy.** [PT] This course will be an introduction to the study of modern political philosophy. The course is organized around four classic texts which will be considered chronologically; they are: Hobbes, *Leviathan*; Locke, *The Two Treatise of Government*; J.S. Mill, *On Liberty* and *Considerations on Representative Government*; and Nietzsche, *Beyond Good and Evil*. The questions that will structure this study will include: What do the various philosophers take to be the original motivation underlying the formation of political society? How do these motivations conform to the normative prescriptions that are proposed? What are the limits of legitimate political authority, and what are the philosophical justifications for them? What are the justifications underlying the various proposed institutional arrangements and under what conditions can these arrangements be legitimately suspended? Finally, does the organizing of political life of necessity do violence to a more noble conception of human potentiality?

Omitted 2010-11. Professor Mehta.

**29. Women and Politics in Africa.** (Offered as POSC 29 [GS, CP], BLST 25 [A], and WAGS 61.) This course will explore the genesis and effects of political activism by women in Africa, which some believe represents a new African feminism, and its implications for state/civil society relations in contemporary Africa. Topics will include the historical effects of colonialism on the economic, social, and political roles of African women, the nature of urban/rural distinctions, and the diverse responses by women to the economic and political crises of post-colonial African policies. This course will also explore case studies of specific African countries, with readings of novels and women’s life histories as well as analyses by social scientists.

Omitted 2010-11. Five College Professor Newbury.

**30. American Politics/Foreign Policy.** [AP, IR] 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. Fall semester. Professor Machala.

**31. Threats and Security in Postwar East Asia.** This course is an intermediate seminar on regional security in East Asia since World War II. We will begin by examining how various political scientists have theorized about what constitutes security, what constitutes a threat and how best to respond to it. We will use these theories as lenses through which to analyze how the security environment in East Asia has developed since the end of World War II. Topics will include the origins of the U.S.-Japan alliance, the Korean War and its modern legacies, and the evolution of Sino-U.S. normalization. Moving to more contemporary issues, we will discuss how to manage the North Korean nuclear threat, the China-Taiwan impasse, and non-traditional threats such as terrorism and epidemic disease. We will also study regional mechanisms intended to mitigate conflict and security threats, such as the Association of Southeast Asian Nations and the ASEAN Regional Forum. By the end of this class, students should have a nuanced understanding of the security environment in East Asia. Students should be able to use international relations theories to explain why certain issues become threats and how political actors have sought to resolve them and be prepared to pursue more advanced study in international security and East Asian international affairs.

Limited to 20 students. Spring semester. Loewenstein Fellow Chow.

**32. Political Economy of Development.** [CP, IR] 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. Omitted 2010-11. Professor Corrales.

**34. American Political Thought.** [AP, 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. Omitted 2010-11. Professor Dumm.

**37. The American Founding.** [PT, AP] Lincoln famously said at Gettysburg that the nation had been brought forth “four score and seven years” earlier. Counting back 87 years from Gettysburg brought the beginning of the republic to 1776, not 1789. The American Founding included the ingenious crafting of the Constitution, but the Founding, and the Union, did not begin with the Constitution. It began with the Declaration of Independence and the articulation of that “proposition” as Lincoln called it, which marked the character of the regime: “all men are created equal.” From that proposition sprang the principle for government by consent, and as Lincoln and the Founders understood, the case in principle against slavery. Lincoln thought it a stroke of genius on the part of Jefferson that, on the occasion of a revolution, he inserted in the Declaration an “abstract truth applicable to all men and all times.” And yet, now, that truth of the Declaration has become controversial; it is often denied on both sides of the political divide, by conservatives as well as liberals. But the claim for the Founders remains: if that central moral “truth” of the Declaration is not true, it may not be possible to give a coherent account of the American regime and the rights it was meant to secure.

The course will explore the writings and work of that uncommon generation that made the case for the American revolution and framed a “new order for the ages.” The topics will include the political philosophy of “natural rights”; the debates during the Constitutional Convention in 1787, and during the contest over ratification; the Federalist and Anti-federalist papers; the political economy of the new Constitution; the jurisprudence of Alexander Hamilton, James Wilson, and John Marshall; and some of the leading cases in the founding period of the Supreme Court.

Spring semester. Professor Arkes.

**38. Debates in Private American Higher Education.** (Offered as AMST 38 and POSC 38 [AP].) Debates continue about the purpose, content, admission and costs in private higher education, which this seminar will explore from varied views. We will begin with some discussion of the mission of universities/colleges (eg., Weber, Whitehead, Ortega y Gasset) and their social impact (Goldin and Katz's *The Race between Education and Technology*). We will then move into debates about the curriculum (Menand, Kronman, Derek Bok's *Our Underachieving Colleges*, and Harry Lewis's *Excellence without a Soul*). On admissions we will use Karabel's *The Chosen*, Lehman's *The Big Test*, various Supreme Court decisions, and Golden's *The Price of Admission*. On financial aid,



we will read McPherson and Schapiro's *Student Aid Game* and works by Richard Kahlenberg.

Limited to 12 students. In order to be admitted to this course, interested students should preregister and submit a one page statement by April 26, 2010, to president@amherst.edu describing why they wish to take this course. Fall semester. Professor Marx.

**39. Global Politics of Gender.** (Offered as POSC 39 [GP/IR] and WAGS 02.)

This course is designed to provide students with a solid understanding of the mechanisms by which international norms of gender equality and women's rights develop and are implemented, with a special emphasis on discourses and practices of international human rights. The course analyzes international treaties such as the Universal Declaration of Human Rights and the Convention on the Elimination of All Forms of Discrimination against Women, and addresses issues regarding domestic violence, political participation, reproductive rights, economic opportunities, and modern slavery, among other gendered problems. Bridging gender and global politics, we explore the ways international norms are transported from the United Nations to the daily reality of women throughout the world, and how states, civil society and institutions collaborate (or not) to promote women's rights where they are most needed.

Fall semester. Loewenstein Fellow Picq.

**41. The American Constitution I: The Structure of Rights.** [LP, AP]

This course will focus on the questions arising from the relations of the three main institutions that define the structure of the national government under the Constitution. We will begin, at all times, with cases, but the cases will draw us back to the "first principles" of constitutional government, and to the logic that was built into the American Constitution. The topics will include: the standing of the President and Congress as interpreters of the Constitution; the authority of the Congress to counter the judgments—and alter the jurisdiction—of the federal courts on matters such as abortion and busing; the logic of "rights" and the regulation of "speech" (including such "symbolic expression" as the burning of crosses); and the original warning of the Federalists about the effect of the Bill of Rights in narrowing the range of our rights.

Fall semester. Professor Arkes.

**42. The American Constitution II: Federalism, Privacy, and the "Equal Protection of the Laws."** [LP, AP]

In applying the Constitution to particular cases, it becomes necessary to appeal to certain "principles of law" that were antecedent to the Constitution—principles that existed before the Constitution, and which did not depend, for their authority, on the text of the Constitution. But in some cases it is necessary to appeal to principles that were peculiar to the government that was established in the "decision of 1787"; the decisions that framed a new government under a new Constitution. This course will try to illuminate that problem by considering the grounds on which the national government claims to vindicate certain rights by overriding the authority of the States and private institutions. Is the federal government obliged to act as a government of "second resort" after it becomes clear that the State and local governments will not act? Or may the federal government act in the first instance, for example, to bar discriminations based on race, and may it reach, with its authority, to private businesses, private clubs, even private households? The course will pursue these questions as it deals with a number of issues arising

from the “equal protection of the laws”—most notably, with the problem of discriminations based on race and sex, with racial quotas and “reverse discrimination.” In addition, the course will deal with such topics as: self-incrimination, the exclusionary rule, the regulation of “vices,” and censorship over literature and the arts. (This course may be taken independently of Political Science 41, The American Constitution I.)

Omitted 2010-11. Professor Arkes.

**45. Contemporary Europe.** Offered as POSC 45 [CP, IR] and EUST 45.) Decline and renewal of Europe. An analysis of Europe’s role in the world order and the European Union (EU). What are Europe’s strengths and weaknesses as an international power? Does Europe meet its responsibilities or is it content to be a free rider on the ambitions and policies of other countries? What is the European Union and what are its successes and failures? What is the relationship between various European countries and the EU, between national sovereignty and European integration? Is more European integration still the future of Europe or is there now “enough Europe”?

Limited to 25 students. Not open to first-year students. Fall semester. Professor Tiersky.

**46. Case Studies in American Diplomacy.** (Offered as HIST 49 [US] and POSC 46 [AP, IR].) 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. One class meeting per week.

Limited to 35 students. Fall semester. Professors G. Levin and Machala.

**48. Cuba: The Politics of Extremism.** [CP, IR] 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 2010-11. Professor Corrales.

**49. Ancient Political Philosophy.** [PT] This course provides an introduction to the political thought of Plato, Aristotle, and Saint Augustine. It is organized around classic texts which will be considered chronologically: Plato's *Republic* (selections); Aristotle's *Politics*, and *Nicomachian Ethics*; and St. Augustine's *City of God*. The questions that will structure this study will include: Why is the study of politics something about which we need and can have general theories? What is the significance and the status of an "ideal" polity with respect to actual polities? What do the various philosophers take to be the original motivation underlying the formation of political society? How do these motivations conform with the normative prescriptions that are proposed? How do questions of hierarchy and equality inform ancient thought. And finally, what is the status of philosophy itself in offering political prescriptions?

Omitted 2010-11. Professor Mehta.

**50. International Relations and Foreign-Policy Theories.** There is an extremely wide variety of ways to study a subject as diverse, complex and fascinating as the U.S. foreign policy. The scope of the subject is vast and the literature is enormous. Although the current trend in the academy is towards the erosion of methodological boundaries both between subfields of political science and political science as a whole and other social science disciplines, the dominant foreign policy theories still tend to concentrate primarily on state-to-state relations and/or on the ability of statesmen and decision-making elites to understand the exigencies of international relations. The main objective of this course is to critically examine the strength and weakness of these dominant foreign policy theories by exposing them to the trends in the relevant areas of contemporary social science.

Admission with consent of the instructor. Not open to first-year students. Limited to 15 students. Omitted 2010-11. Professor Machala.

**51. The Political Economy of Petro States: Venezuela Compared.** [CP, IR] This is a modified version of Political Science 32, The Political Economy of Development. The first half of the course is identical to 32, 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 Political Science 32. Limited to 35 students. Spring semester. Professor Corrales.

**54. The Political Theory of Home.** Home is supposed to be a refuge, the place where they have to take you in, as Frost once put it, but as he also knew, it is a place of conflict and death as much as comfort and birth. We are hidden from the world in our homes, but we also take pride in our homes, however modest, or even in their modesty. Home is a place of personal remembrance where we do not fight the battles of immortality, but instead follow another way through life, a parallel imagining of where and how we may be in the world, and away from the world. It is the most private of places, and a site of privation because of that. It is the *oikos*, (the household, where economy began) not the *polis* (the public place of political argument). And yet home is of political significance paradoxically, because it is supposed to be a refuge from the storms of politics—hence, for instance, the creation of the Department of Homeland Security as a reassurance to the American people following the terrorist attack of 9/11. In this course, we will explore the idea of home and its political significance in Western thought. Among the authors we will study will be Homer, Virgil, Books of Genesis, Exodus, and Ruth, Fustel de Coulanges, Vico, Shakespeare, Heidegger, Said, Winthrop, Thoreau, Jefferson, Addams, Laura Ingalls Wilder, and Pogue Harrison.

Requisite: One introductory Political Science course or its equivalent. Limited to 20 students. Omitted 2010-11. Professor Dumm.

**55. Post-Cold War American Diplomacy.** (Offered as POSC 55 and HIST 50 [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: Political Science 13, 30, 46, 50; History 49. Limited to 30 students. Not open to first-year students. Spring semester. Professors G. Levin and Machala.

**56. Regulating Citizenship.** [AP, PT] 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. Spring semester. Professor Bumiller.

**59. The Politics of Moral Reasoning.** [GP, 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. Spring semester. Professor Dumm.

**60. Punishment, Politics, and Culture.** [AP, LP] 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. Sofel*, *Minority Report*, and *One Flew Over the Cuckoo’s Nest*.

Limited to 15 students. Spring semester. Professor Sarat.

**63. Global Women’s Activism.** (Offered as WAGS 44 and POSC 63.) Globally as well as locally, women are claiming a new voice in civil society by spearheading both egalitarian movements for social change and reactionary movements which would restore them to putatively traditional roles. They are prominent in local level community-based struggles but also in women’s movements, perhaps the most international movements in the world today. This course will explore the varied expressions of women’s activism at the grass roots, national and transnational levels. How is it influenced by the intervention of the state and international agencies? How is it affected by globalization? Among the issues and movements which we will address are struggles to redefine women’s rights as human rights, women’s activism in religious nationalism, the international gay-lesbian movement, welfare rights activism, responses to state regulation, and campaigns around domestic violence. Our understanding of women’s activism is informed by a richly comparative perspective and attention to cases from diverse regions of the world.

Omitted 2010-11. Professor Basu.

**70. The Political Theory of Globalization.** [IR, PT] “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 courses—one from each cluster or their equivalent: (a) Political Science 13, 20, 24, 32, 45, 63, 86, 89, Colloquium 18; (b) 28, 40, 76, 80, 81. Limited to 20 students. Spring semester. Professor Machala.

**72. Culture and Politics in 20th-Century Europe.** (Offered as POSC 72 [CP, IR] and EUST 35.) This seminar discusses political ideas, ideologies and political culture in 20th-century Europe. Some themes are Nationalism; Marxism, Socialism and Communism; Fascism; anti-Semitism; Existentialism; the “Century of Total War”; the year 1968; Pope John Paul II; Soccer Hooliganism; “The Idea of Europe,” and the question of whether there is a “European identity.” Throughout the course, ideas are connected to historical context. The syllabus is a mix of books and films.

Preference to Political Science and European Studies majors, and juniors and seniors. Limited to 20 students. Spring semester. Professor Tiersky.

**73. U.S.-Latin American Relations.** [CP, IR] 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: Political Science 13 or its equivalent. Admission with consent of the instructor. Limited to 15 students. Spring semester. Professor Corrales.

**74. Norms, Rights, and Social Justice: Feminists, Disability Rights Activists and the Poor at the Boundaries of the Law.** (Offered as POSC 74 [GP, LP] and LJST 74.) 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. Fall semester. Professor Bumiller.

**75. Problems of International Politics.** [CP, IR] The topic until further notice will be "Gorbachev, the End of the Cold War and the Collapse of the Soviet Union." 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. Limited to 20 students. Spring semester. Professor Taubman.

**76. Modern Social Theory.** [PT] This course will consider the following broad questions with respect to Tocqueville, Marx, Durkheim and Weber: (1) What is the cement of society, i.e., what makes society a coherent unit of experience and analysis? (2) What are the rigidities and flexibilities in society, i.e., how do societies change, develop, and come apart? (3) What is the role of ideas in the cohesion and development of societies? (4) What normative constraints do the answers to the above questions place on societies? With respect to this question the focus in this course will be on the political constraints in contrast with, for instance, the technological, cultural or economic constraints. *This course fulfills the requirement for an advanced seminar in Political Science.*

Limited to 20 students. Omitted 2010-11. Professor Mehta.

**77D. Senior Departmental Honors.** Totaling three full courses, usually a double course in the fall and one regular course in the spring.

Open to seniors who have satisfied the necessary requirements. Fall semester. The Department.

**78. Senior Departmental Honors.** Totaling three full courses, usually a double course in the fall and one regular course in the spring.

Open to seniors who have satisfied the necessary requirements. Spring semester. The Department.

**79. Seminar on War and Peace.** [IR, PT] A conceptual and theoretical study of war and peace. The course is not a history of war or a policy study of wars today. The seminar considers a variety of cases across time and space to examine the causes and consequences of war and the possibilities of peace. Readings range from classical sources to contemporary debates, including Euripides, Quintus Curtius Rufus, Kant, Clausewitz, Sun Tsu, Margaret Mead, Gandhi; K. Waltz, Michael Walzer, and the Geneva Conventions. *This course fulfills the requirement for an advanced seminar in Political Science.*

Requisite: Students should have some relevant background in the study of international relations, moral aspects of political life and/or international law. Limited to 20 students. Not open to first-year students. Spring semester. Professor Tiersky.



**80. 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.

**81. 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 Political Science 13, 28, 40, 70, 76, 80. Limited to 15 students. Spring semester. Professor Machala.

**82. United States Foreign Policy: Democracy and Human Rights.** [IR, AP] 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 geo-strategic 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. Spring semester. Five College Professor Western.

**83. Topics in Contemporary Political Philosophy.** [PT] This seminar will consider works in political philosophy that have been published within the last decade. It will be organized around the following four topics: justice, equality, the normative force of history and ethical/cultural pluralism. The readings will include works by the following thinkers: John Rawls, Amartya Sen, Michael Sandel, Ronald Dworkin, Charles Taylor, Alistair MacIntyre, David Bromwich, Jürgen Habermas, Martha Nussbaum, Jean-Francois Lyotard, and

Bikhu Parekh. *This course fulfills the requirement for an advanced seminar in Political Science.*

Limited to 20 students. Omitted 2010-11. Professor Mehta.

**84. Seminar on International Politics: Global Resource Politics.** [IR] 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 25 students. Fall semester. Five College Professor Klare.

**85. States of Poverty.** (Offered as POSC 85 [AP, GP] and WAGS 85.) In this course the students will examine the role of the modern welfare state in people's everyday lives. We will study the historical growth and retrenchment of the modern welfare state in the United States and other Western democracies. The course will critically examine the ideologies of "dependency" and the role of the state as an agent of social control. In particular, we will study the ways in which state action has implications for gender identities. In this course we will analyze the construction of social problems linked to states of poverty, including hunger, homelessness, health care, disability, discrimination, and violence. We will ask how these conditions disproportionately affect the lives of women and children. We will take a broad view of the interventions of the welfare state by considering not only the impact of public assistance and social service programs, but the role of the police, family courts, therapeutic professionals, and schools in creating and responding to the conditions of impoverishment. The work of the seminar will culminate in the production of a research paper and students will be given the option of incorporating field work into the independent project. *This course fulfills the requirement for an advanced seminar in Political Science.*

Requisite: Some previous exposure to background material. Admission with consent of the instructor. Limited to 20 students. Spring semester. Professor Bumiller.

**86. Globalization, Social Movements and Human Rights.** (Offered as POSC 86 [CP, IR] and WAGS 68.) This seminar will explore the changing trajectories of social movements amidst economic, political and cultural globalization. Social movements have organized in opposition to the environmental destruction, increased class inequalities and diminished accountability of nation states that have often accompanied the global spread of capitalism. Globalization from above has given rise to globalization from below as activists have organized transnationally, employing new technologies of communication and appealing to universal human rights. However, in organizing transnationally and appealing to universal principles, activists may find their energies displaced from local to transnational arenas, from substantive to procedural inequalities, and from grass roots activism to routinized activity within the judicial process. We will consider the extent to which globalization heightens divisions between

universalistic and particularistic movements or contributes to the creation of a global civil society which can protect and extend human rights. We will examine women's movements, environmental movements, and democracy movements in several regions of the world. *This course fulfills the requirement of an advanced seminar in Political Science.*

Requisite: One of Political Science 13, 20, 31, 46, 48, 70, or 74. Limited to 25 students. Fall semester. Professor Basu.

**87. Political Thought and Statecraft of Abraham Lincoln.** [LP,PT] This seminar will study the statesmanship of Lincoln, and it will weave together two strands, which accord with different parts in the understanding of the statesman. First, there is the understanding of the ends of political life and the grounds of moral judgment. Here, we would consider Lincoln's reflection on the character of the American republic, the principles that mark a lawful regime, and the crisis of principle posed in "the house divided." But second, there is the understanding drawn from the actual experience of politics, the understanding that informs the prudence of the political man as he seeks to gain his ends, or apply his principles, in a party. The main materials will be supplied by the writings of Lincoln: the speeches, the extended debates with Stephen Douglas, the presidential messages and papers of State. The problem of his statesmanship will be carried over then to his exercise of the war powers, his direction of the military, and his conduct of diplomacy. *This course fulfills the requirement of an advanced seminar in Political Science.*

Requisite: One of the Political Science 12, 18, 41, 42, or 49. Limited to 25 students. Omitted 2010-11. Professor Arkes.

**89. Markets and Democracy in Latin America.** [CP, IR] 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), 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. *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 15 students. Not open to first- and second-year students. Fall semester. Professor Corrales.

**95. Gandhi and King.** (Offered as BLST 65 and POSC 95 [US].) As the leader of the Indian independence struggle in the first half of the 20th century, M. K. Gandhi galvanized the marginalized and the voiceless in an epic struggle to gain recognition and freedom. A student of Gandhi's philosophy, Mar-

tin Luther King did much the same as the most important leader of the civil rights movement in the United States during the 1950s and 1960s. Because they successfully mobilized millions of ordinary men and women to oppose imperialism and racism, these two figures epitomize the best possibilities of force directed toward democratic ends. Nevertheless, they both expressed profound discomfort with politics. For example, each opposed violence as a matter of principle, celebrated individual interiority, and emphasized the importance of religious practice. This seminar will explore the tension between the political influence of these important figures and their equally deep ambivalence towards politics. Themes for discussion will include 1) the relationship between interiority and citizenship 2) the relationship between a care of the self and a conception of the self as the bearer of political rights 3) the role of imprisonment and freedom 4) nonviolence and its relationship to the individual and as an instrument for public advancement and 5) the relationship between technology and modernity. This seminar will focus specifically on the writings of Gandhi and King, and less on the context and history of their times. Readings will include: *Autobiography*, *The Story of my Experiments with Truth*, *Hind Swaraj*, and *Satyagraha in South Africa* by M. K. Gandhi and *A Testament of Hope: Essential Writings and Speeches of Martin Luther King Jr.* Requirements will include a five page paper during the semester, a class presentation, and a 20-page paper due at the conclusion of the class.

**Requisite:** One course in either Political Science or Black Studies. Limited to 20 students. Omitted 2010-11. Professors Ferguson and Mehta.

**97. Special Topics.** Fall semester.

**98. Special Topics.** Spring semester.

#### RELATED COURSE

**Murder.** See LJST 20.

## 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: Mathematics 11, or Mathematics 05 and 06; Chemistry 11 or 15, and Chemistry 12, 21, and 22; Physics 16 and 17, or Physics 23 and 24; Biology 18 and 19, or any two Biology courses with laboratory; and two English courses. Students interested in medicine or other health professions are supported by Dean Carolyn Bassett, 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, Olver, Raskin, and Sanderson; Associate Professors Baird, Schulkind (Chair) and Turgeon‡; Visiting Assistant Professor Mendoza; Five College Mellon Post-Doctoral Fellow Salvatore; Visiting Professor Halgin.

*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. For students graduating in 2012 and before, Psychology majors are required to elect ten full courses, including Psychology 11, 12 and 22, by the end of the sophomore year. Students may place out of Psychology 11 by scoring a 4 or 5 on the Psychology Advanced Placement exam, scoring 5 or better on the Psychology International Baccalaureate exam, or completing an introductory psychology course at another college or university. Students may place out of Psychology 22 by scoring a 4 or 5 on the Statistics Advanced Placement exam or by taking a statistics class in another department (Economics 55, Mathematics 17). Students who place out of either Psychology 11 or 22 must replace these courses with an additional course to reach the number required for the major. Students must also pass a qualifying exam covering material in Psych 11 and Psych 12 by the end of their junior year.

Beginning with the class of 2013, students must complete nine courses, including Psychology 11 and 22 by the end of the sophomore year. Students may place out of Psychology 11 as described above but cannot place out of Psychology 22 (or take this class at another institution) as the course now includes a mandatory lab.

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. (Members of the classes of 2011 and 2012 should check the department Web page for the specific distribution requirements that apply to them.):

Area 1: Biopsychology (Psych 12), Introduction to Neuroscience (Psych 26);

Area 2: Developmental Psychology (Psych 27), Cognitive Psychology (Psych 33), Psychology of Aging (Psych 36);

Area 3: Social Psychology (Psych 20), Personality (Psych 21), Abnormal Psychology (Psych 28).

To provide vertical depth in the major, students must also choose at least one advanced course from two of the following five areas (members of the classes of 2011 and 2012 should consult with a member of the department as the categorization of some seminars has changed):

Area 1 (Biological): Psychopharmacology (Psych 25), Neurophysiology of Motivation (Psych 56), Hormones and Behavior (Psych 59), Developmental Psychobiology (Psych 60);

Area 2 (Clinical): History of Psychiatry (Psych 57), Psychopathology (Psych 71);

Area 3 (Cognitive): Music Cognition (Psych 66), Autobiographical Memory (Psych 68);

†On leave fall semester 2010-11.

‡On leave spring semester 2011-12.

Area 4 (Personality): Psychobiography (Psych 38), Personality Assessment (Psych 53);

Area 5 (Social): Stereotypes and Prejudice (Psych 37), Close Relationships (Psych 54).

Students may complete the required number of courses by taking additional intermediate or advanced courses and/or by taking any of the following electives: Psychology of Food and Eating Disorders (Psych 17), Adolescence (Psych 32), Memory (Psych 32), Sports Psychology (Psych 35), Sex Role Socialization (Psych 40), Gender, the Brain and Behavior (Psych 43), Social Psychology of Race (Psych 44), Environmental Psychology (Psych 46), Health Psychology (Psych 47). Special Topics classes (Psych 97) and thesis work (Psych 77) 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 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.

**11. 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. Fall semester: Professors Sanderson and Salvatore. Spring semester: Professors Raskin and Visiting Professor Mendoza.

**12. Introduction to Biological Psychology.** 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.

Limited to 75 students. Fall and spring semesters. Professor Turgeon.

**17. 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: Psychology 11 or 12. Limited to 15 students. Fall semester. Professor Baird.

**20. 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: Psychology 11. Limited to 40 students. Fall and spring semesters. Professors Mendoza and Sanderson.

**21. Personality Psychology.** A consideration of theory and methods directed at understanding those characteristics of the person related to individually distinctive ways of experiencing and behaving. Prominent theoretical perspectives will be examined in an effort to integrate this diverse literature and to determine the directions in which this field of inquiry is moving. These theories will also be applied to case histories to examine their value in personality assessment.

Requisite: Psychology 11. Limited to 40 students. Spring semester. Professor Demorest.

**22. 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. Three hours of lecture and 3 hours of laboratory per week.

Requisite: Psychology 11 or consent of the instructor. Limited to 30 students per section. Spring semester. Professors Aries and Schulkind.

**25. Psychopharmacology.** 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: Psychology 12 or Psychology/Neuroscience 26, or consent of the instructor. Limited to 40 students. Fall semester. Professor Turgeon.

**26. Introduction to Neuroscience.** (Offered as NEUR 26 and PSYC 26.) 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 three hours of laboratory per week.

Requisite: Psychology 12 or Biology 18 or 19. Limited to 36 students. Spring semester. Professors Baird and S. George.

**27. 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: Psychology 11 or 12. Limited to 25 students. Spring semester. Professor Olver.

**28. 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: Psychology 11 or 12, or consent of the instructor. Limited to 40 students. Fall semester. Professor Halgin (University of Massachusetts).

**32. Psychology of Adolescence.** This course will focus on the issues of personal and social changes and continuities which accompany and follow physiological puberty. Topics to be covered include physical development, autonomy, identity, intimacy, and relationship to the community. The course will present cross-cultural perspectives on adolescence, as well as its variations in American society. Both theoretical and empirical literature will be examined.

Requisite: Psychology 11. Limited to 25 students. Omitted 2010-11. Professor Aries.

**33. 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: Psychology 11 or 12. Limited to 40 students. Fall semester. Professor Schulkind.

**34. 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: Psychology 11. Limited to 40 students. Spring semester. Professor Schulkind.

**35. 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: Psychology 11. Limited to 25 students. Omitted 2010-11. Professor Sanderson.

**36. 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: Psychology 11 or 12. Limited to 20 students. Fall semester. Professor Raskin.

**37. Stereotypes and Prejudice.** This advanced seminar provides students with an overview of the social psychological study of stereotyping and prejudice. Topics will include the automatic and controlled components of stereotypes, interracial anxiety, workplace discrimination, and the neurocognitive correlates of racially biased behavior. We will learn about intergroup topics through weekly discussions of articles on theoretical and empirical research. The goal of these discussions will be to integrate various perspectives in the field in order to gain an understanding of how stereotypes and prejudices develop, why they are maintained, and how they can be reduced. Students will be expected to participate actively in class discussions, provide written reaction papers, and develop a final research proposal.

Requisite: Psychology 20. Open to juniors and seniors. Limited to 15 students. Fall semester. Visiting Professor Mendoza.

**38. Psychobiography: The Study of Lives.** Psychobiography aims to apply psychological theory to understand the lives of significant figures. We begin this course with a consideration of what constitutes good and bad psychobiography. We then examine psychological theories that can be fruitfully applied to the study of individual lives, from traditional psychodynamic theories of the whole person (e.g., those of Freud, and Horney) to models focusing on important organizing variables (e.g., scripts and interpersonal styles). Next, we evaluate existing psychobiographies of important figures such as Leonardo Da

Vinci, Emily Dickinson, and Joseph Stalin. Finally, each student prepares a psychobiographical term paper on a figure of his or her choice.

Requisite: Psychology 11. Limited to 15 students. Omitted 2010-11. Professor Demorest.

**40. Sex Role Socialization.** An examination of the processes throughout life that produce and maintain sex-typed behaviors. The focus is on the development of the psychological characteristics of males and females and the implications of that development for participation in social roles. Consideration of the biological and cultural determinants of masculine and feminine behaviors will form the basis for an exploration of alternative developmental possibilities. Careful attention will be given to the adequacy of the assumptions underlying psychological constructs and research in the study of sex differences.

Requisite: Psychology 11 or 12. Limited to 15 students. Fall semester. Professor Olver.

**43. Gender, the Brain and Behavior.** This course will explore a number of interrelated questions regarding gender and science. We will start by describing gender stereotypes: beliefs about the characteristics, abilities, traits, and behaviors that distinguish women and men. We will then examine the empirical investigations and scientific theories from the fields of biology and psychology that purport to define and explain gender differences. We will consider, for example, gender identity, sexual orientation, cognitive abilities and preferences, parenting, and communication styles. We will draw on scientific literature from the fields of evolutionary psychology, behavioral endocrinology, developmental biology, genetics, and developmental psychology. We will look closely at the nature of the evidence from both human and animal research as well as consider the political and social contexts in which gender differences and similarities are studied. We will conclude by questioning whether the doing of science is itself a gendered activity. This course will pay particular attention to the development of the students' skills in both writing and oral presentation.

Requisite: Psychology 11 or 12. Limited to 15 students. Omitted 2010-11. Professor Turgeon.

**44. The Social Psychology of Race.** (Offered as PSYC 44 and BLST 52 [US].) An interdisciplinary investigation of the social psychology of race in the United States examining the nature and causes of racial stereotypes, prejudice, and discrimination. We will discuss alternatives to more traditional cognitive approaches that regard stereotyping primarily as a bias produced by the limits of individual processing. While grounded in social psychological theory, we will examine the emergence of race as an important social variable resulting from the interplay of various socio-historical forces. Readings will range from scientific journal articles to personal and intellectual accounts by some key figures in race research including G. Allport, W.E.B. Du Bois, N. Lemann, J.H. Stanfield, S. Steele, and C. West.

Requisite: Psychology 11. Limited to 15 students. Omitted 2010-11. This course will not be taught until 2015-16. Professor Hart.

**46. Environmental Psychology.** The field of environmental psychology emerged in response to our society's increasing concern about environmental problems. While it deals with applied problems, the field makes use of theory and research on basic psychological processes to study the relationship between people and their environments. This course introduces students to the

methods and findings of the field. In the first half of the course we will examine empirical research on topics such as the effects of environmental qualities (e.g., temperature, light, air pollution) on human functioning; differences in environmental attitudes and activism as a function of various human factors (e.g., culture, personality, gender); and the influence of interventions (e.g., education, reward, punishment) on promoting conservation behavior. In the second half of the course, students will conduct their own research on a topic of their own choosing.

Requisite: Psychology 11 or consent of the instructor. Limited to 15 students. Omitted 2010-11. Professor Demorest.

**47. 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: Psychology 11 or 12. Limited to 25 students. Fall semester. Professor Sanderson.

**52. Self and Identity.** Self and identity are central topics of interest within social psychology. This course will examine contemporary research into the inherently social, dynamic, and multifaceted nature of selves and identities. Topics will include the multiple levels of self-definition (including self as an individual, as a participant in dyadic relationships, and as a group member); sources of self-knowledge at each level; when self-knowledge is accurate versus biased; self-esteem; self-regulation; the formation of social identities; and the outcomes associated with both group identification and difference from others.

Requisite: Psychology 11. Open to juniors and seniors. Limited to 25 students. Spring semester. Five College Mellon Fellow Salvatore.

**53. 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: Psychology 21 or 28. Open to juniors and seniors. Limited to 15 students. Spring semester. Professor Demorest.

**54. 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 therapeutic interventions. This is an upper-level seminar for the major requirement that requires intensive participation in class discussion and many written assignments.

Requisite: Psychology 20. Open to seniors. Admission with consent of the instructor. Limited to 15 students. Spring semester. Professor Sanderson.

**56. Neurophysiology of Motivation.** 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: Psychology 12 or 26 and consent of the instructor. Limited to 15 students. Fall semester. Professor Baird.

**57. 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, Neuropsychiatry, 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: Psychology 11 and 12, or consent of the instructor. Limited to 15 students. Spring semester. Professor Raskin.

**59. Hormones and Behavior.** This course will analyze how hormones influence the brain and behavior. We will focus on the role gonadal hormones play in animal behaviors such as aggression and sex and consider whether these hormones greatly influence human behaviors. Sexual orientation, maternal behavior, cognitive abilities, the menopause, etc., will be addressed from the point of view of science and from a social, historical and cultural perspective. Students must have a strong science background; knowledge of biology or neuroscience is preferred.

Admission with consent of the instructor. Limited to 15 students. Omitted 2010-11. Professor Turgeon.

**60. Developmental Psychobiology.** A study of the development of brain and behavior in mammals. The material will cover areas such as the development of neurochemical systems, how the brain recovers from injury, and how early environmental toxins influence brain development. Emphasis will be placed on how aberrations in the central nervous system influence the development of behavior.

Requisite: Psychology 12 or 26 or consent of the instructor. Limited to 15 students. Omitted 2010-11. Professor Raskin.

**63. 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: Psychology 20 and consent of the instructor. Limited to 15 students. Omitted 2010-11. This course will not be taught until 2015-16. Professor Hart.

**66. 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: Psychology 33. Limited to 15 students. Omitted 2010-11. Professor Schulkind.

**68. 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: Psychology 33 or 34. Fall semester. Professor Schulkind.

**71. 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: Psychology 11 or 12, Mathematics 17, and some knowledge of Abnormal, Personality or Clinical Psychology. Limited to 20 students. Fall semester. Professor Raskin.

**77. Senior Departmental Honors.** Open to senior majors in Psychology who have received departmental approval. Fall semester.

**78. Senior Departmental Honors.** Open to senior majors in Psychology who have received departmental approval. A full course. Spring semester.

**78D. Senior Departmental Honors.** Open to senior majors in Psychology who have received departmental approval. A double course. Spring semester.

**97. 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 semester.

**97H. 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 half course.

Open to juniors and seniors with consent of the instructor. Fall semester.

**98. 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. Spring semester.

**98H. 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 half course.

Open to juniors and seniors with consent of the instructor. Spring semester.

## RELIGION

Professors Doran, Niditch, and Wills<sup>‡</sup>; Associate Professor M. Heim (Chair); Assistant Professors A. Dole and Jaffer; Visiting Lecturers S. Heim, Sessions, and Shapiro.

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

<sup>‡</sup>On leave spring semester 2010-11.

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 Religion 11, "Introduction to Religion," Religion 64, "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 Religion 11, Religion 64, and the thesis courses, Religion 77 and 78D, 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.

**11. 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 2010-11, the major traditions will be Islam and Christianity, and the theme will be the contested and sometimes conflictual relationship between religious belief and intellectual reflection. Through a range of classical and modern sources we will explore autobiographical narratives of spiritual journeys in both traditions; differing conceptions of the nature and purpose of scriptural study; practices of formulating law and ethical precepts on the basis of tradition; and attitudes towards the place and content of primary and higher education.

Fall semester. Professors A. Dole and Jaffer.

**12. 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.

Spring semester. Professors Doran and Niditch.

**13. 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: ancient Israelite traditions concerning the dead; early Jewish omen texts; televangelist movements; modern apocalyptic groups such as Heaven’s Gate; and recent films, television programs, and role-playing games rich in the occult or the overtly religious.

Omitted 2010-11. Professor Niditch.

**15. Religion in Contemporary Fiction.** Religion has always been grounded in storytelling. As myth, as folktale, as allegory, as parable, as speculation, the story form allows writer and reader to draw persuasive connections—and distinctions—between internal experience, the social world, the natural world, and a moral or cosmic order. As both religion and culture evolve, story remains fertile ground for setting and contesting their foundations. This course examines how a range of contemporary novelists speak to and through religion to engage the deep and incendiary matters of our times: cross-cultural tensions; science and health; sex and gender relations; global and local politics; war and the weapons of war; modernity vs. traditionalism; the fate of the earth; and of course the meaning of life and death. Texts address a variety of traditions and perspectives, including: modern monastic Roman Catholicism, mainline and fundamentalist Protestantisms, Hindu and tribal India, Sufism and Pakistani Islam, Tibetan and Zen Buddhism, Biblical and contemporary Judaism, Japanese folk religion, and American neopaganism.

Spring semester. Visiting Lecturer Shapiro.

**16. 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 2010-11. Professor Wills.

**17. The Islamic Religious Tradition.** Islam is a religious tradition with 1400 years of history and over one billion adherents today in countries around the globe. This course will aim to equip 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. It will begin with Islam’s scripture and sacred history. The course 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 interpreting revelation and working out its implications in the fields of law, theology, and mysticism. Emphasis will be on the diversity of approaches Muslims have found to these questions and the means by which they 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 the religion in their lives, and trends in contemporary Islamic thought worldwide and in the United States.

Omitted 2010-11. Professor Jaffer.

**18. Philosophy of Religion.** (Offered as RELI 18 and PHIL 19.) 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?

Limited to 25 students. Omitted 2010-11. Professor A. Dole.

**19. 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 2010-11. Professor Wills.

**21. 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.

Omitted 2010-11. Professor Niditch.

**22. 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.

**23. Introduction to Buddhist Traditions.** (Offered as RELI 23 and ASLC 15 [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.

**24. Muhammad and the Qur'an.** 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.

Spring semester. Professor Jaffer.

**26. Theravada Buddhism.** (Offered as RELI 26 and ASLC 69 [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 Heim.

**27. Buddhist Ethics.** (Offered as RELI 27 and ASLC 58.) 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.

Spring semester. Professor M. Heim.

**29. Yoga Traditions.** (Offered as RELI 29 and ASLC 16 [SA].) While yoga is often practiced today at the gym for health and exercise, it has a long philosophical history in the religions of India. This course traces the intellectual traditions of yoga from early South Asian texts to its modern global and secular forms. Yoga entails training in contemplative, postural, and respiratory techniques as a means to such varied goals as knowing the true self, experiencing nirvana, meeting god, making good karma, and enhancing well-being. We will examine yoga philosophy in the Vedas, the Upanishads, the Bhagavad Gita, and the writings of Patanjali, and then turn to its flowering in the development of medieval and modern Hinduism as we look at tantrism, guru devotion, and bhakti religiosity. Finally, we will explore the history of its modern expressions in physical exercise, stress management, and "secular spirituality."

Fall semester. Visiting Lecturer S. Heim.

**36. 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.

Fall semester. Professor Niditch.

**37. 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.

Spring semester. Professor Niditch.

**38. 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 litera-

tures 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.

Omitted 2010-11. Professor Niditch.

**39. Women in Judaism.** (Offered as RELI 39 and WAGS 39.) 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.

Fall semester. Professor Niditch.

**40. 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.

Omitted 2010-11. Professor Niditch.

**41. 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 2010-11. Professor Niditch.

**42. Jews Writing in Greek: The Formation of Jewish Identity in the Greco-Roman World.** The second-century CE writer Numenius of Apamea said that Plato was nothing but Moses speaking Greek. In this course we will examine the ways in which Jews living outside Judea articulated their religious traditions in the face of more dominant cultures. We will read works by writers such as Artapanus, Eupolemus, Philo, Josephus, as well as the Wisdom of Solomon and 2 Maccabees. We will also ask what it meant for the Hebrew Bible to be translated into Greek.

Fall semester. Professor Doran.

**43. The Holy Wo/Man in Late Antiquity.** The holy wo/man was accorded a special place in late antique society as a link between the human and the divine. Yet what was it about particular humans that drew groups to accord them this special status? Why does standing on a pillar or naked in the open air mark one as holy? In this course we will read lives of pagan, Jewish, and Christian men and women to explore why groups in late antiquity saw in these strange and wonderful rites traces of the divine, and in what way they reflected the values of their groups.

Omitted 2010-11. Professor Doran.

**44. The Secret Jesus.** Alongside the images of Jesus found in the canonical Gospels arose others that are less well known today but that were widespread in antiquity: stories about Jesus' parents, about his life as a young boy, stories of his non-death, enigmatic sayings and parables. In this course we will explore these images as found in the apocryphal Gospels and in the Gnostic writings, and read closely the cryptic sayings of Jesus. We will also examine the images of Jesus in early Christian art.

Omitted 2010-11. Professor Doran.

**45. History of Christianity—The Early Years.** This course deals with issues which arose in the first five centuries of the Christian Church. We will examine first how Christians defined themselves vis-à-vis the Greek intellectual environment, and also Christian separation from and growing intolerance towards Judaism. Secondly, we will investigate Christians' relationship to the Roman state both before and after their privileged position under Constantine and his successors. Thirdly, the factors at play in the debates over the divinity and humanity of Jesus will be examined. Finally, we will look at the rise and function of the holy man in late antique society as well as the relationship of this charismatic figure to the institutional leaders of the Christian Church. Note will be taken that if it is primarily an issue of the holy *man*, what happened to the realization of the claim that "in Christ there is neither male nor female"? What too of the claim that "in Christ there is neither free nor slave"?

Omitted 2010-11. Professor Doran.

**48. 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.

Fall semester. Professor Wills.

**49. 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.

Fall semester. Professor A. Dole.

**50. 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.

Spring semester. Professor A. Dole.

**51. The Problem of Evil.** (Offered as RELI 51 and PHIL 29.) 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.

Limited to 25 students. Omitted 2010-11. Professor A. Dole.

**53. The Islamic Mystical Tradition.** (Offered as RELI 53 and ASLC 56) This course is a survey of the large complex of Islamic intellectual and social per-

spectives 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.

Spring semester. Professor Jaffer.

**55. Debating Muslims.** This course is an introduction to the intellectual tradition of Islam. We will explore works of theology, philosophy, governance, and mysticism authored by Muslim intellectuals of various stripes. The course uses primary sources (in English translation) to introduce the concepts that Muslim intellectuals articulated and the movements that they engendered from the 8th century through the 20th century. We will investigate questions concerning the rise of sectarianism in Islamic civilization, language and revelation, prophecy, heresy, causality and miracles, the role of logic and human reasoning in the Islamic tradition, and conceptions of the Islamic state in the pre-modern and modern periods.

Fall semester. Professor Jaffer.

**63. Suspicion and Religion.** This course traces the rise of what has been termed the “hermeneutics of suspicion,” particularly in connection with the criticism of religion. The discourse of suspicion arose out of the German Idealist tradition of the philosophy of religion, flourished in the later nineteenth century, and lives on in present-day academic and popular treatments of religion and of the study of religion. In this course we will read both the classical suspicious authors (Hegel, Feuerbach, Marx, Nietzsche, and Freud) as well as their latter-day descendants. In discussion of these two authors our primary concern will be to understand the characteristic structure and the appeal of suspicious treatments of religion; but we will also be interested in the question of what makes religion specifically an attractive target of suspicion.

Omitted 2010-11. Professor A. Dole.

**64. 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. One class meeting per week.

Spring semester. Professor Dole.

**65. Religion in Scientific Perspective.** The idea of “scientific explanations of religion” has a long history in the academy, and the fortunes of scientific ex-

plorations 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 2010-11. Professor A. Dole.

**77. 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.

**78. Senior Honors.** Spring semester.

**78D. Senior Departmental Honors.** Required of candidates for Honors in Religion. A continuation of Religion 77. A double course.

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

**97. Special Topics.** Independent Reading Course. Reading in an area selected by the student and approved in advance by a member of the Department.

Fall semester. The Department.

**98. Special Topics.** Independent Reading Course. Reading in an area selected by the student and approved in advance by a member of the Department.

Spring semester. The Department.

## RUSSIAN

Professors Ciepiela (Chair), Petersont, and Rabinowitz‡; Assistant Professor Wolfson; Senior Lecturer Babyonyshev; Five College Assistant Professor Glebov; 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 Russian 11 and one course beyond Russian 11 taught in Russian. Courses numbered 04 and above will count for the major. Normally, two courses taken during a semester abroad in Russia may be counted; 14H and 15H together will count as one course. Additionally, all majors must elect Russian 18, 19 or 21 or an approved equivalent. Other courses will be chosen in consultation with the advisor from courses in Russian literature, film, culture, history and politics.

†On leave fall semester 2010-11.

‡On leave spring semester 2010-11.



Students are strongly encouraged to enroll in non-departmental courses in their chosen discipline.

*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 Russian 77-78 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 (History) or Professor William Taubman (Political Science). All Honors candidates should insure 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.

**01. 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.

Fall semester. Five College Lecturer Dengub.

**02. First-Year Russian II.** Continuation of Russian 01.

Requisite: Russian 01 or equivalent. Spring semester. Five College Lecturer Dengub.

**03. 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: Russian 02 or the equivalent. This will ordinarily appropriate course placement for students with 2 to 3 years of high school Russian. Fall semester. Professor Wolfson.

**04. Second-Year Russian II.** Continuation of Russian 03.

Requisite: Russian 03 or equivalent. Spring semester. Professor Wolfson.

**11. 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: Russian 04 or consent of instructor. First-year students with strong high school preparation (usually 4 or more years) may be ready for this course. Fall semester. Professor Rabinowitz and Senior Lecturer Babyonyshev.

**12. 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: Russian 11 or consent of instructor. Spring semester. Senior Lecturer Babyonyshev.

**14H. 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: Russian 11 or consent of the instructor. Spring semester. Senior Lecturer Babyonyshev.

**15H. 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: Russian 12 or consent of the instructor. Fall semester. Senior Lecturer Babyonyshev.

#### COURSES OFFERED IN ENGLISH

**17. 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 he-

roes, 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 (*Envy*); Platonov (*The Foundation Pit*); Kharm's (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.

Limited to 35 students. Not open to first-year students. Fall semester. Professor Rabinowitz.

**18. Russian Lives.** In this course we will study modern Russian cultural history by attending to how key social actors have been represented. Beginning with the 17th-century religious schism and continuing up through the present day, we will study the lives of the saint, the aristocrat, the peasant, the poet, the intellectual, the revolutionary, the exile, the leader, and the merchant. We will draw on memoirs and eyewitness accounts such as Archpriest Avvakum's "autobiography," the first example of the genre in Russia, 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 testimony of women terrorists like Vera Figner, and the diaries of average Soviet citizens during the Stalin era. We also will consider fictional renderings of typical or historical figures in various media, works like Ivan Turgenev's *A Huntsman's Sketches*, Sergei Eisenstein's film *Ivan the Terrible*, and Alexander Solzhenitsyn's *One Day in the Life of Ivan Denisovich*. No acquaintance with Russian language or culture is assumed.

Spring semester. Professor Ciepiela.

**19. Russian Literature at the Frontier: Encounters with Eurasia.** From medieval times to the present, Russians have defined themselves as positioned between Western and Eastern cultural traditions, claiming for themselves a unique role in an historic "clash of civilizations." This course closely examines influential representations, in literature and film, of Russia's encounter with the peoples on the southern and eastern borders of Imperial, Soviet, and contemporary Russia. Beginning with the depiction of pagan "others" in the ancient monastic chronicles and narrative poetry of early Russia's Orthodox civilization, the course will focus on the secular literature of Imperial Russia, reading attentively the texts that shaped popular conceptions of the "natives" with whom Russians battled, traded, and incorporated into their own sense of a non-Western identity. We shall examine the long history of Russian "Orientalism" in poems, stories, and films that powerfully imposed or challenged racial stereotypes of the tribal peoples of the Caucasus and Central Asia. And we shall follow the development in more recent times of the ideology of "Eurasianism," which proclaims Russia to be the historic center of an emerging civilization that blends the races and cultures of East and West. Inevitably, the course will pause occasionally to consider comparisons and contrasts with the North American encounter with the indigenous peoples on its borders. Works to be studied include Russian literary classics by Pushkin, Lermontov, Gogol, and

Tolstoy as well as more recent Soviet and post-Soviet depictions of Russia's "inner Asia" in film and writing. All readings in translation with special assignments for any students who read Russian.

Omitted 2010-11.

**20. Introduction to Peoples and Cultures of Eurasia.** (Offered as RUSS 20 and HIST 06 [C].) The space that had been known to the West as simply "Russia" (in the historical form of the Russian Empire/USSR) was in fact inhabited by a stunning diversity of peoples and cultures. This class is a team-taught course designed to introduce students to the diversity of historical experiences of different ethnic and national groups of Eurasia. The class will discuss the region shaped by the Russian Empire/Soviet Union, explore how different ethnic, national and confessional groups responded to imperial power, and become acquainted with the religious and cultural practices of the Eurasian peoples. The course will also examine how Russian intellectuals imagined "Eurasia," investigate images of "the Orient" in Russian literature, consider the processes of imperial expansion, and survey major hallmarks of Eurasia's past.

The course combines lectures, discussions, and colloquia offered by eight faculty members from the five campuses specializing in different aspects of Eurasian Studies, including history, literature, religious studies, linguistics and political science.

Spring semester. Five College Professor Glebov.

**21. The Rise of the Russian Novel.** How and why did Russian culture produce world-famous fiction in the first half of the nineteenth century? This course traces the evolution of innovative narrative forms in Russian story-telling from Pushkin's novel-in-verse, *Eugene Onegin*, to the early works of Dostoevsky and Tolstoy. We shall pay particular attention to the characteristic Russian mimicry and parody of Western literary conventions in the short stories of Pushkin and Gogol before examining the experimental novel-length fiction of Lermontov (*A Hero of Our Time*) and Turgenev (*Fathers and Sons*). The course also introduces important lesser-known writers like Pavlova, Aksakov, and Leskov who contributed greatly to the rise of a distinctive Russian prose tradition. Readings in translation, with special assignments for those able to do reading in Russian.

Omitted 2010-11.

**22. 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.

Omitted 2010-11.

**23. Russian Literature in the Twentieth Century.** The Russian intelligentsia expected its writers to be the conscience of the nation, twentieth-century saints, or, as Solzhenitsyn put it, "a second government." Stalin demanded that writers be "engineers of men's souls." Are these two visions all that different? Did the avant-garde's view that art should change the world and the intelligentsia's moralizing tradition open the door for the excesses of Stalinism and Socialist Realism? Has the fall of the Soviet regime liberated Russian writers or deprived

them of their most powerful subject? In search of answers, we will study major works of twentieth-century prose, and some poetry, by Zamiatin, Mayakovsky, Akhmatova, Babel, Platonov, Bulgakov (*The Master and Margarita*), Olesha, Solzhenitsyn, Sinyavsky, Brodsky, Chukovskaya, and others. We will pay considerable attention to parallel developments in the visual arts, using materials from the College's Thomas P. Whitney Collection. Conducted in English, all readings in translation (students who read Russian will be given special assignments). Two meetings per week.

Limited to 20 students. Omitted 2010-11.

**25. 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.

Limited to 20 students. Not open to first-year students. Spring semester. Professor Peterson.

**26. The Soviet Experience.** (Offered as RUSS 26 and FAMS 62.) 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). Course assignments emphasize careful writing and experiential learning; students will have an opportunity to work on projects involving multimedia production and community-based research. 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. Fall semester. Professor Wolfson.

**27. 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.

**28. 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 2010-11.

**29. Russian and Soviet Film.** (Offered as RUSS 29 and FAMS 39.) Lenin declared “For us, cinema is the most important art,” and the young Bolshevik regime threw its support behind a brilliant group of film pioneers (Eisenstein, Vertov, Kuleshov, Pudovkin, Dovzhenko) who worked out the fundamentals of film language. Under Stalin, historical epics and musical comedies, not unlike those produced in 1930s Hollywood, became the favored genres. The innovative Soviet directors of the 1960s and 1970s (Tarkovsky, Parajanov, Abuladze, Muratova) moved away from politics and even narrative toward “film poetry.” Post-Soviet Russian cinema has struggled to define a new identity, and may finally be succeeding. This course will introduce the student to the great Russian and Soviet film tradition. Conducted in English. Two class meetings and one or two required screenings a week.

Spring semester. Professor Wolfson.

**34. Birth of the Avant-Garde: Modern Poetry and Culture in France and Russia, 1870-1930.** (Offered as EUST 34 and RUSS 34.) 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 cul-

tures, part of a process of cross-fertilization. An increasingly hybrid genre, avant-garde poetry went beyond its own boundaries by drawing into itself prose literature, 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 Rimbaud; the French Symbolists (Mallarmé, Laforgue, Valéry); the Russian Symbolists (Blok, Bely); Apollinaire, Dada, and the Surrealists (Breton, Eluard, Desnos, Char, Michaux); and the Russian avant-garde poets (Mayakovsky, Pasternak, 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; Primitivism and Constructivism (Goncharova, Malevich, Rodchenko, Eisenstein). 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 2010-11. Professors Ciepiela and L. Katsaros.

#### ADVANCED LITERARY SEMINARS

**43. 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.

**44. Advanced Studies in Russian Literature and Culture II.** The topic changes every year. Taught entirely in Russian. Two class meetings per week.

Spring semester. The Department.

**77. Senior Departmental Honors.** Meetings to be arranged.

Open to, and required of, seniors writing a thesis. Fall semester. The Department.

**78. Senior Departmental Honors.** Meetings to be arranged.

Open to, and required of, seniors writing a thesis. Spring semester. The Department.

**97. Special Topics.** Independent Reading Course.

Fall semester. The Department.

**98. Special Topics.** Independent Reading Course.

Spring semester. The Department.

#### RELATED COURSES

**Poetic Translation.** See EUST 24.

**Problems of International Politics.** See POSC 75.

## SPANISH

Professors Maraniss and Stavans; Associate Professor Suárez\*; Assistant Professor Brenneis\*; Visiting Professor Márquez; Visiting Associate Professor Crumbaugh; Lecturers Aldea-Agudo, García, Maillo, and Nieto-Cuebas.

\*On leave 2010-11.

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 Latinos in the U.S. 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 Spanish 5-12 range and all upper-division courses (above Spanish 12) may be counted toward the major.\* Five of those courses must be taken from the Spanish offerings at Amherst College. Please note: Once enrolled in culture courses (courses numbered 11 and above), students may not go back to take a language course and receive credit toward the Spanish major. During sophomore or junior year, Spanish majors are required to enroll in an Amherst College 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 (Spanish 40 and above) as they complete the major requirements in their final semesters. Only one pass/fail course will count toward the major. Up to two courses offered by the Spanish Department and taught in English may be counted toward the major.\*

*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 U.S. Latinos. By October 15 seniors must notify the Department

\*Changes listed above in the Spanish major requirements will apply to majors in the class of 2012 and above.



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 77 and 78 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 Art History. 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.

## LANGUAGE COURSES (1-14)

**01. Elementary Spanish.** Grammar, pronunciation, oral practice, and reading. Major emphasis on speaking and on aural comprehension. Three hours a week in class, plus two hours with a teaching assistant and regular work in the language laboratory.

For students without previous training in Spanish. This course prepares students for Spanish 03. Limited to 15 students. Fall semester: Lecturers Aldea-Agudo and Nieto-Cuebas and Assistants. Spring semester: Lecturer Aldea-Agudo and Assistants.

**03. Intermediate Spanish.** A continuation of Spanish 01. Intensive review of grammar and oral practice. Reading and analysis of literary texts. Three hours a week in class plus one hour with a language assistant. Prepares students for Spanish 05.

For students with less than three years of secondary school Spanish who score 3 or 4 on the Advanced Placement Examination. Limited to 15 students. Fall semester: Lecturers Nieto-Cuebas and García and Assistants. Spring semester: Lecturers Aldea-Agudo and Nieto-Cuebas.

**05. Advanced Spanish.** While expanding on the grammar essentials covered in Spanish 03, 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 readings, not ordinarily considered literature and films, will be used. Three hours a week in class plus one hour with a language assistant. Conducted entirely in Spanish. Prepares students for Spanish 07 and literature courses. This course may count for the major.

Requisite: Spanish 03 or permission of Language Coordinator. Limited to 15 students. Fall semester: Lecturer Maillo and Assistants. Spring semester: Lecturer García and Assistants.

**06. 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. Spanish 06 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 instructor and one hour with a teaching assistant. This course counts for the major.

For students who have completed Spanish 05 or with permission of Language Coordinator. Limited to 15 students. Fall semester: Aldea-Agudo and Assistants. Spring semester: Lecturer Maillo and Assistants.

**07. Advanced Spanish Composition.** 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 may count for the major. Conducted entirely in Spanish.

Requisite: Spanish 05 or with permission of Language Coordinator. Limited to 15 students. Fall and spring semesters. Lecturer García.

**09. 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. This course may count for the major.

Limited to 15 students. Fall and spring semesters. Lecturer Nieto-Cuebas.

**11. Readings in Hispanic Literature.** This course gives students the tools and critical vocabulary for advanced work reading the canon of Hispanic literatures (Spain, Latin America, and the Caribbean Basin). Students will be able to identify aesthetic trends and historical periods such as the Golden Age, the Romantic era, the Generation of 1927, and “El Boom.” The syllabus will include a wide variety of authors of different national, political, and artistic persuasions. 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 may count for the major. Conducted entirely in Spanish.

Requisite: Spanish 07 or with permission of the Language Coordinator. Limited to 15 students. Omitted 2010-11.

**12. 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. This course may count for the major.

Requisite: Spanish 07 or consent of Language Coordinator. Limited to 15 students. Fall and spring semesters. Lecturer Maillo.

#### PANORAMIC INTRODUCTIONS (15-39)

**15. Latino Literature.** A survey course that focuses on the polyphonic literary production of Latinos in the United States, from the colonial period (Fray Bartolomé de Las Casas, Alvar Núñez Cabeza de Vaca) and the age of independence (Eugenio María de Hostos, José Martí), to the Chicano Movement (Cesar Chavez, Rodolfo “Corky” Gonzáles), the Nuyorrican Poets (Miguel Algarín, Pedro Pietri, Tato Laviera), the Puerto Rican Young Lords (Iris Morales, Pablo “Yoruba” Guzmán), and the contemporary period (Julia Alvarez, Oscar Hijuelos, Esmeralda Santiago, Jimmy Santiago Baca, Junot Díaz). Attention will be given to various genres—poetry, fiction, chronicle, memoir, essay, and

theater—exploring the continuity and change in a tradition made of distinct, often incompatible national groups like Mexican Americans, Cuban-Americans, and Puerto Ricans in the mainland. Conducted in English.

Spring semester. Professor Stavans.

**16. Golden Age Literature.** A study of Spanish consciousness from the beginning through the Golden Age. Emphasis on the chivalric and picaresque traditions, mystical poetry, sacred and secular drama, and the invention of the novel. Conducted in Spanish.

For students who have completed Spanish 05, or the equivalent in secondary school Spanish (advanced standing or a score of 5 on the Advanced Placement Examination). Limited to 25 students. Omitted 2010-11. Professor Maraniss.

**20. 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.

Fall semester. Professor Maraniss.

**23. Caribbean Women Claiming Their Islands.** This course will explore the works of 19th- and 20th-century women writers, who through homesickness, and political commitment, passionately re-wrote the histories of their islands based on their personal stories of love and belonging. We will focus on the Spanish Caribbean and its diverse diasporic experiences in Paris, Madrid, and New York. Conducted in Spanish.

Requisite: Spanish 07 or consent of the instructor. Omitted 2010-11. Professor Suarez.

**28. Seventeenth-Century European Theater.** (Offered as SPAN 28 and EUST 28.) 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. Spring semester. Professor Maraniss.

**32. Women Writers of Spain.** Twentieth-century Spanish women writers have carved out a particular niche in the canon of Spanish literature. Often envisioned as a single entity, they have, however, distinguished themselves as just as unique as individual writers as their male counterparts. This course will consider contemporary novels, short fiction, essays and poetry authored by women with an overarching question of how one defines an *escritura femenina* in Spain and what—if anything—differentiates it as a gendered space from other modes of writing. While the course will focus on women writers and the representation of the feminine in Spanish writing, we will also examine texts that present an un-gendered space as a point of comparison and contrast. Conducted in Spanish.

Requisite: Spanish 07. Omitted 2010-11. Professor Brenneis.

**33. Spanish Film.** This course features Luis Buñuel, his early association with the Spanish literary and artistic vanguard (Valle-Inclán, García Lorca, Dalí), his life and his work within surrealism in France, commercialism in Hollywood, exile in Mexico, and later apotheosis as an old master of European cinema. Conducted in English.

Limited to 35 students. Omitted 2010-11. Professor Maraniss.

**34. Pedro Almodóvar.** (Offered as SPAN 34 and FAMS 34.) This course studies the films of Spanish director and screenwriter Pedro Almodóvar. Although he began as European cinema's favorite bad boy, Almodóvar has since restyled himself and his "art" in accordance with traditional authorial discourse and has become one of the most acclaimed filmmakers in the world. This process of evolution roughly coincides with—and must be studied in relation to—Spain's period of rapid political and cultural transformation since the death of right-wing military dictator Francisco Franco in 1975. The course also addresses the ways Almodóvar's work addresses broader issues such as consumerism, ontology, gender, and film authorship itself. This course requires once-per-week film screenings at a time to be determined. Conducted in Spanish.

Requisite: Spanish 07 or consent of the instructor. Fall semester. Visiting Professor Crumbaugh.

**36. Representation and Reality in Spanish Cinema.** A critical overview of the role filmmakers from varied backgrounds have taken in interpreting similar trends in contemporary Spanish culture and society. By analyzing recent Spanish cinema along with selected fictional and non-fictional texts on current issues in Spain, we will explore such questions as women's roles in contemporary society, immigration and exile, globalization, and experiences of war and violence, among other themes. This course will take a transatlantic approach, examining how these issues are imagined within Spain as well as by filmmakers and writers from the Americas, and study the sociological, cultural and political forces that have inspired such cinematic representations. Conducted in Spanish.

Requisite: Spanish 05, 07 or consent of the instructor. Omitted 2010-11. Professor Brenneis.

#### NATION-SPECIFIC STUDIES (40-59)

**41. Haiti in Fact and Fiction.** This seminar focuses on an exploration of Haiti, its history and the fiction which that history and experience—as place, emblem, broader symbol, and metaphor—have given rise to. The site of a signal revolution which "lies at the crossroads of multiple discourses as a defining moment in world history," Haiti is the world's only Republic brought into being by the successful revolt of slaves. It is Latin America's first post-colonial state, as well as the second of this hemisphere's independent nations. It is, likewise, initial locale, provoking source and inspiration for the literary "Marvelous American Reality" Alejo Carpentier and the Haitian novelist Jacques Stéphen Alexis both consider as archetypically Haitian and American: a reality of marvel which, they maintain, Haiti at once produces, embodies, and imaginatively inspires.

With the elements of Haitian history as our common fund and contextual backdrop, students will critically read and compare Haitian theme novels by Hispanic writers such as Carpentier (Cuba) with those of contemporary Haitian authors in whose work the enduring legacies, current dilemmas and complexities of Haiti's experience are also the principal object of narrative passion and concern.

This course will be taught in English. Spanish majors who wish to count this course toward fulfillment of requirements will be invited to write papers in Spanish.

Fall semester. Visiting Professor Márquez.

**44. The Spanish Civil War: Art, Politics, and Violence.** (RC) Seventy years ago, the Spanish Second Republic was engaged in a civil conflict that had become a holy war to the European left and right. This course will examine the effects of the war and its passions upon the lives and works of several exemplary writers and artists in England (Orwell, Auden, Romilly, Cornford), France (Malraux, Bernanos, Simon), Spain (Machado, Hernández, Lorca, Picasso), the United States (Hemingway, Dos Passos), and South America (Neruda, Vallejo). Students are encouraged to read texts in the original languages whenever possible. Conducted in Spanish.

Requisite: Spanish 07 or equivalent. Spring semester. Professor Maraniss.

**46. Cuba after 1989: Culture, Film, and Literature.** (RC) 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: Spanish 07 or consent of the instructor. Limited to 15 students. Omitted 2010-11. Professor Suárez.

**55. Madrid.** Considered the heart of Spain by some and an authoritative figurehead by others, Madrid is unquestionably a space of cultural and political conflict while serving as a visible intermediary between the Iberian Peninsula and the world. Incorporating an interdisciplinary study of film, popular music, fiction, plastic arts, political movements, history and topography of the city, this course will seek to explore the place of Madrid in the Spanish and global popular imagination. Although we will delve into the city's history, the course will place particular emphasis on the 1980s *movida madrileña* through the present-day role of Madrid in global politics, particularly as pertains to the 2004 terrorist attacks and their political and cultural aftermath. Conducted in Spanish.

Requisite: Spanish 07 or consent of the instructor. Omitted 2010-11. Professor Brenneis.

**56. Puerto Rican Flows.** In this class we will study Puerto Rico's Commonwealth Status, its implications, and the resulting diasporas, film, and literature. Conducted in Spanish.

Requisite: Spanish 07 or consent of the instructor. Omitted 2010-11. Professor Suárez.

#### COURSES SPECIALIZED BY AUTHOR AND TEXT (60-76)

**60. Jorge Luis Borges.** A comprehensive study of the style, originality and influence of the contemporary Argentine author (1899-1986). His essays, poetry, and fiction will be discussed in the context of Latin American and international literature. Conducted in Spanish.

Requisite: Spanish 07 or equivalent. Open to juniors and seniors or with

consent of the instructor. Limited to 20 students. Omitted 2010-11. Professor Stavans.

**61. Robert Bolaño.** (RC) An exploration of the Chilean writer's life and work in the context of the Pinochet coup, the effects of the Cold War, and his exile in Mexico and Spain. Attention will be given to Bolaño as a self-professed outcast from the mainstream tradition in Latin American literature and his connection to Jorge Luis Borges, Julio Cortázar, Roberto Arlt, and Nicanor Parra, among other precursors. His stories (*Last Evenings on Earth*), novellas (*Distant Star*, *Nazi Literature in the Americas*, etc.), and portions of *The Savage Detectives* and *2666* will be analyzed in detail. Conducted in Spanish.

Requisite: Spanish 07 or equivalent. Limited to juniors and seniors, or with consent of the professor. Fall semester. Professor Stavans.

**62. 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: Spanish 07 or equivalent. Spring semester. Professor Stavans.

**63. One Hundred Years of Solitude.** (RC) A detailed study of the novel by Gabriel García Márquez, published in 1967. Although other works written by the Colombian author will also be discussed (stories, essays, reportage, and fragments of other novels), the course will concentrate on the structure, style, motifs, historical and aesthetic context of the masterwork that brought him the Nobel Prize in Literature. Conducted in Spanish.

Requisite: Spanish 12 or consent of the instructor. Limited to 25 students. Omitted 2010-11. Professor Stavans.

**65. Cervantes.** *Don Quixote de la Mancha* and some of Cervantes' "exemplary novels" will be read, along with other Spanish works of the time, which were present at the novels' birth. Conducted in Spanish.

Requisite: Spanish 05 or equivalent. Not open to students who have taken Spanish 64. Limited to 25 students. Fall semester. Professor Maraniss.

**77. Senior Departmental Honors.** One single course.

Fall semester. The Department.

**78. Senior Departmental Honors.** One single course. Spring semester. The Department.

#### THEMATIC ANALYSES (80-96)

**82. Latin America's Great Novels of the Earth.** Critics have raved that the novels of the earth, *novelas telúricas*, are unquestionably part of an important group of foundational fictions that shaped and informed the boom writers of Latin America. Considered some of the greatest writing in their respective countries, these novels and short stories gave detailed descriptions of the land, the lo-

cal folk, and dying regionalisms. These texts show the struggles of the people to survive the conditions imposed by modernism, and the *pueblo's* resilience and courage. We will engage in a sustained textual analysis of *Doña Bárbara* by Rómulo Gallegos, *Don Segundo Sombra* by Ricardo Güiraldes, *Los Pasos Perdidos* by Alejo Carpentier, and select short stories by Horacio Quiroga. All primary readings and writing are in Spanish. Some of the critical background texts may be in English.

Requisite: Spanish 11, 12 or consent of the instructor. Limited to 18 students. Omitted 2010-11.

**88. Argentina, Brazil, Chile: Film and Politics of Democratization.** (Offered as SPAN 88 and POSC 25 [CP, GP].) This team-taught course will examine processes of democratization through the interdisciplinary lenses of political science and cultural/literary theory. By reviewing films, critical texts, cases, and causal arguments, we will explore the history of repressive regimes, the transitions to democracy, and the challenges of enhancing the "quality" of democracy in contemporary Argentina, Brazil and Chile.

The course will be taught twice a week. One day a week, the entire class will meet in one room. The other day, the class will break into two discussion groups, one of which will be conducted entirely in Spanish and will count specifically for Spanish majors. Command of Spanish is not required except for students interested in receiving credit for their Spanish major.

Requisite: Spanish 07 or consent of the instructor. Limited to 40 students. Omitted 2010-11. Professors Corrales and Suárez.

**89. Postwar Spain and the Novel.** Postwar Spanish novelists were often subject to censorship and overt oppression by the Franco dictatorship while they struggled to understand their own history and translate it onto the page. In this course, we will study the historical and cultural background of dictatorship and democratic Spain (1940-present), reading novels and short fiction that reflect the diversity of modern Spanish literature and its authors. In addition, students will read historical accounts and critical/theoretical materials in order to gain a more complete understanding of how scholars approach the era and its reflection in literature, and view films that attempt to grapple with questions of history and narration in postwar Spain. Conducted in Spanish.

Requisite: Spanish 11, 12 or consent of the instructor. Omitted 2010-11. Professor Brenneis.

**90. Spanish Detectives and the *género negro*.** An examination of the Spanish detective narrative as a manifestation of Transition-era Spanish society's struggles with social and political chaos. The course will incorporate short narrative from Latin America as well as comparisons to British and American conventions in order to convey the unique nature of the Spanish *género negro* during and after the Franco dictatorship, as well as in present-day popular works. It will include a critical examination of a genre that has both resided on and represented the margins of Spanish society and its foray in recent years into a mainstream and highly exportable cultural phenomenon. Where possible, film and other media will be incorporated. Conducted in Spanish.

Requisite: Spanish 07 or consent of the instructor. Omitted 2010-11. Professor Brenneis.

**91. Exile in Spain and Latin America.** "Exile" is both a person who is forced to leave his or her native country and a state of exclusion; both an individual and



an experience. In this course, our study of exile will encompass the individual writers, artists and thinkers who were exiled from their homelands as well as the reasons, confusions and consequences that the experience of exile produces. We will trace poets such as Cristina Peri Rossi, the authors Jorge Semprún and Gabriel García Márquez, works of art like Pablo Picasso's *Guernica*, and films such as Luís Buñuel's *Viridiana*, among other examples, as they enter into states of exile and self-consciously examine their own limbo between two countries. Many of these individuals and works of art left Spain or Latin America because of their political opposition to the ruling regime; we will delve into the historical, political and cultural backgrounds that resulted in their exile. In addition, we will linger over the larger questions exile raises: Can the exile ever return home? Are the children of exiles also exiles? Can we generalize about the exile experience? Conducted in Spanish.

Requisite: Spanish 05, 07 or consent of the instructor. Omitted 2010-11. Professor Brenneis.

**92. Latin American Short Story.** (RC) A Talmudic reading of the short-story tradition in Latin America. Although the course starts with 19th- and early 20th-century pioneers, special attention is given to the masterful practitioners who were writing from the 1940s onward (Borges, Rulfo, Hernández, Carpentier, Cortázar, García Márquez). Contemporary authors (Allende, Bega, Bolaño, Aira) and even younger voices are also contemplated. The focus is on appraising a tradition constantly being revamped through its promiscuous relationship with other literary genres (essay, novel, poem, reportage, *crónica*, *testimonio*). Students reflect on structural and linguistic devices as well as on rivalries within the tradition and foreign influences (Poem, Maupassant, Chekhov, Hemingway, et al). Conducted in Spanish.

Requisite: Spanish 11, 12 or consent of the instructor. Limited to 25 students. Omitted 2010-11. Professor Stavans.

**93. Latina Women Writers—Memory, Political Voice and New Identities.** This course will examine the role that Latina women writers play in keeping the memory of Latin American and Caribbean countries alive, forging politics of human rights and civil rights, and creating new bi-cultural identities in an increasingly complicated global market of national definitions and diasporic realities. Conducted in English.

Requisite: Spanish 07 or consent of the instructor. Omitted 2010-11. Professor Suárez.

**94. Spanglish.** A cultural study of language in the Hispanic world (Spain, Latin America, the Caribbean, and the United States), this course spans almost five hundred 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 of the missionaries to Florida and the Southwest, the linguistic repercussions of the Treaty of Guadalupe Hidalgo of 1848, the age of acculturation in the early half of the 20th 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 Junor Díaz, Giannina Braschi, Susana Chávez-Silverman, Luis Humberto Crosthwaite, and others. Topics like translation, Bilingual Education, lexicography, and the social impact of mass 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. Conducted in English.

Limited to 25 students. Omitted 2010-11. Professor Stavans.

**97. 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 semester.

**97H. 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 semester.

**98. 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.

Spring semester.

**98H. 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.

Spring semester.

## 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 approximately 45 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 coursework 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 advisors to the Program in Secondary School Teaching, Professors Barry O'Connell and 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 Psychology;
2. Educational Psychology;
3. A course in multicultural education (at Amherst English 02 meets this requirement);
4. Observing and Assisting in Inclusive Classrooms (Educ. 320j a January interterm course at Mount Holyoke College or TEAMS at University of Massachusetts among other possibilities);
5. Educ. 330\* Process of Teaching and Learning in Middle and Secondary Schools;
6. A subject specific methods course;
7. Teaching (Math, English, etc.) In Secondary School, an Amherst College special topics course taken in conjunction with the teaching internship;
8. 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;
9. 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. Tests are administered four times each year in October, January, April and June. Application forms and test preparation materials are available at the Amherst College Career Center and online along with the most current list of test dates and locations at <http://www.mtel.nesinc.com>.

## THEATER AND DANCE

Professors Dougan (Chair) and Woodson‡; Assistant Professor Bashford; Senior Resident Artist Lobdell; Playwright-in-Residence Congdon; Five College Professor Coleman; Five College Associate Professor Valis Hill, Five College Lecturer Sylla; Visiting Lecturers Martin and Vacanti.

*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

‡On leave spring semester 2010-11.

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 20, 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: 75H or 76H and 77 or 78. 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 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 extra-curricular 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.

### CORE COURSES IN THEATER AND DANCE

**11. 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.

**12. 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.

Two sections. Limited to 12 students per section. Spring semester. Professor Dougan.

**13. Action and Character.** This course examines what happens on stage (the action) and "how" that action happens (the character) from the points of view of the playwright and the actor. The course assumes that the creative processes of both the actor and the playwright are similar. Therefore, the students will write scenes and at least one short play, which will be rehearsed as homework for presentation in class. Students will be given a series of acting and playwriting exercises to develop craft and to reinforce their understanding of creative processes. 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.

Enrollment in each section is limited but early registration does not confer preferential consideration. Twenty students attending the first class will be admitted. Selection will be based upon the instructor's attempt to achieve a suit-

able balance between first-year students and upperclassmen and between men and women, 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.

Fall and spring semesters. Resident Artist Lobdell.

#### COURSES IN THE HISTORY, THEORY AND LITERATURE OF THEATER AND DANCE

**20. 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. Senior Resident Artist Lobdell.

**21. Modes of Realism in Dramatic Literature.** This course considers the evolution of conventions of theatrical realism in plays since the late nineteenth century. In particular, we consider the ways that playwrights—and later directors—exploit or challenge ideas about the perceived authenticity of theatrical representation. At issue are conventions governing action, character representation, and theatrical image as the bases for thematic, political and cultural intents. Particular emphasis is placed on understanding the roles that audiences are intended to play in performance and the artistic means employed to engage them. Following consideration of Ibsen and Chekhov, the work of relevant realistic and quasi-realistic playwrights from the twentieth and early twenty-first centuries provides material for exploration of the course theme. We also explore the interplay of related artistic movements and technology with the evolution of theatrical conventions and directorial influence.

Spring semester. Professor Bashford.

**22. Modern Drama.** A study of European and American drama from Ibsen to Pinter from a dramaturgical point of view. Through reading and discussing a wide variety of important plays, students will develop skills in textual analysis and explore productive ways of interpreting the theatrical script. Academic work will include critical papers and in-class experimentation with performance ideas. Particularly useful to augment the study of acting, directing, design and playwrighting.

Omitted 2010-11.

**23. Fleeting Images: Choreography on Film.** This selected survey of choreography on film and video indulges in the purely kinesthetic experience of watching the dancing body on film. We will focus on works that have most successfully effected a true synthesis of the two mediums, negotiating between the spatial freedom of film and the time-space-energy fields of dance, the cinematic techniques of camera-cutting-collage, and the vibrant continuity of the moving body. We will discern the roles of the choreographer, director, and editor in shaping and controlling the moving image and explore the relationship of music and the dancing body. We will also attempt to theorize the medium of the “moving picture dance” and formulate a theoretical understanding of the relationship between films and viewers and the powerful effect of the moving/dancing image on viewers. Putting theory to practice, we will form small group collaborations to create an original study in choreography for the camera.

Omitted 2010-11.

**24. Twentieth-Century American Dance: Sixties Vanguard to Nineties Hip-Hop.** Cool, candid, athletic; playful, arrogant, and promiscuous: Sixties experimental dance works were wildly divergent but can collectively be seen as a revolt against the institution of American modern dance as they offered bold alternatives as to who was a dancer, what made a dance, what was “beautiful” and worth watching, and what was “art.” Mirroring the decade that was marked by tumultuous social and political change and guided by the decade’s liberating ideal, sixties vanguard dancers often outrageously (and naively) invalidated modern dance’s authority by “going beyond democracy into anarchy.” Jill Johnston wrote about the rebels of the Judson Dance Theatre, “No member outstanding. No body necessarily more beautiful than any other body. No movement necessarily more important or more beautiful than any other movement.”

This survey of twentieth-century American dance moves from the sixties—a decade of revolt and redefinition in American modern dance that provoked new ideas about dance, the dancer’s body and a radically changed dance aesthetic—to the radical postmodernism of the nineties when the body continued to be the site for debates about the nature of gender, ethnicity and sexuality. We will investigate how the political and social environment of the sixties, particularly the Black Power and Women’s Movement, informed the work of succeeding generations of dance artists and yielded new theories about the relationship between cultural forms and the construction of identities.

Fall semester. Five College Professor Valis Hill.

**27. Theater and Politics in America.** The 1930s and the 1960s were periods of social disorder in much of America. They were also times of extraordinary theatrical activity. This course looks at Dramatic Literature and the work of theater companies in America in those turbulent decades and considers to what extent the theater today reflects the nation’s present social and economic turmoil. Readings from each period in Dramatic Literature and Cultural History. The course will consider the plays in a seminar format and will require several short research papers and occasional theatrical projects.

Omitted 2010-11.

**29. Dynamics of Play Reading: Elements, Structures, Paradigms.** This course explores various elements of dramatic literature and their implications for audience experiences in performance. Character, language, spectacle, plotting and

theme are studied in the light of dynamic play structures. In addition to analytical writing, students undertake experiential projects in realizing the underlying theatrical and narrative paradigms of the plays studied. Exemplary plays are chosen for their contrasting qualities, from antiquity to the present, and are read alongside related theoretical and critical texts. Particular emphasis is placed on exploring the legacy of classical form and later evolutionary and innovative responses to it. Playwrights considered include Sophocles, Shakespeare, Shaw, Pirandello, Brecht, Kaufman and Hart, Peter Weiss, and Caryl Churchill.

Fall semester. Professor Bashford.

#### COURSES IN THE ARTS OF THEATER AND DANCE

**30H. Contemporary Dance Techniques.** 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.

WEST AFRICAN.

Fall semester. Five College Lecturer Sylla.

MODERN II/III.

Fall semester. Visiting Lecturer Martin.

MODERN IV/V.

Spring semester. Visiting Lecturer Martin.

BALLET/MODERN I/II.

Spring semester. Visiting Lecturer Vacanti.

**31. 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.

**32H. The Craft of Speaking I and II** provide progressive instruction in the physical technique and aural principles used in expressive speaking.

01. 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. Three class meetings per week. A modicum of reading and written reflection is required.

Fall semester. Professor Bashford



02. **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 a public presentation of student work. Three class meetings per week.

Requisite: THDA 32H-01. Spring semester. Professor Bashford.

**33. From Idea to Performance.** A theoretical and practical consideration of the process by which the performance-maker's initial idea is altered, adapted, developed, rehearsed and finally transmitted to the audience through the medium of theatrical productions.

Omitted 2010-11. Professor Woodson.

**34. Contemporary Dance Technique and Repertory Modern 2/3.** 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.

Fall semester. Visiting Lecturer Martin.

**35. 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. Five College Professor Coleman.

**37. The Actor's Instrument.** Technical issues of the body, voice, will, and imagination for the actor; exercises and readings in acting theory. Introduction of techniques to foster physical and emotional concentration, will and imaginative freedom. Exploration of Chekhov psycho-physical work, Hagen object exercises, Spolin and Johnstone improvisation formats, sensory and image work, mask and costume exercises, and neutral dialogues. The complex interweaving of the actor's and the character's intention/action in rehearsal and performance is the constant focus of the class. Three two-hour class meetings per week.

Requisite: Theater and Dance 13. Omitted 2010-11. Resident Artist Lobdell.

**38. Acting Technique.** Students in this class will rehearse scenes directed by students enrolled in Theater and Dance 45. In addition, students will meet with the instructor weekly for specific exercises based upon problems confronted in rehearsal.

Requisite: Theater and Dance 13. Limited to 20 students. Omitted 2010-11. Resident Artist Lobdell.

**41. Scene Design.** The materials, techniques and concepts which underlie the design and creation of the theatrical environment.

Requisite: Theater and Dance 12 or consent of the instructor. Limited to 8 students. Fall semester. Professor Dougan.

**42. 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: Theater and Dance 12 or consent of the instructor. Lab work in lighting technology. Omitted 2010-11.

**43. 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: Theater and Dance 12 or consent of the instructor. Limited to 8 students. Fall semester. Professor Dougan.

**45. The Director's Process.** This course explores the process of directing plays for the stage. Studio exercises develop skills in key areas: interpretation of form and artistic intent, perception and sensibility in rehearsal, effective communication with actors, and balancing the interplay between action and text. Students stage scenes from distinct categories: plays in verse, realistic plays, and non-realistic or less literal modern and contemporary plays. Special emphasis is placed on the role of dramaturgical understanding in the creation of meaningful stage action. Text is chosen from a wide repertoire, including Euripides' *The Bacchae*, Shakespeare's *King Lear*, Molière's *The Misanthrope*, Anton Chekov's *The Cherry Orchard*, Tennessee Williams' *A Streetcar Named Desire*, Thornton Wilder's *Our Town*, Samuel Beckett's *Not I*, Tony Kushner's *Angels in America*, Sarah Kane's *Crave*, and Mark Ravenhill's *Shopping & F\*\*king*. The course culminates in a co-directed group adaptation or extended section of a complex work. Throughout, students manage class work with peers to achieve mutual goals and fulfill roles in acting, organization and production as needed. Class meetings incorporate discussion of historical and theoretical readings and play texts. Two meetings per week. Students should expect to schedule outside rehearsal time as needed.

Requisites: Two of the following—Theater and Dance 11, 12 or 13. Fall semester. Professor Bashford.

**46. Sound Design I.** What is theatrical sound design? Introduction to sound design attempts to answer that question, exploring what sound design is, how to look at a text and launch your creative process, and how to take the ideas based on that creative process and turn them into sounds to be used in a show. This is all done through a series of introductory lab projects and then a complete design for a short play, all while learning three new pieces of software. This is a highly interactive class, where student participation is key; students

will be expected to take part in each other's projects, as well as to create their own work.

Requisite: Theater and Dance 12 or consent of the instructor. Limited to 12 students. Omitted 2010-11.

**48. Directing Comedy.** One of two studio courses in the theory and process of realizing a previously written play on the stage. This course will experiment with methods of staging Farce and Comedy through dramaturgical analysis and workshop staging of texts chosen from such playwrights as Moliere, Carlo Goldoni, Richard Brinsley Sherridan, Georges Feydeau, Tom Stoppard, and Christopher Durang. Class sessions will focus on staging scenes, working with actors to discover the comic material inherent in written texts and clarifying the playwright's intent.

Requisite: Theater and Dance 11, 12 or 13. Omitted 2010-11.

**50. 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. Omitted 2010-11. Professor Woodson.

**51. Video Production: Bodies in Motion.** 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. Admission with consent of the instructor. Limited to 12 students. Omitted 2010-11. Professor Woodson.

## STUDIO COURSES

**61. 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: Theater and Dance 31 or the equivalent. Admission with consent of the instructor. Limited to 10 students. Spring semester. Playwright-in-Residence Congdon.

**62. Performance Studio.** An 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, sound and/or video. Experimental and collaborative structures and approaches among and within different media will be stressed. The final performance pieces and events will be presented in the Holden Theater. Can be taken more than once for credit.

Requisite: Theater and Dance 35 or the equivalent and consent of the instructor. Fall semester. Professor Woodson.

**63. Design Studio II.** This course is a continuation of Theater and Dance 64, 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: Theater and Dance 41, 42, or 43 or consent of the instructor. Fall and spring semesters. Professor Dougan.

**64. 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: Theater and Dance 41, 42, or 43 or consent of the instructor. Fall and spring semesters. Professor Dougan.

**65. Directing Studio.** This is a practical course in navigating the myriad positions and tasks that directors master to lead collaborators toward completed theatrical interpretations of dramatic texts. Studio exercises are employed throughout as each student director produces and directs two medium-length projects. Topics of focus include the articulation of coherent artistic intent, the role of the audience in performance, and the use of space, sound and light. In addition, this course considers organizational and research methods related to successful production. Readings and class sessions are devoted to the history and practice of directing and to discussion of problems and approaches.

Two class meetings per week. Students should expect to schedule a significant amount of rehearsal time for the successful completion of projects.

Requisite: Theater and Dance 45 or equivalent college-level experience with consent of the instructor. Spring semester. Professor Bashford.

**66. 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: Theater and Dance 13 or consent of the instructor. Limited to 16 students. Fall semester. Resident Artist Lobdell.

**75H. 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.

Admission with consent of the instructor. Not open to first-year students. Fall semester. The Department.

**76H. Production Studio.** Same description as THDA 75H.

Admission with consent of the instructor. Not open to first-year students. Spring semester. The Department.

**77. Senior Departmental Honors.** For Honors candidates in Theater and Dance. Open to seniors. Fall semester. The Department.

**78. Senior Departmental Honors.** For Honors candidates in Theater and Dance. Open to seniors. Spring semester. The Department.

**96. Production Seminar in the Moving Image: Performance, Video and Sound.** (Offered as ENGL 89 and THDA 96.) This course will focus on creating a performance, music, and video piece on the themes of migration, displacement, memory and history. The piece will be developed through interdisciplinary experiments that emphasize the exploration of reciprocal relationships within and between the different media. Students will work individually and in collaborative teams and will be involved in the conception, rehearsals and performances of an original performance work directed by the professors. One three-hour class meeting per week plus a lab session.

This course is for intermediate/advanced performers, videomakers, composers, and designers who have previous experience in any of the above media. Requisite: Previous experience in composition in video, theater, music, creative writing, and/or dance. Admission with consent of the instructor. Limited to 16 students. Omitted 2010-11. Five College Professor Hillman and Professor Woodson.

**97. Special Topics.** Independent Reading Course. Full course. Admission with consent of the instructor. Fall semester. The Department.

**97H. Special Topics.** Independent Reading Course. Half course. Admission with consent of the instructor. Fall semester. The Department.

**98. Special Topics.** Independent Reading Course. Full course. Admission with consent of the instructor. Spring semester. The Department.

**98H. Special Topics.** Independent Reading Course. Half course.

Admission with consent of the instructor. Spring semester. The Department.

#### RELATED COURSE

**Creating Musical Drama.** See MUSI 18.

## Five College Dance

*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 listed below. 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](http://www.fivecolleges.edu/dance).

## WOMEN'S AND GENDER STUDIES

Professors Barale (Chair), Basu, Bumiller, Griffiths, Hunt‡, Olver, and Saxton; Assistant Professor Shandilya.

Women's and Gender Studies is an interdisciplinary and cross-cultural exploration of the creation, meaning, function, and perpetuation of gender in human societies, both past and present. It is also an inquiry specifically into women's material, cultural, and economic productions, their self-descriptions and collective undertakings.

*Major Program.* Students majoring in Women's and Gender Studies are required to take a minimum of eight courses. Courses required of all majors include Women's and Gender Studies 11 and 24, and one course in cross-cultural and/or diasporic studies. Students should consult with their advisors to determine which courses fulfill this requirement. The remaining electives may be chosen from Women's and Gender Studies offerings or may be selected, in consulta-

‡On leave spring semester 2010-11.

tion with a student's advisor, from courses given in other departments (see list of related courses). Other Amherst or Five College courses that address issues of women and/or gender as part of their concern may be counted toward the major only if approved by the Women's and Gender Studies department. All senior majors will satisfy the comprehensive exam by reading a common text to be announced in the fall and writing an essay to be read by the department and discussed in a colloquium of Women's and Gender Studies seniors and faculty in the spring term.

*Department Honors Program.* In addition to the courses required for the major, students accepted as honors candidates will elect either Women's and Gender Studies 77D and 78 or 77 and 78D, depending on which option better accommodates the disciplines involved in the thesis project.

**02. Global Politics of Gender.** (Offered as POSC 39 [GP/IR] and WAGS 02.) This course is designed to provide students with a solid understanding of the mechanisms by which international norms of gender equality and women's rights develop and are implemented, with a special emphasis on discourses and practices of international human rights. The course analyzes international treaties such as the Universal Declaration of Human Rights and the Convention on the Elimination of All Forms of Discrimination against Women, and addresses issues regarding domestic violence, political participation, reproductive rights, economic opportunities, and modern slavery, among other gendered problems. Bridging gender and global politics, we explore the ways international norms are transported from the United Nations to the daily reality of women throughout the world, and how states, civil society and institutions collaborate (or not) to promote women's rights where they are most needed.

Fall semester. Loewenstein Fellow Picq.

**06. Women and Art in Early Modern Europe.** (Offered as ARHA 84 and WAGS 06.) 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. Spring semester. Professor Courtright.

**10. Witches, Vampires and Other Monsters.** (Offered as ARAH 85 and WAGS 10.) 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 Bosch, Valdés Leal, Velázquez, Goya, Munch, Ensor, Redon, Nolde, Picasso, Dalí, Kiki Smith, and Cindy Sherman. Two class meetings per week.

Limited to 25 students. Fall semester. Professor Staller.

**11. 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 Hunt and Shandilya.

**13. Fashion Matters: Clothes, Bodies and Consumption in East Asia.** (Offered as ASLC 29 and WAGS 13.) This course will focus on both the historical and cultural development of fashion, clothing and consumption in East Asia, with a special focus on China and Japan. Using a variety of sources, from fiction to art, from legal codes to advertisements, we will study both actual garments created and worn in society throughout history, as well as the ways in which they inform the social characterization of class, ethnicity, nationality, and gender attributed to fashion. Among the topics we will analyze in this sense will be hairstyle, foot-binding and, in a deeper sense, bodily practices that inform most fashion-related discourses in East Asia. We will also think through the issue of fashion consumption as an often-contested site of modernity, especially in relationship to the issue of globalization and world-market. Thus we will also include a discussion of international fashion designers, along with analysis of phenomena such as sweatshops.

Limited to 20 students. Omitted 2010-11. Professor Zamperini.

**14. Medea: Metamorphoses of a Myth.** (Offered as EUST 26 and WAGS 14.) Beginning with Euripides' tragedy, Medea has continued to occupy the European mind mainly in dramatic treatments by male authors (Seneca, Corneille, Grillparzer, Anouilh, and Heiner Müller). As multiple "outsider"—woman, foreigner, sorceress, demi-goddess, abandoned wife—Medea embodies "otherness" in manifold ways: she is the representative of the conflict between barbarism and civilization, between the supernatural and the natural, the magical and the commonsensical, madness and reason. Recently, women authors like Christa Wolf have entered the debate, aiming to reclaim Medea as one of the repressed voices of femininity. Our approach will be interdisciplinary in nature: in addition to reading dramatic texts and background material, we will explore the transformations of the Medea myth in the European tradition in the fine arts (Vanloo, Delacroix, Anselm Feuerbach), in dance (Martha Graham, the Bolshoi Ballet), sample the operas of Cherubini and Charpentier, and view the films by Pasolini, Ula Stöckl, and Lars von Trier, as well as priceless B-movie masterpiece, Don Chaffey's *Jason and the Argonauts*. Readings will be in English. Students who know any of the foreign languages represented are encouraged to read the material in the original.

Limited to 25 students. Omitted 2010-11. Professor Rogowski.

**23. Greek Civilization.** (Offered as CLAS 23 and WAGS 23.) 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 archi-



pelago? 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.

Spring semester. Professor Griffiths.

**24. Gender Labor.** In this course we will explore the intimate relations of gender and labor: both the necessary labor of genders' production as well as the gendered organization of labor itself. In general the course will use gender to focus on contemporary concerns in the American workplace—class, ethnicity, sexuality, and race—but will also make critical comparisons with developments in other nations. The biological labor of reproduction and its intersection with the labor of production will necessarily be a constant concern in our discussions. We shall have to become familiar with certain terms: glass ceiling, glass escalator, mommy-track, affirmative action, child care, sexual harassment, welfare to workfare. We certainly might want to ask what constitutes work? But we also might need to wonder if work is done for love, is it still work?

Spring semester. Professors Barale and Olver.

**26. Women and the Law in Cross-Cultural Perspective.** Historically the law has functioned as much to differentiate women from men as to assert their similarities. This course will explore the variety of types of laws (natural law, religious law, statute law, customary law, and the like) that have been used to regulate women's lives and try to assess the philosophies that lie behind them. Family law, especially where it pertains to marriage, divorce, married women's property, domestic assault, custody, and so forth, will receive special attention through a comparison of Western European and American legal traditions with Muslim shari'a law, both in the past and the present. The course will look closely at the law and law enforcement as they pertain to female sexuality, and assess issues to do with women criminals as well as women as victims of specific types of criminal acts such as rape. It will examine what happens to women when (a) legal structures break down, as in war, and (b) when "the law" becomes a tool of racial, ethnic, religious, sexual or gender repression. Finally, it will address the extent to which "changing the law" succeeds as a strategy for empowering women by looking at several key legal campaigns involving women in both Western and non-Western settings.

Sources will include religious writing (such as the Book of Leviticus from the Bible and the second and fourth surahs of the Qur'an), transcripts of court cases from a variety of times and places, historical writings on adultery and prostitution, biographical accounts of female criminals, and contemporary discussions in various media pertaining to the human rights of women and sexual minorities. Two class meetings per week.

Omitted 2010-11. Professor Hunt.

**30. A History of Love: Chinese Romance in Time.** (Offered as ALSC 36 [C] and WAGS 30.) The course will deal with the world of romance in traditional Chinese culture. Following the thematic arrangement found in the seventeenth-century text *Qingshi, A History of Love*, an encyclopedic work about the various forms love can take, we will read and analyze stories, novels, poetry and plays

(in their English translation) from different historical periods. Our aim shall be to try and draw together all of the discourses circulating about the experience of passion, love and lust from the Tang dynasty up until the early twentieth century. If time allows, we will engage in comparisons with other East Asian traditions as well as with the Western traditions of romance, with the goal to generate meaningful cross-cultural exchanges.

Omitted 2010-11. Professor Zamperini.

**31. Queer Canons.** We consider how evolving sexual identities (homosexual/LGBT/queer) have used foundational texts (or “classics”) to create a shared history without getting trapped in it. We look at these emerging identities in the context of more visible racial and ethnic communities, and read theory by Sigmund Freud, Michel Foucault, Eve Sedgwick, and others. Some questions: How are queer kids parented by texts and, since great books tend to be tragic books, do we get more pride than pain from the experience? What do we gain and lose by recruiting earlier authors into identities that they would not have recognized or admitted? Are such canons a relic of the closet or do they still matter amid mainstreaming and the Internet? Authors and directors include: Sappho, Sophocles, Plato, Petronius, William Shakespeare, Oscar Wilde, Radclyffe Hall, Virginia Woolf, Willa Cather, James Baldwin, Audre Lorde, Yukio Mishima, Manuel Puig, and Marlon Riggs.

Omitted 2010-11. Professor Griffiths.

**32. Human Rights Activism.** (Offered as WAGS 32 and POSC 24 [CP, GP].) This course is intended to give students a sense of the challenges and satisfactions involved in the practice of human rights work as well as a critical sense of how the discourses calling it forth developed and continue to evolve. We intend to provide specific historical and cultural context to selected areas in which human rights abuses of women and men have occurred, and to explore how differing traditions facilitate and inhibit activism within these areas. The semester will begin by exploring the historical growth of human rights discourse in Europe and the United States, culminating in the emergence of the post-World War II Universal Declaration. We will then turn to the proliferation of these discourses since the 1970s, including the growing importance of non-governmental organizations, many of them internationally based, the use of human rights discourse by a wide range of groups, and expanding meanings of human rights including new conceptions of women’s human rights. The third part of the course will explore criticisms of human rights discourses, particularly the charge that for all their claims to universalism, these discourses reflect the values of European Enlightenment traditions which are inimical to conceptions of rights and justice that are grounded in culture and religion. Throughout the course, rights’ workers will discuss their own experiences, abroad and in the U.S., and reflect on the relationship between their work and formal human rights discourse.

Omitted 2010-11. Professors Basu and Saxton.

**35. Other Shakespeares: Gender, Race and Sexuality.** Why do we still read Shakespeare? What relevance does Shakespeare have for us today? In this course we will think through explorations of gender, race, caste and sexuality in modern-day adaptations of Shakespearean texts and continued need to engage with Shakespeare in the present-day. We will draw on a wide variety of both filmic and literary texts from across the world. Texts will range from

Merchant Ivory's *Shakespeare Wallah* to South African activist-novelist Nadine Gordimer's *My Son's Story* and South Asian feminist poet Suniti Namjoshi's *Snapshots of Caliban*. Students are required to be familiar with Shakespeare's *The Tempest*, *Othello*, *The Merchant of Venice*, and *Macbeth*.

Limited to 20 students. Spring semester. Professor Shandilya.

**38. Greek Drama.** (Offered as CLAS 38 and WAGS 38.) 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 precursor of tragedy, and the remaking of plays in contemporary film, dance, and theater, including Michael Cacoyannis, *The Trojan Women*; Rita Dove, *The Darker Face of the Earth*; Martha Graham, *Medea* and *Night Journey*; Pier Paolo Pasolini, *Oedipus Rex* and *Medea*; and Igor Stravinsky, *Oedipus Rex*.

Omitted 2010-11. Professor Griffiths.

**39. Women in Judaism.** (Offered as RELI 39 and WAGS 39.) 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 interdisciplinary 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.

Fall semester. Professor Niditch.

**40. Flowers in the Mirror: Writing Women in Chinese Literature.** (Offered as ASLC 40 [C] and WAGS 40.) The focus of this course will be texts written by women throughout the course of Chinese history. We will deal with a wide range of sources, from poetry to drama, from novels and short stories to *nüshu* (the secret script invented by peasant women in a remote area of Hunan province), from autobiographies to cinematic discourse. We will address the issue of women as others represent them and women as they portray themselves in terms of gender, sexuality, social class, power, family, and material culture. We will try to detect the presence and absence of female voices in the literature of different historical periods and to understand how those literary works relate to male-authored literary works. In addition to primary sources, we will integrate theoretical work in the field of pre-modern, modern and contemporary Chinese literature and culture.

Omitted 2010-11. Professor Zamperini.

**44. Global Women's Activism.** (Offered as WAGS 44 and POSC 63.) Globally as well as locally, women are claiming a new voice in civil society by spearheading both egalitarian movements for social change and reactionary movements which would restore them to putatively traditional roles. They are prominent in local level community-based struggles but also in women's movements, perhaps the most international movements in the world today. This course will explore the varied expressions of women's activism at the grass roots, national and transnational levels. How is it influenced by the intervention of the state and international agencies? How is it affected by globalization? Among the is-

sues and movements which we will address are struggles to redefine women's rights as human rights, women's activism in religious nationalism, the international gay-lesbian movement, welfare rights activism, responses to state regulation, and campaigns around domestic violence. Our understanding of women's activism is informed by a richly comparative perspective and attention to cases from diverse regions of the world.

Omitted 2010-11. Professor Basu.

**61. Women and Politics in Africa.** (Offered as POSC 29 [GS, CP], BLST 25 [A], and WAGS 61.) This course will explore the genesis and effects of political activism by women in Africa, which some believe represents a new African feminism, and its implications for state/civil society relations in contemporary Africa. Topics will include the historical effects of colonialism on the economic, social, and political roles of African women, the nature of urban/rural distinctions, and the diverse responses by women to the economic and political crises of post-colonial African policies. This course will also explore case studies of specific African countries, with readings of novels and women's life histories as well as analyses by social scientists.

Omitted 2010-11. Five College Professor Newbury.

**62. Women in the Middle East.** (Offered as HIST 62 [ME], ASLC 63 [WA], and WAGS 62.) 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 2010-11. Professor Ringer.

**63. Women's History, America: 1607-1865.** (Offered as HIST 45 [US<sup>P</sup>] and WAGS 63.) This course looks at the experiences of Native American, European and African women from the colonial period through the Civil War. The course will explore economic change over time and its impact on women, family structure, and work. It will also consider varieties of Christianity, the First and Second Awakenings and their consequences for various groups of women. Through secondary and primary sources and discussions students will look at changing educational and cultural opportunities for some women, the forces creating antebellum reform movements, especially abolition and feminism, and women's participation in the Civil War. Two class meetings per week.

Omitted 2010-11. Professor Saxton.

**64. Women's History, America: 1865 to Present.** (Offered as HIST 46 [US] and WAGS 64.) This course begins with an examination of the experience of women from different racial, ethnic and economic backgrounds during Reconstruction. It will look at changes in family life as a result of increasing industrialization and the westward movement of settler families, and will also look at the settlers' impact on Native American women and families. Topics will include the work and familial experiences of immigrant women (including Irish, Polish, and Italian), women's reform movements (particularly suffrage, temperance, and anti-lynching), the expansion of educational opportunities, and the origins and programs of the Progressives. The course will examine the agitation for suffrage and the subsequent splits among feminists, women's experiences in the labor force, and participation in the world wars. Finally, we will look at the origins of the Second Wave and its struggles to transcend its white middle-class origins. Two class meetings per week.

Spring semester. Professor Saxton.

**66. Mother India: Reading Gender and Nation in South Asia.** (Offered as WAGS 66, ASLC 51 [SA], and FAMS 30-01.) Do you often wonder why some countries are referred to as the "motherland" and others as the "fatherland"? What and who decides how we refer to a country? In this course, we will examine seismic changes over time in gendered imaginings of the Indian subcontinent. As women stepped out of the domestic sphere to participate in the nationalist struggle of the late 19th century, the idea of the nation swayed dramatically between the nation as wife and the nation as mother in the Indian popular imagination. Readings will include novels such as Rabindranath Tagore's *Home and the World* and Arundhati Roy's *The God of Small Things*. We will also study a range of cinematic texts from the classic *Mother India* to the recent feminist film *Silent Waters*.

Limited to 20 students. Fall semester. Professor Shandilya.

**68. Globalization, Social Movements and Human Rights.** (Offered as POSC 86 [CP, IR] and WAGS 68.) This seminar will explore the changing trajectories of social movements amidst economic, political and cultural globalization. Social movements have organized in opposition to the environmental destruction, increased class inequalities and diminished accountability of nation states that have often accompanied the global spread of capitalism. Globalization from above has given rise to globalization from below as activists have organized transnationally, employing new technologies of communication and appealing to universal human rights. However, in organizing transnationally and appealing to universal principles, activists may find their energies displaced from local to transnational arenas, from substantive to procedural inequalities, and from grass roots activism to routinized activity within the judicial process. We will consider the extent to which globalization heightens divisions between universalistic and particularistic movements or contributes to the creation of a global civil society which can protect and extend human rights. We will examine women's movements, environmental movements, and democracy movements in several regions of the world. *This course fulfills the requirement of an advanced seminar in Political Science.*

Requisite: One of Political Science 13, 20, 31, 46, 48, 70, or 74. Limited to 25 students. Fall semester. Professor Basu.

**69. South Asian Feminist Cinema.** (Offered as WAGS 69, ASLC 52 [SA], and FAMS 58-01.) 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. Spring semester. Professor Shandilya.

**77. Senior Departmental Honors.** Open to senior majors in Women’s and Gender Studies who have received departmental approval.

Fall semester.

**77D. Senior Departmental Honors.** Double course. Open to senior majors in Women’s and Gender Studies who have received departmental approval.

Fall semester.

**78. Senior Departmental Honors.** Open to senior majors in Women’s and Gender Studies who have received departmental approval.

Spring semester.

**78D. Senior Departmental Honors.** Double course. Open to senior majors in Women’s and Gender Studies who have received departmental approval.

Spring semester.

**79. Feminism, Theater, and Performance.** (Offered as ENGL 79 and WAGS 79.) Why feminism? Isn’t feminism outmoded and passé? What is feminism today, and how is it relevant for theater and performance work? This class will explore the relationship between feminist history, theory, and practice. It will serve as an introduction to the work of twentieth-century women playwrights, performance artists, and critical thinkers. We will first confront feminism as a tool for reading and interpreting issues of gender and sexuality in plays and performances. We will also consider how, and to what extent, feminism influences practices of writing, performing, and spectatorship. We will then mobilize a global and inclusive definition of feminism in order to explore how the social and political aims of early feminisms influenced thinking about racial, national, post-colonial, queer, and ethnic representation in performance. Central debates will include the distinctions and shifts between theater and performance; textuality and embodiment; essentialism and social construction; and identity and representation. Course materials will include plays, performances, and visual art as well as feminist theoretical texts. We will aim to understand the diverse political and personal ambitions, risks, and power of women’s theoretical, theatrical, and performance work.

Spring semester. Visiting Professor Cayer.

**85. States of Poverty.** (Offered as POSC 85 [AP, GP] and WAGS 85.) In this course the students will examine the role of the modern welfare state in people’s everyday lives. We will study the historical growth and retrenchment of the modern welfare state in the United States and other Western democracies. The course will critically examine the ideologies of “dependency” and the role

of the state as an agent of social control. In particular, we will study the ways in which state action has implications for gender identities. In this course we will analyze the construction of social problems linked to states of poverty, including hunger, homelessness, health care, disability, discrimination, and violence. We will ask how these conditions disproportionately affect the lives of women and children. We will take a broad view of the interventions of the welfare state by considering not only the impact of public assistance and social service programs, but the role of the police, family courts, therapeutic professionals, and schools in creating and responding to the conditions of impoverishment. The work of the seminar will culminate in the production of a research paper and students will be given the option of incorporating field work into the independent project. *This course fulfills the requirement for an advanced seminar in Political Science.*

Requisite: Some previous exposure to background material. Admission with consent of the instructor. Limited to 20 students. Spring semester. Professor Bumiller.

**95. Memory, Haunting, and Migration in Contemporary American Novels by Women.** (Offered as ENGL 95-04 and WAGS 95.) This course examines some of the many ways American authors have written about memory—memories of the past as well as of other places, about memories that refuse to be surfaced and memories that are at times not even of their protagonists' own lives. How, for instance, do writers portray the ways painful pasts have influenced their characters' senses of self-identity? What does it mean to suffer for a past whose details one does not even know? Is a truth freeing, or does overcoming the hidden and silent increase memory's burdens? What are some of the possibilities and limitations of portraying traumatic experiences in the novel form? And can "trauma" even mean the same thing across ethnic experiences? With such questions in mind we will look specifically at novels concerned with two of the foundational experiences of American civilization, slavery and migration, and at the pervasive problems of longing, disjuncture, and displacement endemic to such experiences. Authors we may read in this cross-cultural literature course include Maxine Hong Kingston, Edwidge Danticat, Gayl Jones, and Cynthia Ozick.

Limited to 15 students. Fall semester. Professor Parham.

**97. Special Topics.** Independent Reading Courses.  
Fall semester.

**98. Special Topics.** Independent Reading Courses.  
Spring semester.

## 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 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. The Center offers two distinct programs with varying pacing options for students who are interested in independent lan-

guage study. Students interested in either of the following language programs should read the informational websites thoroughly and follow the application directions. 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://www.umass.edu/fclang>.

For mentored course plans and syllabi, go to <http://langmedia.fivecolleges.edu>.

To make an appointment at the Center, e-mail [fcsilp@hfa.umass.edu](mailto:fcsilp@hfa.umass.edu) or call 413-545-3453.

**FIVE COLLEGE MENTORED LANGUAGE PROGRAM (FCMLP).** The “mentored” course format emphasizes speaking, listening, reading, and writing skills. The courses require seven to ten hours per week of independent study, a weekly one-hour conversation session, a weekly thirty-minute individual tutorial with the mentor, and an oral and a written final evaluation. The mentored courses are based on study guides created specifically for this program. Languages offered include Arabic, Czech, Egyptian Colloquial Arabic, Formal Spoken Arabic, Hindi, Levantine Colloquial Arabic, Indonesian, Moroccan Arabic, Pashto, Persian, Swahili, Turkish, Urdu and Yoruba. Mentored courses offer elementary, some intermediate, and some advanced courses depending on the language.

**FIVE COLLEGE SUPERVISED INDEPENDENT LANGUAGE PROGRAM (FCSILP).** The Five College Supervised Independent Language Program (FCSILP) offers students with excellent language skills an opportunity to study a variety of less commonly taught languages. This selective program admits highly motivated students with a record of past success in language learning. Students admitted into the program normally have received high grades in previous language courses; have completed the language requirement of their college; have taken at least one intermediate or advanced college-level course in a language other than their first language(s); and/or have developed a high level of proficiency in a second language by living or studying abroad.

FCSILP stresses oral proficiency and consists of three components: (1) seven to ten hours a week of independent study using a combination of textbooks, workbooks, CDs and DVDs, software, and online materials (course components vary by language); (2) a weekly conversation practice session led by a native speaking conversation partner; and (3) a final oral exam given by a professor accredited in the target language. Each language offered in the program is divided into four levels of study. The four levels constitute four parts of an elementary course.

Languages currently offered:

African Languages: Hausa (Nigeria), Shona (Zimbabwe), Twi (Ghana), Wolof (Senegal), Zulu (South Africa).

European Languages: Bosnian (Serbo-Croatian), Bulgarian, Croatian (Serbo-Croatian), Georgian, Modern Greek, Hungarian, Norwegian, Romanian, Serbian (Serbo-Croatian), Slovak, Ukrainian.

Middle Eastern and Asian Languages: Tibetan, Thai, Vietnamese.



## African Studies

CATHARINE NEWBURY, Professor of Government (at Smith College in the Five College Program), will be on leave fall semester 2010.

**Government 321. Seminar: The Rwanda Genocide in Comparative Perspective.** In 1994 Rwanda was engulfed by violence that caused untold human suffering, left more than half a million people dead, and reverberated throughout the Central African region. Using a comparative perspective, this seminar explores parallels and contrasts between Rwanda and other cases of genocide and mass murder in the 20th century. Topics include the nature, causes, and consequences of genocide in Rwanda, regional dynamics, the failure of the international community to intervene, and efforts to promote justice through the U.N. International Criminal Tribunal for Rwanda. We will also consider theories of genocide and their applicability to Rwanda, exploring comparisons with other cases such as the Armenian genocide, the Holocaust, the destruction of the Herero, and war in Sierra Leone and the Democratic Republic of the Congo.

Spring semester. Smith College.

**Political Science 391. Women and Politics in Africa.** This course will explore the genesis and effects of political activism by women in Africa, which some believe represents a new African feminism, and its implications for state/civil society relations in contemporary Africa. Topics will include the historical effects of colonialism on the economic, social, and political roles of African women, the nature of urban/rural distinctions, and the diverse responses by women to the economic and political crises of postcolonial African polities. Case studies of specific African countries, with readings of novels and women's life histories as well as analyses by social scientists.

Spring semester. University of Massachusetts.

## Arabic

HEBA ARAFAH, Five College Lecturer in Arabic (at Mount Holyoke College in the Five College Program).

**Asian 130f. First-Year Arabic I.** This year-long course introduces the basics of Modern Standard Arabic. The course concentrates on all four skills: speaking, listening, reading, writing. Beginning with a study of Arabic script and sound, students will complete the study of Elementary Arabic by the end of the academic year. 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. In addition to the traditional textbook exercises, students will write short essays and participate in role plays, debates, and conversations throughout the year. (4 credits)

Fall semester. Mount Holyoke College.

**Asian 131s. First-Year Arabic II.** This year-long course introduces the basics of Modern Standard Arabic. The course concentrates on all four skills: speaking, listening, reading, writing. Beginning with a study of Arabic script and sound, students will complete the study of Elementary Arabic by the end of the academic year. 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. In addition to the traditional textbook exercises, students will write short

essays and participate in role plays, debates, and conversations throughout the year. (4 credits)

Spring semester. Mount Holyoke College.

MOHAMMED MOSSA JIYAD, Senior Lecturer in Arabic (at Mount Holyoke College in the Five College Program).

**Asian 232f. Second-Year Arabic I.** This course continues Elementary Arabic I, study of modern standard Arabic. It covers oral/aural skills related to interactive and task-oriented social situations, including discourse on a number of topics and public announcements. Students read and write short passages and personal notes containing an expanded vocabulary on everyday objects and common verbs and adjectives. (4 credits)

Fall semester. Mount Holyoke College.

**Arabic 233s. Second-Year Arabic II.** This course continues Elementary Arabic I, study of modern standard Arabic. It covers oral/aural skills related to interactive and task-oriented social situations, including discourse on a number of topics and public announcements. Students read and write short passages and personal notes containing an expanded vocabulary on everyday objects and common verbs and adjectives. (4 credits)

Spring semester. Mount Holyoke College.

**Asian 320s. Arab Women Novelist's Works.** The objective of the seminar is to give a well-rounded picture of the problems still confronting women in the Arab world and of the efforts being made by them to achieve a fuller and more equal participation in all aspect of life. Furthermore, the seminar attempts to identify the significant patterns of change in the status of women in the novels of the foremost feminist reformists who, from the turn of the century, have been clamoring for the betterment of condition for women within their societies. Through these novels students can clearly identify discernible trends that have already been put in motion and are in the process of creating new roles for women and men in a new society.

Spring semester. Mount Holyoke College.

## Archeology

ELIZABETH KLARICH, Assistant Professor of Anthropology (at Smith College in the Five College Program).

**Anthropology 135. Introduction to Archaeology.** The study of past cultures and societies through their material remains. How archaeologists use different field methods, analytical techniques, 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. Course 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.

Limited to 30 students. Fall semester. Smith College.

**Anthropology 216-01. 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 collections from the Mount Holyoke Art Museum.

Limited to 15 students. Fall semester. Mount Holyoke College.

**Anthropology 237. Native South Americans.** Archaeology and ethnography are combined to survey the history and cultures of indigenous South America, from the earliest settlements to contemporary communities. Topics include: early migration, cultural classifications, pre-Hispanic socio-political patterns, native cosmologies and ecological adaptations, challenges to cultural survival and indigenous mobilizations. Team taught by a cultural anthropologist (Donald Joralemon) and archaeologist (Elizabeth Klarich).

Spring semester. Smith College.

**Anthropology 33. The Archaeology of Food.** See Anthropology 33.

Spring semester. Amherst College.

## Architectural Studies

THOM LONG, Assistant Professor of Architecture and Design (at Hampshire College in the Five College Program), will be on leave fall 2010.

**HACU 307. Think. See. Do—Concentrations in Studio Architecture.** This course is open to second-year Division II and Division III students, and Five College Architectural Studies seniors completing or anticipating thesis studio projects in architecture and design. It will enable students to develop individual projects in a collaborative studio setting. Students will work to further develop their self-proposed projects while learning new design and representational skills to both gain additional insights and hone additional tools for their particular exploration.

This course will be marked by an intense reading and discussion period, followed by both writing and design production on topics both culled from our readings and individual student projects. The fundamental thinking for this course is that *the power of the art of architecture lies not in the complexity of the object, but in the complexity of the subject*. Through this, our approach will be to dissect, unpack, analyze and critique the nature and action of subjects (those inhabiting architecture) to formulate design responses and interactions. Students will work with multiple methodologies and techniques for addressing a wide range of issues from the theoretical to the actual, incorporating new means, methods and applications learned throughout the course. Students must have an individual project ready or in progress at the start of the term. Five College students should have an established work methodology, have taken several studios in architectural design and intend to use this course to complete a compressed single-semester thesis project.

Spring semester. Hampshire College.

**European Studies 52/Art 16. Designing Across Borders and Time.** See European Studies 52.

Requisite: Basic Drawing. Admission with consent of the instructor. Limited to 10 students. Spring semester. Amherst College.

## Art and Technology

JOHN SLEPIAN, Assistant Professor of Art and Technology (at Hampshire [home campus] and Smith Colleges in the Five College Program), will be on leave fall 2010.

**IA 297. Video Art in the 21st Century.** To quote artist and critic Catherine Elwes, “video is the default medium of the 21st Century.” Today video screens and projections are everywhere from cell phones to the sides of buildings, and video has become one of the most prominent media in museum and gallery exhibitions. In particular, screens and projections are a prominent component of much contemporary sculpture and installation. Throughout this course we will study not only the history of video as gallery art form, but also some of its most important themes, including: structuralism and the form of the moving image, depictions of the body and space, video as a representation of culture and gender, and digital imaging. Readings will include works by theorists Sergei Eisenstein, Laura Mulvey, Marshall McLuhan and Lev Manovich. We will look at the work of artists Joan Jonas, Martha Rosler, Vito Acconci, Bill Viola, Mariko Mori and Matthew Barney, among others. Mostly importantly, this is a studio critique course. During the semester students will create a number of screen-based and video installation works.

Requisites: Some experience with basic video production and editing tools (your home camera and iMovie are fine) and at least one studio art course in any medium. Spring semester. Hampshire College.

**ARS 361. Interactive Digital Multimedia.** This course emphasizes individual projects and one collaborative project 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 course.

Requisites: ARS 162 and permission of the instructor. Limited to 14 students. Spring semester. Smith College.

## Asian/Pacific/American Studies

RICHARD CHU, Associate Professor of History (at the University of Massachusetts in the Five College Program), will be on leave 2010-11.

SUJANI REDDY, Assistant Professor of American Studies (at Amherst College in the Five College Program).

**American Studies 11. Changing America.** See American Studies 11.  
Fall semester. Amherst College.

**SS 269. From “Cheap Labor” to “Terror Suspect”: South Asian Migration and U.S. Racial Formation.** This course focuses on the political, economic, ideological, social and cultural dimensions of South Asian migration to the United

States as a case study for investigating processes of U.S. racial formation. In particular, we will unpack both the “exceptionality” of elite migration from South Asia (the “model minority”) and the post-9/11 category of South Asian/ Arab/Muslim within the larger context of South Asian diaspora (hi)stories. We will begin, roughly, with Indian labor migration with the system of British colonial indenture, proceed through the “free” labor migration of workers in the colonial and post-colonial period, and conclude with the place of South Asia and South Asians in the U.S.-led war on terror. Our approach will be interdisciplinary, working with social theory and history as well as literature, film, and music. Our primary analytic lens will be critical race theory, broadly construed to interrogate the interrelationships between hierarchies of race, gender, class, sexuality, nation and religion

Fall semester. Hampshire College.

**American Studies 32. Racialization in the U.S.: The Asian/Pacific/American Experience.** See American Studies 32.

Limited to 20 students. Spring semester. Amherst College.

**American Studies 221. From Civil Rights to Immigrant Rights: The Politics of Race, Nation and Migration Since World War II.** This course defines, analyzes and interrogates processes of U.S. racial formation with a particular focus on immigration, immigrant communities and the question of immigrant rights. We will begin by examining both race and racism as elements in the historical process of “racialization,” and proceed by positing racialization as key to understanding the political, economic, social and cultural dynamics of the U.S. Our inquiry will begin with World War II and its immediate aftermath, paying particular attention to struggles for civil rights, the continuity of race based social justice movements, and the emergence of a “post-civil rights” political landscape in the U.S. From there we will continue through to the present day. Topics will include an outline of the basic patterns of migration to the U.S. during this time period; the role that empire has played in creating these flows; questions of naturalization, citizenship and family reunification; immigrant labor; “illegal” immigrants; nativism and anti-immigration movements; criminalization, incarceration, and deportation; the politics of culture; the relationships between gender, sexuality, race, class and nation; and diaspora/transnationalism. Throughout we will pay specific attention to the shape of contemporary debates about immigration and their relationship to the histories we consider.

Spring semester. Smith College.

## Dance

CONSTANCE VALIS HILL, Professor of Dance (at Hampshire College in the Five College Program).

**HACU/SS 128T. Protest Traditions in American Dance: African American Social and Performance History.** African-American dance and music traditions have played critical roles in African-American struggles to sustain their humanity—to express joy and pain through their bodies and through a particular relationship to rhythm. This class will explore the forms, contents and contexts of black traditions that played a crucial role in shaping American dance in the twentieth century; looking to how expressive cultural forms from the

African diaspora have been transferred from the social space to the concert stage, and inhaled wholesale into the mainstream of American popular culture. Viewing American cultural history through the lens of movement and performance, we will 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. The bulk of the course will focus on black protest traditions in discerning how the cakewalking performances of Ada Overton and George Walker; proto-feminist blues and jazz performances of Bessie Smith and Josephine Baker; stair dances of Bill Robinson and class-act tap dancing of Honi Coles and Cholly Atkins; protest choreographies of Katherine Dunham, Pearl Primus, Donald McKayle and Eleo Pomare; resistive choreographies of Jawole Willa Jo Zollar and Ronald K. Brown; and the 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 increasing independent free black voice demanding equal inclusion in the body politic. This course will provide a strong foundation for students who want to pursue Black Studies and will acquaint students with methodologies utilized in performance and historical studies.

Fall semester. Hampshire College.

**Theater and Dance 24. Twentieth-Century American Dance: Sixties Vanguard to Nineties Hip-Hop.** See Theater and Dance 24.

Fall semester. Amherst College.

**HACU 270. Jazz Modernism.** Embellishing upon Ralph Ellison's astute remark that much in American life is "jazz shaped," this course presents a multidisciplinary introduction to the study of jazz and its inflection of modern American expressive culture in the twentieth century. We will learn as much about jazz as an American vernacular musical form with a distinct African heritage, as how the music has made its cross-disciplinary mark in the literary, visual, and performing arts. Learning how to listen to the music is crucial to recognizing how jazz became the motive and method for shaping a distinctly modernist aesthetic. We will examine 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. And ultimately consider jazz as the master trope of the twentieth century, the definitive sound and shape of America. This course invites musicians, dancers, visual and media artists to engage in the process of making jazz art; and requires an out-of-class jazz listening lab.

Spring semester. Hampshire College.

**Dance 377. Fleeting Images: Choreography on Film.** From silent slapstick comedies, animated cartoons, water ballets and grandiose musicals to experimental abstractions, martial arts action films, and music television videos, the dancing body has riveted the camera's eye since the creation of moving pictures at the turn of the twentieth century. This course examines the centrality of dance in the motion picture; and at the same time, shows how the medium of film has transformed the physics of dance (time, space, energy) into fantastical visual dimensions. We will focus on works that have most successfully produced a true synthesis of the two mediums, negotiating between the spa-

tial freedom of film and the time-space-energy fields of dance; the cinematic techniques of camera-cutting-collage and the vibrant continuity of the moving body. As we analyze the kinetic images that are choreographies of body and camera (discerning how each move is rhythmically paced, shot, edited, and scored; and the roles of the choreographer, director, editor in shaping and controlling the moving image), we hope to enlarge the concept of dancing in film genres and gain an understanding of how dance functions to maintain and assert cultural and social identities. Putting theory to practice, we will form small group collaborations to create an original study in choreography for the camera. Students will be expected to engage in all aspects of production, from concept, storyboard, choreography and performance to direction, lighting, sound, and editing.

Spring semester. Smith College.

## English

JANE DEGENHARDT, Assistant Professor of English (at the University of Massachusetts in the Five College Program).

**English 221. Shakespeare Lecture.** This course offers a broad survey of Shakespeare's plays, including a sampling of comedies, tragedies, histories, and romances. We'll unlock the mysteries of Shakespeare's plays by focusing on the beauty of their language, the cultural norms that they challenge, and the realities of theater and performance in Renaissance England. Why do we read Shakespeare? Why do his plays continue to resonate today? Under what conditions were his plays written and performed? Through careful reading and discussion, we will explore what makes Shakespeare's plays so powerful, both for Renaissance audiences and for modern-day ones. Special attention will be given to Shakespeare's exploration of cultural outcasts, his playful manipulations of gender and sexuality, and his often unsettling moral messages. Two essays, a mid-term and a final exam. Attendance at lecture and consistent participation in discussion sections required.

Fall semester. University of Massachusetts.

**HACU 295. Religion, Magic, and the Shakespearean Stage.** Religious rituals, black magic, and theatrical entertainment were linked by controversy in Shakespeare's England: Were they potent acts or empty performances? How did they seduce and endanger unwitting audiences? Foregrounding the plays of Shakespeare and his contemporaries, we will explore the intersecting cultural histories of religious persecution, witchcraft trials, and movements to close down the theaters. We will consider how England's religious culture was destabilized not only by the Protestant Reformation but also by global trade and travel, which increasingly exposed the English to Islam, Judaism and other religions of the world. To what extent did audiences believe in the power of Othello's witchcraft, Prospero's conjuring, or Paulina's miraculous resurrection? Why was theatrical enactment considered so dangerous? Our focus will extend beyond the interpretation of simple representational allusions to grapple with the particular semiotics of theatrical performance. Plays may include *The Winter's Tale*, *Hamlet*, *The Comedy of Errors*, *Love's Labor's Lost*, *Othello*, *Macbeth*, *The Tempest*, *Pericles*, *The Witch of Edmonton*, and *Faustus*. (Limited to Division 2 and Division 3 students.)

Fall semester. Hampshire College.

**English 391N. British Literature Survey I.** This course provides a survey of medieval and Renaissance literature, with a thematic focus on sex and violence. In what ways do sex and violence go together? Is violence an intrinsic part of “good” sex, and is it always antithetical to “moral” sex? What makes the effect funny, exciting, scary, or misogynistic? We will cover a broad range of canonical medieval and Renaissance texts with attention to issues of form, genre, and historical context. You’ll learn about Chaucer, Spenser, and Shakespeare, but you’ll also learn about the different worlds in which they lived and the categories through which they imagined other, more fantastical worlds. Primary texts include Chretien de Troyes’ *Knight of the Cart*; selections from Chaucer’s *Canterbury Tales*; Spenser’s *The Faerie Queen*; Shakespeare’s *Othello* and *Measure for Measure*; John Donne’s *Holy Sonnets*; and Behn’s *Oroonoko*. (This course fulfills the requirement for English 201.)

Spring semester. University of Massachusetts.

**English 51. Encountering Islam in Medieval and Renaissance Literature.** See English 51.

Spring semester. Amherst College.

## Film/Video

BABA HILLMAN, Associate Professor of Video/Film Production (at Hampshire College in the Five College Program).

**HACU 124T. Feminist Film and Performance.** This course combines film/video practice and theory. Through readings, screenings and discussion we will question the visual and performative approaches of a range of filmmakers and performers. We will discuss the works of Yamina Benguigui, Ximena Cuevas, Martha Rosler, Fanta Regina Nacro, and Mona Hatoum among others, and will examine the diverse performative strategies these artists use to confront questions of feminism, gender, race, sexuality and transnationality. We will consider the ways in which these works cut across performative codes in moves that question the act and meaning of performance in relation to media; how they reflect the artists’ drive to create visual and physical languages that embody the questions and ideas that inspire them. Students will complete two projects in film or video.

Fall semester. Hampshire College.

**Communications 497J. Advanced Video Production: Directing and Performance for Media.** This is an advanced production/theory course for video students interested in developing and strengthening the elements of directing and performance in their work. This course will explore directing and performance in their most diverse possibilities, in a context specific to film and videomakers. Students will gain skills in production and criticism through video production assignments and analysis of theoretical discourses that ground issues of production. The course will include the study of cinematography, sound recording, processing and mixing, the study and practice of editing theory, aesthetics and techniques including an exploration of structure and formats in experimental, narrative and hybrid forms. 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? We will discuss visual and verbal gesture, dialogue and voice-over, varia-



tions of approach with actors and non-actors, narration and voice-over, 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. Students will complete three video projects.

Fall semester. University of Massachusetts.

**HACU 399. Film/Photography/Video Studies Seminar.** This course is open to film and photography concentrators in Division III and others by consent of the instructor. The class will attempt to integrate the procedural and formal concentration requirements of the College with the creative work produced by each student. It will offer a forum for meaningful criticism and exchange. In addition, specific kinds of group experience will be offered: field trips to museums, galleries, and other environments; a guest lecture and workshop series; and encounters with student concentrators, teachers, and professionals who are in the other visual arts or related endeavors. There will be a \$50 lab fee.

Limited to Division III concentrators; contracts must have been filed prior to enrollment. All others must have permission of the instructor. Spring semester. Hampshire College.

**English 82. Production Workshop: Narrative Cinema in a Global Context.** See English 82.

Admission with consent of the instructor. Limited to 12 students. Please complete the questionnaire at <https://cms.amherst.edu/academiclife/departments/english/events/questionnaire>. Spring semester. Amherst College.

BERNADINE MELLIS, Visiting Artist in Film Studies (at Mount Holyoke College in the Five College Program).

**Film Studies 210. Experimental Documentary: Beginning Video Production.** In this course we'll radically rethink what it means to use film to tell the truth, bear witness, or represent reality. We'll explore work that challenges conventions while still locating itself (if uneasily) under the umbrella of documentary. Through screenings, readings, and our own video projects, we will investigate various critical interventions into the form. We will look at the diary film, performative documentary, reworked archival imagery, the essay film, ambient video, multimedia, hybrid forms, queered texts, and more. And as introduction to video production, the course will provide a foundation in the principles, techniques, and equipment involved in making short videos.

Requisite: Introduction to Film Studies. Application and permission of instructor required. Limited to 12 students. Fall semester. Mount Holyoke College.

**FLS 282. Advanced Video Seminar: Documentary Production Workshop.** In this class, we will take skills and insights gained in introductory production courses and develop them over the length of the semester through the creation of one short documentary project, 10-20 minutes long. We will explore the ethical questions and ambivalences inherent in this medium, seeking complex answers to difficult questions about representation and the often blurry lines between fiction and non-fiction. We will watch documentaries each week, films that introduce us to new ideas and information both in their content and in their form. Come with your idea; we will hit the ground running with proposal writing the first week.

Requisite: Beginning Video Production or its equivalent. Application and permission of instructor required. Limited to 10 students. Fall semester. Smith College.

**Film Studies 310. Documentary Workshop: Advanced Video Production.** In this class, we will take skills and insights gained in introductory production courses and develop them over the length of the semester through the creation of one short documentary project, 10-20 minutes long. We will explore the ethical questions and ambivalences inherent in this medium, seeking complex answers to difficult questions about representation and the often blurry lines between fiction and non-fiction. We will watch documentaries each week, films that introduce us to new ideas and information both in their content and in their form. Come with your idea; we will hit the ground running with proposal writing the first week.

Requisite: Beginning Video Production or its equivalent. Application and permission of instructor required. Limited to 10 students. Spring semester. Mount Holyoke College.

**Communications 397CC. Introduction to Video Production: First Person Documentary.** This introductory video production course will emphasize documentary filmmaking from the first-person point of view. We will use our own stories as material, but we will look beyond self-expression, using video to explore places where our lives intersect with larger historical, economic, environmental, or social forces. We will develop our own voices while learning the vocabulary of moving images and gaining production and post-production technical training. Through in-class critiques, screenings, readings and discussion, students will explore the aesthetics and practice of the moving image while developing their own original projects.

Requisite: Introduction to Film Studies. Application and permission of instructor required. Limited to 12 students. Spring semester. University of Massachusetts.

## Geosciences

J. MICHAEL RHODES, Professor of Geochemistry (at the University of Massachusetts in the Five College Program).

**Geo 105. Dynamic Earth.** The earth is a dynamic planet, constantly creating oceans and mountain ranges, accompanied by earthquakes and volcanic eruptions. This course explores the scientific ideas that led to the scientific revolution of plate tectonics; how plate tectonics provides a comprehensive theory explaining how and why volcanoes and earthquakes occur; and the hazards that they produce and their impact on humans. Emphasis is placed on current earthquake and volcanic events, as well as on momentous events from the past, such as the San Francisco earthquake of 1906, the 79 A.D. eruption of Vesuvius that destroyed Pompeii, and the more recent eruptions of Mount St. Helens (Washington), Pinitubo (Philippines) and Kilauea (Hawaii).

Fall semester. University of Massachusetts.

**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.

## History

NADYA SBAITI, Assistant Professor of Middle Eastern History (at Smith [home campus] and Mount Holyoke Colleges in the Five College Program).

**History 208. Making of the Modern Middle East.** Survey of the factors shaping principal political, economic, and social life in the Middle East and North Africa from the eighteenth through the twentieth centuries. Examines multiplicity of societies, customs, and traditions; British, French, and U.S. imperialism; the creation of modern states; development of nationalist, socialist, and Islamist ideologies; the emergence and impact of Zionism; the Islamic revolution in Iran; the Gulf wars and the geopolitics of oil. Throughout, special attention devoted to the changes affecting the lives of individuals and social groups like women, workers, and peasants.

Fall semester. Smith College.

**History 301. Women and Gender in the Middle East.** Middle Eastern women are often portrayed in the Western media as oppressed, and a fixed, unchanging notion of “Islam” is frequently cited as the most significant source of such oppression. But what exactly is meant by “Middle Eastern women”? This seminar is designed to provide students with a nuanced historical understanding of issues related to women and gender in the region, including countries from Morocco to Iran, and including Turkey.

After an introduction to the main themes and approaches in the study of gender in the region, the first part of this course examines the development of discourses on gender as well as the lived experiences of women from the rise of Islam to the highpoint of the Ottoman Empire. The second part focuses on 19th- and 20th-century history. Topics to be covered include the politics of marriage, divorce, and reproduction; women’s political and economic participation; and Islamist movements. The final section of the course explores the new fields of masculinity, homosexuality, and trans-sexuality in the Middle East.

Fall semester. Mount Holyoke College.

**History 307. The Middle East and World War One.** This seminar will examine the Middle East in the context of the First World War and its immediate and far-reaching aftermath. This pivotal yet completely understudied historical moment cemented new imaginings of both nation and state, with consequences for population movements, changing political compasses, and new social, cultural, economic, and religious formulations. Topics covered include democratic and anti-colonial formulations, Arab and state nationalisms, Zionism, and Islamism, as well as labor, communist, and women’s movements. We will do

close readings of a variety of primary sources, including diplomatic and political documents, memoirs, press clipping, photographs, and films.

Spring semester. Smith College.

**History 111. Middle East History from the Rise of Islam to the Ottoman Empire.** Survey of principal economic, social, cultural, and political features of the Middle East and North Africa from late sixth through seventeenth centuries. Topics include: rise of the new monotheistic faith of Islam; the formation and evolution of classical and medieval Muslim institutions; local diversities within the unifying systems of Muslim beliefs, law, and administration; Muslim reactions to the Crusades and the Mongol invasions; the emergence of Islamic imperial systems; and material and intellectual exchanges and interactions between Muslim and non-Muslim communities and polities.

Spring semester. Mount Holyoke College.

TERESA SHAWCROSS, Assistant Professor of History (at Amherst [home campus] and Mount Holyoke Colleges in the Five College Program).

**History 13. Medieval Europe: From Charlemagne to Columbus.** See History 13.

Fall semester. Amherst College.

**History 217. The Crusades.** Immortalized in modern books and on film, the Crusades were a central phenomenon of the Middle Ages. This course examines the origins and development of the Crusades and the Crusader States in the Islamic East. It explores dramatic events, such as the great Siege of Jerusalem, and introduces vivid personalities, including Richard the Lionheart and Saladin. We consider aspects of institutional, economic, social and cultural history, and compare medieval Christian (Western and Byzantine), Muslim and Jewish perceptions of the crusading movement. Finally, the resonance the movement continues to have in current ideological debates will be subjected to critical examination

Fall semester. Mount Holyoke College.

**History 38. The Crusades.** See History 38.

Spring semester. Amherst College.

**History 219. The Byzantine Empire.** Based in Constantinople—ancient Byzantium and present-day Istanbul—the Eastern Roman or Byzantine Empire, survived the collapse of the Western Roman Empire by over a millennium. This long-lived state on the crossroads of Europe and Asia was Roman in law, civil administration and military tradition, but predominantly Greek in education and language, and Christian in religion. The course explores the changing face of medieval Byzantium as it turned itself into one of the greatest civilizations the world has ever known. We trace the Empire's survival through the dramatic centuries of the Islamic conquests, Iconoclasm and the Crusades, until its final fall to the Ottoman Turks.

Spring semester. Mount Holyoke College.

## International Relations

MICHAEL T. KLARE, Professor of Peace and World Security Studies (at Hampshire College in the Five College Program).

**SS 205. America and the World.** An assessment of the global challenges facing the United States at a time of relative decline and the policy options available to the Obama Administration in addressing these challenges. We will examine the rise of China, nuclear proliferation, energy competition, and global warming, among other issues.

Fall semester. Hampshire College.

**Political Science 84. Seminar on International Politics: Global Resource Politics.** See Political Science 84.

Fall semester. Amherst College.

**SS 267. Resources, Climate and Security.** An assessment of the security dangers arising from resource scarcity, resource competition, and global warming, at the local, national, and international levels. We will examine such problems as global energy competition, water scarcity, food insecurity, and the collapse of natural habitats due to climate change—considering the prospects for friction and conflict as well as possible options for cooperative sustainable solutions.

Spring semester. Hampshire College.

**International Relations 241s. Global Resource Politics.** This course will examine the global competition for vital natural resources, especially oil, natural gas, water, food, and key industrial minerals. The course will begin with a review of the role of resource competition in human history and an assessment of the potential for international friction and conflict arising from disputes over scarce or contested supplies of vital materials. Particular emphasis will be placed on the geopolitics of oil, natural gas, and water. The impact of global warming on the future availability of water, food, and other key resources will also be considered. Students will be expected to acquire a general knowledge of the global resource equation and to examine a particular resource problem in considerable depth.

Spring semester. Mount Holyoke College.

JON WESTERN, Associate Professor of International Relations (at Mount Holyoke College in the Five College Program).

**International Relations 270. American Foreign Policy.** (Same as Politics 270) In this examination of American foreign policy since 1898, topics include the emergence of the United States as a global power, its role in World War I and II, its conduct and interests in the cold war, and its possible objectives in a post-cold war world. Particular attention is paid to the relationship between domestic interests and foreign policy, the role of nuclear weapons in determining policy, and the special difficulties in implementing a democratic foreign policy. See <http://www.mtholyoke.edu/acad/intrel/afps98.htm> for a more detailed description. *Meets Social Sciences III-A requirement.*

Fall semester. Mount Holyoke College.

**SS 279. U.S. Foreign Policy, Human Rights and Democracy.** 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 U.S. have on the development of democracy around the world and on 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 contemporary human rights and democracy issues as they relate to women, regional and civil violence, state-sponsored violence and repression, development, globalization, and environmental degradation and resource scarcity. Throughout the semester we will examine how these policies have influenced events in Latin America, East Asia, Eastern Europe, and sub-Saharan and southern Africa.

Fall semester. Hampshire College.

**International Relations 319. U.S. Foreign Policy, Human Rights and Democracy.** Same description as SS 279.

Spring semester. Mount Holyoke College.

**Political Science 82. U.S. Foreign Policy: Democracy and Human Rights.** See Political Science 82.

Admission with consent of the instructor. Spring semester. Amherst College.

## Italian

ELIZABETH H. D. MAZZOCCO, Associate Professor of Italian and Director of the Five College Center for the Study of World Languages (at the University of Massachusetts in the Five College Program).

**Italian 126H. Intensive Elementary Italian Honors.** The course's goal is to provide students with the opportunity to gain functional fluency in Italian in one semester so that they can, in future semesters, integrate language into their major concentrations. In addition to mastering the traditional four skills (speaking, listening, reading, writing), students will simultaneously use the language as a bridge to Italy's culture, history and literature. Unlike the non-honors Italian 126, this course meets 5 times per week with the professor and an additional hour in small conversation groups with a native speaking fellow from the Università di Bologna-Forlì hosted by the UMass Italian program.

Open only to first-year and sophomore students. Fall semester. University of Massachusetts.

## Japanese

FUMIKO BROWN, Five College Lecturer in Japanese.

**Japanese 13. Introduction to Thematic Reading and Writing.** See Japanese 13.

Requisite: Japanese 12 or equivalent. Fall semester. Amherst College.

**Asian Studies 324. Third-Year Japanese I.** This course helps students attain 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. (4 credits)

Requisite: Asian 223 or equivalent (see Ms. Nemoto for replacement). Fall semester. Mount Holyoke College.

**Japanese 14. Thematic Reading and Writing.** This course is a continuation of Japanese 13. See Japanese 14.

Requisite: Japanese 13 or equivalent. Spring semester. Amherst 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. Meets Language requirement; does not meet a distribution requirement. (4 credits)

Requisite: Asian 324 or equivalent. Limited to 15 students. Spring semester. Mount Holyoke College.

## Korean

SUK MASSEY, Five College Lecturer in Korean.

**Korean 101. Korean I.** An introduction to spoken and written Korean. Emphasis on oral proficiency with the acquisition of basic grammar, reading and writing skills. This course is designed for students with little or no background in Korean. (4 credits)

Fall semester. Smith College.

**Korean 201. Korean II.** This course places equal emphasis on oral/aural proficiency, grammar, and reading and writing skills. Various aspects of Korean society and culture are presented with weekly visual materials. (4 credits)

Requisite: 102 or permission of the instructor. Fall semester. Smith College.

**Korean 301/Asian Studies 397. Korean III.** Continued development of speaking, listening, reading, and writing, with more advanced grammatical points and vocabulary. Korean proverbs and Chinese characters are introduced. (4 credits)

Requisite: 202 or permission of the instructor. Fall semester. University of Massachusetts.

**Korean 102. Korean I.** A continuation of 101. (4 credits)

Requisite: 101 or permission of the instructor. Limited to 15 students. Spring semester. Smith College.

**Korean 202/ASIAN 297B. Korean II.** A continuation of 202. (4 credits)

Requisite: 202 or permission of the instructor. Limited to 15 students. Spring semester. University of Massachusetts.

## Music

BODE OMOJOLA, Assistant Professor of Ethnomusicology (at Mount Holyoke College in the Five College Program) will be on leave 2010-11.

## Russian, East European, Eurasian Studies

SERGEY GLEBOV, Assistant Professor of History (at the University of Massachusetts in the Five College Program).

**History 315. Tsarist Russia.** Survey of Russian history from the 9th to the 20th century. Development of absolute, centralized monarchy; Russia's cultural and political interaction with its neighbors, including the Byzantine Empire, the Tartars, Poland, and Western Europe.

Fall semester. University of Massachusetts.

**History 101-2. Colloquium: Introduction to Historical Inquiry: Soviet History Through Film.** Colloquia with a limited enrollment of 18 and surveys with enrollment limited to 40, both designed to introduce the study of history to students at the beginning level. Emphasis on the sources and methods of historical analysis. Recommended for all students with an interest in history and those considering a History major or minor. The course treats films produced during the Soviet era as cultural artifacts. Studying these films in their proper contexts introduces basic tools for historians: how to approach a historical artifact, how to read sources critically, and how to reconstruct intended and unintended meanings. The course follows the traditional outline of Soviet history, beginning with the Bolshevik takeover in October 1917 and ending with the post-Soviet period. Topics include the cultural experimentation of the 1920s, collectivization, industrialization, the Great Terror, World War II, the Cold War, and the rise of the Soviet middle class in the 1960s and 1970s.

Limited to first-year and sophomore students. Fall semester. Smith College.

**History 316. Soviet Russia.** (Lecture) A survey history of USSR focusing on political life and structures, economy, and social "construction" and decay. Students will be graded on 2-3 essays and class participation. We will use a text and primary sources in English translation. Grading will be on mid-term, final and a short paper.

Spring semester. University of Massachusetts.

**Russian 20. Introduction to the Peoples and Cultures of Eurasia.** See Russian 20.

Spring semester. Amherst College.

## FIVE COLLEGE AFRICAN STUDIES CERTIFICATE PROGRAM

The Five College African Studies Certificate Program is administered by the Five College African Studies Council through its Faculty Liaison Committee, which consists of the certificate program advisors from each of the five colleges. The certificate program offers an opportunity for students to pursue an interest in African Studies as a complement to their majors.

*Requirements:* The Five College African Studies Certificate Program requires a minimum of six courses on Africa. An African course is defined as one the content of which is at least 50% devoted to Africa per se. The program is designed to be broadly interdisciplinary in character. A coherent plan of study should be developed between the student and his or her certificate program advisor. Students are encouraged to complete their studies of Africa with an independent study course that gives this course work in African Studies a deliberate, integrative intellectual focus.

Minimum requirements of the Five College Certificate in African Studies are:

1. A minimum of one course providing an historical perspective;
2. A minimum of one course on Africa in the social sciences (anthropology, economics, geography, political science, sociology);
3. A minimum of one course on Africa in the fine arts and humanities (art, folklore, history, literature, music, philosophy, religion);



4. A minimum of three more courses on Africa, each in a different department, chosen from history, the social sciences, or the fine arts and humanities;
5. Proficiency in a language other than English through the level of second year in college, to be fulfilled either in a language indigenous to Africa or an official language in Africa (French, Portuguese or Arabic).

No more than three courses in any one department may be counted toward the minimum requirements of this certificate. With the approval of the student's certificate program advisor, not more than three relevant courses taken at schools other than the five colleges may be counted toward the minimum certificate requirements. Students must receive a grade of *B* or better in every course that qualifies for the minimum certificate requirements. No course that counts for the minimum requirements may be taken on a pass/fail basis. Students are also encouraged to take advantage of opportunities currently available on each campus through study abroad programs to spend a semester or more in Africa.

Students who complete the certificate program requirement will be given a certificate from the Five College African Studies Council, and the following entry shall be made on the student's permanent college record: "Completed requirements for the Five College African Studies Certificate."

Further information about the Five College African Studies Certificate Program is available at [www.fivecolleges.edu/sites/african/](http://www.fivecolleges.edu/sites/african/) or from the certificate program advisor at Amherst College, who will have a list of courses at all five colleges which will satisfy certificate requirements, as well as certificate program application forms. (Such lists and forms are also available at the Five College Center.) During 2010-11 the Amherst certificate program advisors are Professor Sean Redding of the History Department and Professor Mitzi Goheen of the Anthropology and Black Studies Departments.

## 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 cat-

egories. 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 selfreflective 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 2010-11 will be Professor Sujani Reddy.

## 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 2010-11 the Amherst faculty advisor will be Professor Maria Heim of the Religion Department.

## 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 three of the courses used to satisfy CHS requirements fall outside of your major. In other words, no more than four 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 and Philosophy;
- V. Research Design and Analysis.

A comprehensive list of certificate requirements is available online at <http://www.fivecolleges.edu/sites/chs>. For 2010-11, 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/sites/ethnomusicology/certificate/>. The Amherst College faculty advisors for 2010-11 are Professors Jeffers Engelhardt and Jason Robinson 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 Rela-

tions 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 foreign language study; (Please note that Amherst College's foreign language requirement differs from that noted in the Five College International Relations brochure.)
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 [www.mtholyoke.edu/acad/intrel/5col/homepage.htm](http://www.mtholyoke.edu/acad/intrel/5col/homepage.htm) 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 2010-11 the Amherst faculty advisors will be Professors Javier Corrales, Pavel Machala, and Ronald Tiersky 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 2010-11 the Amherst faculty advisor is Professor Carleen Basler of the American Studies and Sociology Departments. For more information see the Latin American Studies website at [www.fivecolleges.edu/sites/latinamericanstudies/](http://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 Hampshire College or Mount Holyoke College, 25 or above at Amherst 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). Please see

Professor Alexander George (Philosophy) or Professor Daniel J. Velleman (Mathematics) for further information.

For a list of courses fulfilling certificate requirements, consult the Logic Website at [www.fivecolleges.edu/sites/logic/](http://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 2010-11 is Professor Christopher Dole of the Anthropology department.

## FIVE COLLEGE CERTIFICATE PROGRAM IN NATIVE AMERICAN INDIAN STUDIES

The Five College Certificate in Native American Indian 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



to 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 Indian 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 2010-11, the Amherst faculty advisor will be Professor Kevin Sweeney of the American Studies and History 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 2010-11 will be Five College Professor of Russian Sergey Glebov.