

# V

## COURSES OF INSTRUCTION



# 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 2008-09, Faculty members in groups of one or more will teach 24 First-Year Seminars. Every first-year students must take one of these courses during the first 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. Genes, Genomes and Society.** The sequencing of the human genome ranks as one of the most significant scientific achievements of the last century. How might we ensure that scientific progress is matched by society's ability to use that

knowledge for human betterment? Although the scientific ramifications of the genomic revolution are just beginning to be explored, major implications are already apparent in such diverse fields as philosophy, medicine and law. The course will begin with a primer on genetics and molecular biology but quickly move to consider some of the philosophical, ethical, and very practical societal concerns raised by recent genetic discoveries. We will consider such issues as the origin of humans and of human races (and are there such?), the use and potential misuse of DNA fingerprinting by governmental agencies, whether genetic information should be protected from scrutiny by insurance companies or employers, the ability of parents to screen potential offspring for a range of diseases, the creation of genetically altered plants and animals, and human gene therapy.

Fall semester. Professors Bishop and O'Hara.

**03. 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.

Fall semester. Professor D. Peterson.

**04. 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, including 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.

Fall semester. Professor Brandes.

**05. Drugs in History, Society and Culture.** 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, and America's complicated history of alcohol control. 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 presidential campaign 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? Has Senator Obama's candidacy shown how far we have come in escaping old racial loyalties and animosities or has it made clear how much they endure? 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 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 candidacy, e.g., the establishing of the King national holiday and the presidential campaigns of Jesse Jackson.

Fall semester. Professor Wills.

**07. Telling Lives.** Can the story of a single human life offer a useful way of understanding the American past? How does a writer construct such a story? To what extent can a reader trust it as a kind of historical document? Through a close reading of a broad array of biographies, we'll ask how writers know what they know and how they assemble facts and speculation to narrate a life. We'll also consider historical fiction and memoirs to raise questions about the differences between history, memory, and works of the imagination. In addition, we will look at painted and photographic portraits to consider non-literary ways of describing human character. This class will make extensive use of the

college archives and art museum, and all students will get to try their hand at using public documents and historical records to construct the life of an unsung figure from the American past. Among the writers we will read are Natalie Zemon Davis, Wallace Stegner, and Maxine Hong Kingston.

Fall semester. Professor Sandweiss.

**08. Figures of Ill-Repute: China, France, Japan.** The French term *demi-monde* means literally “half-world.” Together with the equivalents in Chinese (*qing lou*) and 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 China, 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 Van Compernelle and Zamperini.

**09. Citizenship and National Identity.** This course explores the meanings of citizenship and national political community in the context of the modern world. Historically, have states been created as national political communities, with unifying national cultural identities and ideologies? How have they responded to ethnic, cultural and racial diversity within their borders? What have been the most important historical bases of national solidarity? How has the concept of full and equal national citizenship been variously defined and regulated? In what ways, if any, has the current era of transnational movements or commerce and migration undermined the national frameworks for assimilation and exclusion and altered the very meaning of patriotism, national belonging and citizenship? Are regional, transnational and cosmopolitan identities capable of weakening or displacing national identity? What could replace national identity? What would be the social and political gains or losses in a world of post-national identities? These and related questions will be addressed theoretically, historically and comparatively. To this end, we will consider a comparison of citizenship, patriotism and national identity in the United States, Europe and Israel/Palestine.

Fall semester. Professors Levin and Machala.

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

In order to discover elements of a common memory of Paris, we will study a group of writers (Apollinaire, Calvino, Stein, Hemingway and others), philosophers and social commentators (Simmel, Benjamin, Barthes), filmmakers (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. Decisions and Uncertainty.** This course will explore the processes individuals and institutions use to make decisions. Particular emphasis will be given to the role that uncertainty plays in these decisions. The mathematics of probability provides a framework that allows us to understand better the nature of uncertainty. We shall observe how we use probability implicitly and explicitly in our everyday lives. Through case studies of political, economic and social issues in such areas as law, medicine and regulation, the usefulness of probability in making decisions will be demonstrated. The course explores, through common sense approaches, how probability helps us understand today's complex and uncertain world.

Fall semester. Professor Westhoff.

**12. Narratives of War.** It is generally acknowledged that our understanding of war remains dependent upon the media that generate and circulate stories about it. Indeed, it is through our exposure to such stories—on the evening news, in print media and the Internet, in memoirs, works of history, literature, economics, sociology, anthropology, and philosophy—that our sense of what it means to have been caught up in violent conflict is formed. Of course, war, as a thing experienced and therefore imbued with a significant (and real) phenomenological dimension, is much more than just a story told about a pernicious form of human interaction. Nonetheless war is not just experienced but *understood* by its participants and its commentators. War becomes comprehensible, in other words, only through the telling of fictional and non-fictional, evaluative and descriptive, stories. The goal of this seminar is to study the role of narrative (broadly defined) in organizing and imparting (intellectual, moral, aesthetic, historical, and political) significance to the experience of war which forms such a central part of the human condition. Special attention will be devoted to questions of narrative perspectives, voice, “distance” (understood as the question of proximity in so far as it impinges both on perspective and on accuracy) in textual (epic, tragedy, novel, diaries, letters, posters, blogs) and cinematic representations of war (movies, documentaries, video clips). Topics discussed will include war as game, war as ritual, war and the hero cult, war and patriotism, war and martyrdom, war and the voice of the defeated, anti-war narratives.

Omitted 2008-09.

**13. Erôs 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, erôs and insight. 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.

**14. The Unseen Universe.** In recent years, astronomers have come to realize that the view of the universe we get through telescopes is not telling the whole story. Rather, in addition to all the astronomical objects that we can observe, the universe contains an enormous number of unseen things: objects which we have never directly detected and, in some cases, which 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.

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. History and Memory in Literature and Photography.** In her final book, Susan Sontag warned of the dominant role images play in shaping memory and a sense of history, noting, “The problem is not that people remember through photographs, but that they remember only photographs.” We will study events such as the Holocaust, Vietnam, and 9/11 and how both images and literature operate to create narratives of these events for individuals, ethnic groups and nations. We will look at the conflicts that arise when different perspectives on events enter the public realm and when memory and history are presented for public consumption, whether in a museum, movie, comic or poem.

Fall semester. Professor Hayashi.

**17. Big Books.** This seminar explores the particular pleasures and interpretive problems of reading and writing about three very long works of fiction—nov-

els so large that any sure grasp of the relation between single part and mammoth whole may threaten to elude author and reader alike. How do we gauge, and thereby engage with, narratives of disproportionate scale and encyclopedic ambition? How do we lose, or find, our place in colossal fictional worlds? As befits its interest in the losing and finding of place, the course introduces students to college-level literary study. Short papers on different aspects of the novels will be assigned most weeks. Discussion in class will focus primarily on the novels themselves, though we will also consider (using our own and others' essays as examples) ways of writing about our experience as readers. Students will team up in pairs to open the conversation at the start of every class.

In its most recent version, the seminar's three novels included George Eliot's *Middlemarch* (1871-72), Robert Musil's *The Man Without Qualities, Volume One* (1930-43), and Jay Cantor's *Great Neck* (2003). Although the novels for fall 2008 have not yet been selected, they are likely to display similar historical, geographic, and stylistic diversity.

Fall semester. Professor Parker.

**18. Arts of Spain, From the *Siglo de Oro* to Saura.** We begin with Goya, from royal commissions to the harrowing "pinturas negras". Other artists to be considered include Casas, Rusinyol, Gaudí, Picasso, Miró, Tapiés, Almodóvar and Saura. Although the primary focus will be visual arts (painting, prints, architecture, film) we will consider poetry (García Lorca), music and dance (*zarzuelas*, flamenco) and religious rituals. 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 address the importance of concepts like *machismo* and *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 have a field trip to the Boston Museum of Fine Arts, which holds the most extensive collection of Goya works on paper outside of the Prado.

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 discuss autobiographies like those of Douglass and Jacobs and fiction by Baldwin and Salinger.

Fall semester. Professors Aries and Clark.

**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 sacred



power. The discrepancy in interpretation of various images, whether these are in the form of visual objects or in the form of philosophies or concepts, has produced a misunderstanding of African institutions and art. In addition, historically the right to represent and claim one's identity has become increasingly politicized. Control over various representations and images of Africa and things African has become contested. Using an interdisciplinary focus from the fields of art history, history and anthropology, this course will examine representations and interpretations of images of Africa both from within and from outside the continent. Ultimately we will link these with various forms of power and legitimacy to consider the complexity behind the development of an idea of Africa.

Fall semester. Professor Goheen.

**21. Science and Religion.** Science and religion have a long, sometimes intense history of conflict, at times fighting bitterly to establish themselves as the authority that best dictates how we should view our world. Must this division exist? Are science and religion fundamentally competing viewpoints? Or should they be complementary views that, understood properly, address non-overlapping elements of our lives?

Some believe the latter: that science describes the physical world while religion provides moral and ethical grounding. Others believe this distinction is artificial, and that neither religion nor science can be so easily constrained. We will sample the history of this conflict and analyze opinions on both sides. We will apply our examination to current conflicts such as stem-cell research and genetic engineering.

Fall semester. Professor Kaplan.

**22. Strange Russian Writers.** We will read tales of rebels, deviants, dissidents, loners and losers in some of the weirdest fictions in Russian literature. The writers, most of whom imagine themselves to be every bit as bizarre as their heroes, will include Tolstoy, Leskov, Platonov, Sinyavsky, Tolstaya, Gogol, and Dostoevsky. 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.

Fall semester. Professor Ciepiela.

**23. The Nazi Olympics.** This course deals with four "streams": the evolving culture of Weimar Germany, the rise of Adolf Hitler and the emergence of his dictatorial regime, the development of modern sports and the evolution of German films, feature as well as documentary. The climax of the course occurs with the confluence of these streams during the 1936 Olympic Games in Berlin when Leni Riefenstahl produced her still-controversial two-part documentary film, *Olympia*.

Fall semester. Professor Guttman.

**24. Transformative Ideas.** In this course we will explore a series of ideas from the nineteenth and twentieth centuries that have substantially changed the way people think about humanity. Each idea is closely associated with an author. While from year to year the ideas and thinkers will shift, for 2008 we will closely read and write about several of Karl Marx's early essays, Friedrich Nietzsche's *On the Genealogy of Morals*, Sigmund Freud's final book, *Moses and Monotheism*, Max Weber's essays "Science as a Vocation" and "Politics as a Vocation," Hannah Arendt's *Eichmann in Jerusalem*, Isaiah Berlin's, *Four Essays on Liberty*, and Michel Foucault's *Discipline and Punish*.

Fall semester. Professor Dumm.

## AMERICAN STUDIES

Professors Clark, Couvares, Dizard (Chair), Guttman, Levin, Sánchez-Eppler, Sandweiss‡, 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 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.

‡On leave second semester 2008-09.

*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.

**11. The American Dream.** More than any other nation, the United States has envisioned itself as a landscape of pure possibility. From the 17th century to the present, an ever-shifting "American Dream" has been the repository of Americans' longing for a new kind of personal and national life. In this class we will consider how Americans have imagined their dream in terms of everything from political freedom to home ownership. This class introduces students to American Studies by focusing on whole books, with attention also given to paintings, photographs and film. Books will include *The Narrative of the Life of Frederick Douglass*, *Huckleberry Finn*, *The Great Gatsby*, and *The Human Stain*.

Fall semester. Professors Clark, Hayashi, and Sweeney.

**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.

Spring semester. Professors Couvares, Guttman and Sánchez-Eppler.

**32. The Asian-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. Fall semester. Five College Professor Reddy.

**68. Research Methods in American Culture.** (Also English 95, section 04.) This course is designed to provide American Studies juniors (and others) with a methodological grounding in the discipline, and an opportunity to write a research paper on a topic of their own choosing. We will engage a wide

range of materials and methodologies in this course in order to grasp the broad interdisciplinarity of the field of American Studies. Through short written exercises addressing a variety of documents including manuscripts, journals, census records, images and printed books, students will gauge the utility of various methodological approaches to determine which are most useful for their own independent work. The major requirement of this course is a research paper, approximately 20-25 pages in length, that will be due at the end of the semester.

Those students who wish to take this class as English 95 need to develop an essentially literary final project.

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

**77, 78. Senior Departmental Honors.**

**97, 98. Special Topics.**

#### RELATED COURSES

**American Art and Architecture, 1600 to Present.** See Art 37.

Spring semester. Professor Clark.

**American Art at the Mead.** See Art 71.

Spring semester. Professor Clark.

**Museums and Society.** See Art 80.

Omitted 2008-09. Professors Clark and Morse.

**Critical Debates in Black Studies.** See Black Studies 12.

Fall semester. Professor Ferguson and Visiting Professor Drabinski.

**Representations of Black Women in Black Literature.** See Black Studies 24.

Omitted 2008-09. Professor Rushing.

**Creating a Writing Self.** See Black Studies 27.

Fall semester. Professor Rushing.

**Black Music and Black Poetry.** See Black Studies 54 (also English 15).

Omitted 2008-09. Professor Rushing.

**African-American History from the Slave Trade to Reconstruction.** See Black Studies 57 (also History 41).

Fall semester. Professor Moss.

**African-American History from Reconstruction to the Present.** See Black Studies 58 (also History 42).

Omitted 2008-09. Professor Moss.

**Exploring Ralph Ellison's *Invisible Man*.** See Black Studies 62.

Fall semester. Professor Ferguson.

**Post-Cold War American Diplomatic History.** See Colloquium 18.

Spring semester. Professors Levin and Machala.

**American Diplomacy in the Middle East from the Spring World War to the Iraq War.** See Colloquium 19.

Omitted 2008-09. Professors Levin and Machala.

- Industrial Organization.** See Economics 24.  
Spring semester. Professor Ishii.
- Economic History of the United States, 1600-1860.** See Economics 28.  
Fall semester. Professor Barbezat.
- Economic History of the United States, 1865-1965.** See Economics 29.  
Spring semester. Professor Barbezat.
- Current Issues in the United States' Economy.** See Economics 30.  
Omitted 2008-09. Professor Barbezat.
- American Renaissance.** See English 01, section 06.  
Fall semester. Professor Guttman.
- American Wilderness.** See English 01, section 04.  
Spring semester. Professor Hayashi.
- Reading Historically.** See English 05.  
Fall semester. Professor K. Sánchez-Eppler.
- American Literature in the Making: Colonies, Empires, and a New Republic.**  
See English 10, section 01.  
Omitted 2008-09. Professor O'Connell.
- American Literature in the Making: Nineteenth Century to the Civil War.**  
See English 10, section 02.  
Omitted 2008-09. Professor O'Connell.
- American Literature in the Making: The Twentieth Century, 1900-1941.** See English 10, section 03.  
Omitted 2008-09. Professor O'Connell.
- American Literature in the Making: The Twentieth Century, 1942-2007.** See English 10, section 04.  
Spring semester. Professor O'Connell.
- Reading Popular Culture: Screening Africa.** See English 13 (also Black Studies 15).  
Spring semester. Professor Parham.
- Modern British and American Poetry, 1900-1950.** See English 45.  
Omitted 2008-09. Professor Pritchard.
- Four African American Poets Haunted by History.** See English 56 (also Black Studies 60).  
Omitted 2008-09. Professor Rushing.
- Studies in American Literature.** See English 61.  
Fall semester. Professor O'Connell.
- Studies in Nineteenth-Century American Literature.** See English 62.  
Omitted 2008-09.
- Making Asians: Asian American Identity in Literature and Law.** See English 63.  
Spring semester. Professor Hayashi.
- Studies in African American Literature.** See English 66 (also Black Studies 39).  
Omitted 2008-09. Professor Parham.
- Democracy and Education.** See English 68.  
Spring semester. Professor O'Connell.

- Racial Passing in Literature and Film.** See English 69.  
Omitted 2008-09. Professor Parham.
- Expatriate Poets.** See English 94.  
Spring semester. Writer-in-Residence Hall.
- Americans in Paris.** See English 95, section 02.  
Spring semester. Professor Guttman.
- Faulkner and Morrison.** See English 95, section 03 (also Black Studies 56).  
Spring semester. Professor Parham.
- Colonial North America.** See History 08.  
Spring semester. Professor K. Sweeney.
- Nineteenth-Century America.** See History 09.  
Omitted 2008-09. Professor Saxton.
- Twentieth-Century America.** See History 10.  
Fall semester. Professor Couvares.
- Material Culture of American Homes.** See History 37 (also Art 33).  
Spring semester. Professor K. Sweeney.
- The Era of the American Revolution.** See History 38.  
Omitted 2008-09. Professor K. Sweeney.
- Native American Histories.** See History 39.  
Omitted 2008-09. Professor K. Sweeney.
- The Old South, 1607-1876.** See History 44.  
Omitted 2008-09. Professor Saxton.
- Women's History, America: 1607-1865.** See History 45 (also Women's and Gender Studies 63).  
Omitted 2008-09. Professor Saxton.
- Women's History, America: 1865 to Present.** See History 46 (Also Women's and Gender Studies 64).  
Omitted 2008-09. Professor Saxton.
- Case Studies in American Diplomacy.** See History 49 (also Political Science 46).  
Fall semester. Professors Levin and Machala.
- Science and Society in Modern America.** See History 68.  
Omitted 2008-09. Professor Servos.
- Public History in the United States.** See History 69.  
Omitted 2008-09. Professor Sandweiss.
- Experimental History.** See History 71.  
Limited to 20 students. Fall semester. Professors Moss and Sandweiss.
- Topics in African-American History: Slavery and American Imagination.** See History 82 (also Black Studies 67).  
Omitted 2008-09. Professor Moss.
- Topics in African-American History: Race and Educational Opportunity in America.** See History 82 (also Black Studies 67).  
Spring semester. Professor Moss.

**Seminar in U.S. Cultural History.** See History 84.

Omitted 2008-09. Professor Couvares.

**Seminar in Western American History.** See History 85.

Omitted 2008-09. Professor Sandweiss.

**Visual Culture and American History.** See History 86.

Omitted 2008-09. Professor Sandweiss.

**Seminar on Race and Nation in the U.S.-Mexican Borderland.** See History 87.

Fall semester. Professor López.

**The Social Organization of Law.** See Law, Jurisprudence and Social Thought 01 (also Political Science 18).

Fall semester. Professor Sarat.

**Legal Institutions and Democratic Practice.** See Law, Jurisprudence and Social Thought 03.

Omitted 2008-09. Professor Douglas.

**Race, Place, and the Law.** See Law, Jurisprudence and Social Thought 05 (also Black Studies 71).

Omitted 2008-09. Senior Lecturer Delaney.

**The Trial.** See Law, Jurisprudence and Social Thought 07.

Fall semester. Professor Umphrey.

**The State and the Accused.** See Law, Jurisprudence and Social Thought 21.

Omitted 2008-09. Professor Douglas.

**Law, Speech, and the Politics of Freedom.** See Law, Jurisprudence and Social Thought 30.

Omitted 2008-09. Professor Umphrey.

**Social Movements and Social Change.** See Law, Jurisprudence and Social Thought 31.

Fall semester. Senior Lecturer Delaney.

**Law's History.** See Law, Jurisprudence and Social Thought 43.

Omitted 2008-09. Professor Umphrey.

**Twentieth-Century American Legal Theory.** See Law, Jurisprudence and Social Thought 50.

Fall semester. Senior Lecturer Delaney.

**Political Obligations.** See Political Science 12.

Spring semester. Professor Arkes.

**American Politics/Foreign Policy.** See Political Science 30.

Spring semester. Professor Machala.

**The American Founding.** See Political Science 37.

Spring semester. Professor Arkes.

**The American Constitution I: The Structure of Rights.** See Political Science 41.

Omitted 2008-09. Professor Arkes.

**The American Constitution II: Federalism, Privacy and "Equal Protection of the Laws."** See Political Science 42.

Fall semester. Professor Arkes.

**Norms, Rights, and Social Justice: Feminists, Disability Rights Activists and the Poor at the Boundaries of the Law.** See Political Science 74 (also Law, Jurisprudence and Social Thought 74).

Omitted 2008-09. Professor Bumiller.

**Religion in the United States.** See Religion 19.

Fall semester. Professor Wills.

**Sociology of Family.** See Sociology 21.

Spring semester. Visiting Lecturer Souza.

**Conceptualizing White Identity in the United States.** See Sociology 31.

Omitted 2008-09. Professor Basler.

**Thinking Differently about Culture.** See Sociology 32.

Spring semester. Professor Lembo.

**Race and Politics in the United States.** See Sociology 33.

Fall semester. Professor Basler.

**Social Class.** See Sociology 34.

Fall semester. Professor Lembo.

**Borderlands and Barrios.** See Sociology 35.

Spring semester. Professor Basler.

**Race and Races in American Studies.** See Sociology 38.

Spring semester. Professor Basler.

**The American Right.** See Sociology 41.

Omitted 2008-09. Professor Himmelstein.

**Sport and Society.** See Sociology 44.

Omitted 2008-09. Professor Guttmann.

**Latino Identity in the United States: Continuity and Complexity.** See Sociology 45.

Fall semester. Professor Basler.

**Twentieth-Century American Dance: Sixties Vanguard to Nineties Hip-Hop.** See Theater and Dance 24.

Omitted 2008-09.

**Contemporary American Drama.** See Theater and Dance 28.

Omitted 2008-09. Professor Mukasa.

**Gender Labor.** See Women's and Gender Studies 24.

Spring semester. Professors Barale and Olver.

## ANTHROPOLOGY AND SOCIOLOGY

Professors Babb‡, Dizard, Gewertz (Chair), Goheen, Himmelstein‡, and Lembo; Assistant Professors Basler and C. Dole; Visiting Professor Lass; Visiting Lecturer Souza.

The Anthropology and Sociology program is committed to familiarizing students with the systematic analysis of culture and social life. While anthropology once

‡On leave second semester 2008-09.



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 Sociology 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.** (Also Sociology 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. Fall semester. Professors Dizard 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 Gewertz.

**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.** (Also Asian 22.) 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 pertaining to 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 approaches to questions such as these, but will also give ample attention to contemporary scholarship.

Fall 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.

Spring semester. Professor Gewertz.

**26. African Cultures and Societies.** (Also Black Studies 20.) 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 of the Middle East.** (Also Asian 41.) This course will use anthropological readings, films, and novels to study the contemporary Middle East. Beginning with an historical eye towards the ways in which the West has discovered, translated and written about the Orient, we will survey a broad range of topics that offer a unique perspective on the people, languages, and cultures of the region. General themes to be explored are the Middle East as a region; the history of its analysis; colonialism, nationalism, and state formation;

Islam and modernity; religious sensibilities and Islamist politics; gender and sexuality; transforming social structures; cultural politics and the politics of culture; colonialism; and science, technology, and politics. We will take up these themes through richly contextualized accounts of life within the region. While it is recognized that the Middle East is heterogeneous, particular attention will be given to the influence and role of Islam in the region. By the end of the course, students will have gained a broad understanding of the Middle East and some of the pressing issues faced by people of the region, while at the same time grappling with advanced theoretical readings. No previous knowledge of the Middle East is assumed.

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. Visiting Professor Lass.

**34. Religion and Society in the South Asian World.** (Also Asian 60.) 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 2008-09. 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. Fall semester. Professor Gewertz.

**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 upon 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 emphasize symbol, performance, rhetoric, persuasion, embodiment, fantasy, imagination and authority as the sources of therapeutic power. The course will also take up idioms of healing as they are employed politically—taking healing both as a politicized process of personal persuasion and a collective process aimed at the level of the body politic.

Limited to 20 students. Spring semester. 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 2008-09. 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 20 students. Fall semester. Professor Gewertz.

**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- and second-year students must have consent of the instructor. Spring semester. Professor Goheen.

**44. Global Health.** This seminar will explore how anthropologists have attempted to make sense of the global patterning of health and illness. Beyond introducing basic concepts and methodologies for defining, measuring, and expanding global health and global disparities in health status, the course is divided into four thematic areas: (1) poverty and inequality in relation to health status; (2) pharmaceuticals and access to care; (3) responses to “natural” and human-made disasters; (4) collective violence and the politics and ethics of humanitarian intervention. Each theme will be developed through a focused exploration of particular cases, regions, or problems. The conversations to be engaged in this course include, but are not limited to: AIDS and anti-retrovirals in Africa, industrial disaster in India, the medical intersection of military and humanitarian intervention, providing and receiving medical care amidst “failing” states and institutions, and the link between global economic policy and local health status.

Limited to 20 students. Omitted 2008-09. Professor C. Dole.

**45. Medical Anthropology.** The aim of this course is to provide an understanding of the major theoretical orientations and themes animating contemporary medical anthropology. The general focus of the course will be on how one is to frame “illness,” “health,” “healing,” and “medicine” as objects of cultural and critical analysis. In addition to addressing several distinct domains of inquiry—cultural constructions of illness, medicine as a cultural system, social suffering, technology, gender, development, the social origins of distress—the course is also organized around a series of debates that have been highly influential in the development of medical anthropology as a field of inquiry.

Fall semester. Professor C. Dole.

**77, 78. Senior Departmental Honors.**

Fall and spring semesters.

**97, 97H, 98, 98H. Special Topics.** Independent Reading Courses. Full or half course.

Fall and spring semesters. The Department.

#### RELATED COURSES

**Myth, Ritual and Iconography.** See Black Studies 42.

Spring semester. Professor Abiodun.

**Sacred Sound.** See Music 03.

Spring semester. Professor Engelhardt.

**Music, Human Rights, and Cultural Rights.** See Music 07.

Fall semester. Professor Engelhardt.

## Sociology

**10. Exploring Human Diversity: An Introduction to Anthropology and Sociology.** (Also Anthropology 10.) See Anthropology 10.

Not open to students who have taken Anthropology/Sociology 11. Fall semester. Professors Dizard 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 are the distinguishing features of modern Western society *in particular*? What distinctive dilemmas do individuals face in modern society? What are the prospects for human freedom and happiness? Although the five thinkers differ strikingly from each other, we shall also determine the extent to which they share a common "sociological consciousness." *Required of sociology majors.*

Limited to 30 students. Fall semester. Professor Himmelstein.

**16. Social Research.** This course introduces students to the range of methods with which sociologists and anthropologists work as they endeavor to create systematic understandings of social action. The strengths and weaknesses of these methods will be explored. Students will be expected to carry out a small scale research project or work with data already available from survey and census materials. Emphasis will be more on general procedures and epistemological issues than on narrowly defined techniques and statistical proofs. *Required of sociology majors.*

Requisite: Anthropology/Sociology 10. Limited to 15 students. Fall semester. Professor Himmelstein.

**21. Sociology of Family.** The intent of this course is to assess the sources and implication of changes in family structure. We shall focus largely on contemporary family relationships in America, but we will necessarily have to examine family forms different from ours, particularly those that are our historical antecedents. From an historical/cross-cultural vantage point, we will be better able to understand shifting attitudes toward family as well as the ways family broadly shapes character and becomes an important aspect of social dynamics.

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

**31. Conceptualizing White Identity in the United States.** (Also Black Studies 10.) 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. Omitted 2008-09. Professor Basler.

**32. Thinking Differently about Culture.** In this course we will examine the role *difference* has played in the culture of the United States at three key periods: the early 20th century, when culture competed with biology in the (eventual) formation of pluralist notions of democratic culture; the post-World War II era of civil rights, when the legislation of equality competed with segregationist and discriminatory ideas and practices in an economy of unprecedented growth in middle class consumerism; and the post-civil rights era, when globalization, changes in immigration policy, and economic polarization, among other things, contribute to distinctive transformations in the cultural make-up of American society. A variety of texts—fictional, historical, artistic, theoretical, and empirical—will be used in our investigation. Across these periods 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? How does it matter when aspects of cultural difference—previously ignored or marginalized in hegemonic accounts—become the focal point of inquiry? How do we distinguish among discourses of cultural differences? Do they circulate in the social mainstream or remain marginal? 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.** 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. Fall semester. 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.**

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. Spring semester. Professor Basler.

**38. Race and Races in American Studies.** (Also Black Studies 35.) 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 25 students. Spring semester. Professor Basler.

**41. The American Right.** Since the 1980s, the Right has been the dominant force in American politics. In fall 2007 this course will examine the Christian Right within a framework of sociological ideas about the social bases of political conflict. We will look at the movement's history, ideology, organizations, and leaders. We shall then examine the changing significance of religion and religiosity in American politics, with a focus on the idea of "culture wars." This will require us to look closely at the differences between how political elites of all ideological persuasions address morally charged issues and how both conservative Christians and other Americans think about these issues. Finally, we shall examine the ways Americans have come in conflict with each other over abortion, gay rights, sex education, and similar issues.

Omitted 2008-09. Professor Himmelstein.

**43. Drugs and Society.** This course presents a sociological framework for studying the ways in which societies both encourage and restrict the use of psychoactive drugs.

Omitted 2008-09. Professor Himmelstein.



**44. Sport and Society.** A cross-cultural study of sport in its social context. Topics will include the philosophy of play, games, contest, and sport; the evolution of modern sport in industrial society; Marxist and Neo-Marxist interpretations of sport; economic, legal, racial and sexual aspects of sport; national character and sport; social mobility and sport; sport in literature and film. Three meetings per week.

Omitted 2008-09. Professor Guttman.

**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. It will examine the socioeconomic experiences of the various Latino groups (Mexicans, Puerto Ricans, Dominicans, among others). This examination will require that we pay 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. Fall 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, 78. Senior Departmental Honors.**

Fall and spring semesters.

**97, 97H, 98, 98H. Special Topics.** Independent Reading Courses. Full or half course.

Fall and spring semesters. The Department.

#### RELATED COURSE

**Conservation Biology and the Reconstruction of Nature.** See Pick Colloquium 08.

Fall semester. Professor Dizard.

## ART AND THE HISTORY OF ART

Professors Abiodun, Clark, Courtright\*, Keller, Morse\*, Staller, R. Sweeney (Chair), and Upton; Resident Artist Gloman; Visiting Artists-in-Residence Ewald and Miebach; Visiting Associate Professor Kimball; Visiting Assistant Professor Garand; Visiting Lecturer Dillon.

\*On leave 2008-09.

*Introduction to the Department.* The Department of Art and the History of Art offers a singular means within the College for developing artistic awareness, historical understanding, critical faculties and practice with regard to the visual arts and their values in society. This objective may be accomplished with emphasis upon work in art history, the practice of art or the integration of the two disciplines. In order to identify and serve each student's personal interests and goals, the department is organized into two distinct programs, The Practice of Art which offers one concentration and the History of Art which offers two concentrations. We encourage students to study with all members of the department. Students may switch from one concentration to the other within the department, as long as they have fulfilled the requirements of that concentration by graduation.

*The Practice of Art: Studio Concentration:* Professors Keller, R. Sweeney; Resident Artist Gloman; Visiting Professors Garand and Kimball; Visiting Artists-in-Residence Ewald and Miebach.

The concentration in the Practice of Art enables students to become fluent in the discipline of the practice of visual arts. Students will be taught to 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 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):

These courses are: Drawing I (Art 2 may be considered as an alternative in special cases.), Painting I, Sculpture I, Printmaking I, Photography I, Third-year Seminar, Two studio electives, 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 which are broadly related to their artistic interests outside of the studio concentration to enrich 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 their senior year. Students must apply and be accepted at the end of their third year. 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 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. Formal and contextual analysis and discussion of a series of works of art.
2. Creation 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 Eli Marsh Gallery in April.

*The History of Art: The "Art" of the History of Art Concentration:* Professors Abiodun, Staller, and Upton.

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 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 word and form might give way to "art."

*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.

*Honors:* Candidates for honors will, with departmental permission, take Art 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.

*The History of Art: Historical and Cultural Studies Concentration:* Professors Clark, Courtright and Morse.

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, 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).

*Honors:* Candidates for honors in this concentration will, with departmental permission, take Art 77-78 during their senior year.

*Comprehensive Examination:* The comprehensive exam for this concentration will have written and oral components.

## 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.

Preference will be given to studio art concentrators, first-year students and sophomores with no previous art history experience. Limited to 40 students; 20 students per section. Fall semester. Professor TBA.

## 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 balance of lectures, demonstrations, exercises, discussions and critiques. Weekly homework assignments will consist of studio work and reading assignments. Two two-hour class sessions per week.

No prior studio experience is required. Not open to students who have taken Art 04 or 15. Limited to 35 students. Spring semester. Resident Artist Gloman.

**04. Basic Drawing.** 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.

Each section limited to 20 students. Two sections will be taught fall semester: Resident Artist Gloman. Spring semester: Visiting Professor Garand.

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

**13. Printmaking I.** An introduction to intaglio and relief processes including dry-point, 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. Visiting Professor 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 semester: Professor Sweeney. Spring semester: Resident Artist Gloman.

**16. Designing Architecture Across Borders and Time.** (Also European Studies 52.) See European Studies 52.

Requisite: Art 04 and consent of the instructor. Limited to 8 students. Spring semester. Visiting 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. Visiting 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. Fall semester. Professor R. 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 R. 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 construction. 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. Visiting 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 R. 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. Fall semester. Visiting Professor 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. Visiting Professor Kimball.

**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. Fall semester. Professor Keller.

## HISTORY OF ART: INTRODUCTORY COURSES

**32. Art and Architecture of Europe from 300 to 1500 C.E.** 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.

Spring semester. Professor Upton.

**33. Material Culture of American Homes.** (Also History 37.) See History 37.

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

**34. From the Floating World to an Urban Vision: Japanese Prints and Photography.** (Also Asian 18.) An intensive study of the ukiyo-e prints and paintings portraying the world of the bourgeoisie of the Edo period, this course will also investigate the graphic arts that document the transformation of Japan in the nineteenth century. It will conclude with an examination of photographs of the urban culture of Japan’s post-war period. The class will make extensive use of the William Green Collection at the Mead Art Museum and will include frequent visits to museum collections and exhibitions.

Limited to 20 students. Omitted 2008-09. Professor Morse.

**35. Art and Architecture of Europe from 1400 to 1800.** (Also European Studies 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 40 students. Omitted 2008-09. Professor Courtright.

**36. Thinking Architecturally.** An introduction to how buildings shape our communities and our lives, using ten 20th-century masterworks by Wright, Le Corbusier, Mies van der Rohe, Louis Kahn, Frank Gehry and others as the principal texts. A close study of these individual buildings will provide a concrete and comprehensible framework for the discussion of space, place, form, materials, money and other basic architectural issues. The course will include lectures, discussions, writing assignments and group presentations, plus field trips to relevant buildings in the region.

Limited to 30 students. Spring semester. Visiting Lecturer Dillon.

**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. Spring semester. Professor Clark.

**38. Visual Arts and Orature in Africa.** (Also Black Studies 43.) See Black Studies 43.

Fall semester. Professor Abiodun.

**45. The Modern World.** 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. Two lectures per week.

Limited to 80 students. Spring semester. Professor Staller.

**47. Arts of China.** (Also Asian 43.) An introduction to the history of Chinese art from its beginnings in neolithic times until the start of the eighteenth century. Topics will include the ritual bronze vessels of the Shang and Zhou dynasties, the Chinese transformation of the Buddha image, imperial patronage of painting during the Song dynasty and the development of the literati tradition of painting and calligraphy. Particular weight will be given to understanding the cultural context of Chinese art.

Omitted 2008-09. Professor Morse.

**48. Arts of Japan.** (Also Asian 23.) 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 2008-09. Professor Morse.

**49. Survey of African Art.** (Also Black Studies 46.) 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.

## HISTORY OF ART: UPPER-LEVEL COURSES

**51. Renaissance Art in Italy.** (Also European Studies 44.) This course treats painting, sculpture, and architecture of the art historical periods known as the Early and High Renaissance, Mannerism, and the Counter Reformation. It will dwell upon works by artists such as Giotto, Donatello, Botticelli, Leonardo, Raphael, Bramante, Michelangelo, and Titian in the urban centers of Florence, Rome, and Venice, art produced for patrons ranging from Florentine merchants and monks to Roman princes and pontiffs. The art itself—portraits, tombs, altarpieces, cycles of imagined scenes from history, palaces, churches, civic monuments—ranges from gravely restrained and intentionally simple to monumental, fantastically complex or blindingly splendid, and the artists themselves range from skilled artisans to ever more sought-after geniuses. Emphasis will be upon the way the form and content of each type of art conveyed ideas concerning creativity, originality, and individuality, but also expressed ideals of devotion and civic virtue; how artists dealt with the revived legacy of antiquity to develop an original visual language; how art imparted the values of its patrons and society, but also sometimes conflicted with them; and how art and attitudes towards it changed over time. Rather than taking the form of a survey, this course, based on lectures but regularly incorporating discussion, will examine in depth selected works, and will analyze contemporary attitudes toward art of this period through study of the art and the primary sources concerning it. Upper level.

Requisite: One other art history course or consent of the instructor. Omitted 2008-09. Professor Courtright.

**53. Dutch and Flemish Painting (The “Art” of “Beholding”).** 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, Hieronymus 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.

Spring semester. Professor Upton.

**56. Baroque Art in Italy, France, Spain, and the Spanish Netherlands.** (Also European Studies 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 2008-09. Professor Courtright.

**62. From Edo to Tokyo: Japanese Art from 1600 to the Present.** (Also Asian 38.)

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

Omitted 2008-09. Professor Morse.

**66. Sacred Images and Sacred Space: The Visual Culture of Religion in Japan.**

(Also Asian 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 2008-09. Professor Morse.

**70. African Art and the Diaspora.** (Also Black Studies 45.) The course of study will examine those African cultures and their arts that have survived and shaped the aesthetic, philosophic and religious patterns of African descendants in Brazil, Cuba, Haiti and urban centers in North America. We shall explore the modes of transmission of African artistry to the West and examine the significance of the preservation and transformation of artistic forms from the period of slavery to our own day. Through the use of films, slides and objects, we shall explore the depth and diversity of this vital artistic heritage of Afro-Americans.

Fall semester. Professor Abiodun.

**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. Spring semester. Professor Clark.

#### 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 2008-09. Professors Clark and Morse.

**83. The Tea Ceremony and Japanese Culture.** (Also Asian 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. One class meeting per week.

Limited to 20 students. Omitted 2008-09. Professor Morse.

**84. Women and Art in Early Modern Europe.** (Also Women's and Gender Studies 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. Omitted 2008-09. Professor Courtright.

**85. Witches, Vampires and Other Monsters.** (Also Women's and Gender Studies 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.** Four topics will be offered in the fall semester, 2008-09.

01. CITY, COURT AND COUNTRY. (Also European Studies 45.) This seminar treats the art and architecture of courts within their urban or rural fabric in Renaissance and Baroque Italy and France. Cities of particular importance are Florence, Mantua, Rome and Paris; the ideal of retreat from civilization into the country is represented by aristocratic and royal domiciles outside of those centers, such as Versailles. Topics include imagery of rule in painting, sculpture, architecture, and landscape gardens; the distinction between public and private realms in the city and country and its political meaning; and the expression of political and religious ideology through architectural and urban planning. Special emphasis this fall is given to the developing imagery of women from ruling families in Florence, female aristocrats such as Isabella d'Este, and mistresses and queens in their French residences during the 15th through 17th centuries.

Requisite: One previous art-history course. Limited to 12 students. Omitted 2008-09.

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 common modernist model. These artists are working as collaborators with people or groups outside the world of art—children, senior citizens, sanitation workers, or residents of a particular neighborhood. These artists often create work “with,” not “for” a community and share decision making with people not ordinarily given a place in the museum or other official “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. Students will be asked to work with community institutions in Amherst or Holyoke to produce collaborative work. Artists Rick Lowe and Ewald will lead a collaborative mural project culminating in an exhibit of plans and events. 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 young people they will be working with.

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

03. APOCALYPSE AND UTOPIA: GERMAN ARCHITECTURE, ART, AND DESIGN IN THE TWENTIETH CENTURY. Against a backdrop of revolution and war, spiritual questioning and utopian visions, industrialization and an emergent mass culture, nationalist tensions and the Holocaust, this class will examine German architecture, art and design from the turn of the twentieth century to the fall of the Berlin Wall. We will consider the architecture of figures such as Gropius, Mies, Behrens, and Taut in connection with the work of artists and designers such as Kirchner, Kandinsky, and Albers, as well as the films and photographs of artists such as Sandler, Richter, and Moholy-Nagy. The theoretical writings of Nietzsche, Kracauer, Benjamin, Adorno and others will be used as a critical lens, while we make use of exhibitions of German architecture, art and film at Amherst, Hampshire, and Smith Colleges. We will conclude with group presentations and independent papers covering works made after World War II. Advanced course.

Requisite: One course in art history. Limited to 15 students. Professor Koehler of Hampshire College.

04. THE ART OF BEHOLDING. What would it be like to “Behold” a work of art—that is, to engage its human realization, rather than merely or exclusively observe, analyze or situate it culturally and historically? This seminar will offer a working hypothesis concerning the definition and potential of “Beholding” the “art” 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 work of art of their own choosing, drawing on an immediately experienced work of painting, sculpture or architecture from any period, location, or artistic tradition. Foundational works to be discussed will include Zen Buddhist temples, paintings and drawings by Rembrandt van Rijn, Gothic stained-glass windows, and Michelangelo’s last *Pieta*. 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. One lecture per week.

Limited to 12 students. Professor Upton.

**92. Topics in Art and the History of Art.** Two topics will be offered in the spring semester, 2008-09.

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. Professor Staller.

02. ARTIST-IN-RESIDENCE TOPIC. Description TBA.

Limited to 12 students. Visiting Artist Miebach.

DEPARTMENTAL HONORS AND SPECIAL TOPICS

**77, 77D, 78, 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. Fall and spring semesters. The Department.

**97, 97H, 98, 98H. Special Topics.** Full or half course.

Fall and spring semesters. The Department.

RELATED COURSES

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

Spring semester. Professor Abiodun.

## ASIAN LANGUAGES AND CIVILIZATIONS

Professors Babb (Chair, fall semester)‡, Dennerline‡, Morse\*, and Tawa (Chair, spring semester); Assistant Professors Maxey\*, Ringer, Van Compernelle, and Zamperini; Professor Emeritus Reck, Senior Lecturers Li, Miyama, Shen, and Teng; Lecturer Kayama; Five College Lecturer in Japanese Brown; Five College Post-Doctoral Fellow Khalil.

*Affiliated Faculty:* Professor Basu, Associate Professor M. Heim\*, Assistant Professor C. Dole; Five College Professor I. Peterson.

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.

*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)

\*On leave 2008-09.

‡On leave second semester 2008-09.

for West Asia. The following courses are designated to fulfill the area distribution requirement: China—Asian 24, 28, 35, 36, 46, 49, and 66; Japan—Asian 21, 23, 25, 27, 33, 34, 38 and 47; South Asia—Asian 15, 17, 22, 32, 60, 68 and 69; West Asia—Asian 26, 48, 55, 63, 64, 65, and Anthropology 31. 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.** (SA) (Also Religion 23.) See Religion 23.  
Fall semester. Visiting Lecturer S. Heim.

**17. Introduction to Hinduism.** (SA) (Also Religion 14.) See Religion 14.  
Spring semester. Visiting Lecturer S. Heim.

**18. From the Floating World to an Urban Vision—Japanese Prints and Photography.** (Also Art 34.) See Art 34.  
Omitted 2008-09. Professor Morse.

**19. The Tea Ceremony and Japanese Culture.** (Also Art 83.) See Art 83.  
Limited to 20 students. Omitted 2008-09. Professor 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, *Chūshingura* (the famous story of the 47 *rōnin*), 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.** (SA) (Also Anthropology 21.) See Anthropology 21.

Fall semester. Professor Babb.

**23. Arts of Japan.** (J) (Also Art 48.) See Art 48.

Omitted 2008-09. Professor Morse.

**24. Chinese Civilization.** (C) (Also History 15.) See History 15.

Fall semester. Professor Dennerline.

**25. Japanese History to 1700.** (J) (Also History 17.) See History 17.

Omitted 2008-09. Professor Maxey.

**26. Middle Eastern History: 600-1800.** (WA) (Also History 19.) See History 19.

Omitted 2008-09. Professor Ringer.

**27. Fictions of Desire: The Demimonde in Japan.** (J) This course explores the demimonde—the world of prostitutes, geisha, and hostesses—in Japan from the seventeenth century to the present. In Japan, in particular, the demimonde has been the focus of much artistic work that is revealing of larger social concerns. Besides being the central node of the sex trade, the demimonde also functions as a site where society explores the effects of desire on the social order, projects its fantasies about male/female relations, and turns certain types of female roles into symbols of “Woman” in general. The goals of this course are to learn how the demimonde arose, how it has been transformed over time, how women have been positioned within it, and how it interfaces with the wider social world. We will use narrative fiction, film, historical scholarship, autobiography, art, theatrical works, and anthropology so that we gain a nuanced and complete picture of this unique milieu. No prior knowledge of Japan or Japanese is required, and students in Asian studies, Women’s Studies, Cultural Studies, Comparative Literature, and other disciplines are welcome.

Limited to 20 students. Omitted 2008-09. Professor Van Compernelle.

**28. The Dao of Sex: Sexuality in China, Past and Present.** (C) (Also Women’s and Gender Studies 05.) This survey course will focus on sexual culture in China, from pre-Qin times to the present. Using various sources such as ancient medical texts, Daoist manuals, court poetry and Confucian classics, paintings and illustrated books, movies and documentaries, as well as modern and pre-modern fiction written both in the classic and vernacular languages, we will explore notions of sex, sexuality, and desire. Through the lens of cultural history and gender studies, we will try to reconstruct the genealogy of the discourses centered around sex that developed in China, at all levels of society, throughout 5,000 years. Among the topics covered will be sexual yoga, prostitution, pornography, and sex-tourism.

Limited to 25 students. Omitted 2008-09. Professor Zamperini.

**29. Fashion Matters: Clothes, Bodies and Consumption in East Asia.** (Also Women’s and Gender Studies 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 25 students. Omitted 2008-09. Professor Zamperini.

**30. India in Film: Hollywood, Bollywood, Mollywood.** (SA) 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. Spring semester. Professor Emeritus Reck.

**31. Asian Studies Colloquium: Asia Pop!** 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.

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. We will also examine select examples of popular culture in other countries in Asia.

Limited to 30 students. Spring semester. Professors Van Compernelle and Zamperini.

**32. Classical Indian Literature** (SA) An introduction to the rich classical literature and secular literary culture of ancient India, through readings in translation, mainly from the Sanskrit, but also from the Prakrit, Pali and Tamil languages. We will study major works in the principal genres of classical Indian *Kavya* courtly literature from the beginnings to the 11th century, paying attention to issues of genre, to themes and contexts drawn from courtly culture and ancient Indian civilization (poetic language, kingship, nature, gender), to literary theory and criticism, and to comparative perspectives. Texts studied include

the epic *Ramayana*, Kalidasa's drama *Shakuntala and the Ring of Recognition*, Sanskrit and Tamil lyric poetry, Bana's royal biography *The Deeds of King Harsha*, the animal tales of the *Panchatantra* and the Buddhist *Jataka*, and theoretical works on the language of poetry (*The Illumination of Suggestion*) and on aesthetic experience (Bharata's *Treatise on Drama*). The readings are in translation. No knowledge of Indian languages is assumed.

Limited to 20 students. Admission with consent of the instructor. Not open to first-year students. Fall semester. Five College Professor I. Peterson.

**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 2008-09. Professor Van Compernelle.

**34. Japanese Cinema.** (J) This course will investigate the Japanese film as a narrative art, as a formal construct, and as a participant in larger aesthetic and social contexts. In particular, the relationship between the individual and the *mise-en-scène* will be a major theme throughout the term. We will cover the first hundred years of Japanese cinema, from the very first film footage shot in Japan in 1897 through the golden age of studio cinema in the 1950s, to important independent filmmakers working today. We will cover silent films, talkies, and animation. The course includes the major genres of Japanese film and influential schools/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. Dreamlands: The Universe of Dreams in Chinese Literature.** (C) The course will explore the world of dreams in pre-modern, modern and contemporary Chinese literature and culture. Beginning with Daoist and Buddhist sources, and proceeding in a chronological fashion, we will navigate the dreamscapes mapped by traditional oneiromancy, philosophy, poetry, drama, fiction, all the way to contemporary theatrical and cinematic discourse. We will look at the semantic and aesthetic function of dreams in the changing world of Chinese culture, connecting our findings to recent discoveries in the fields of contemporary psychology, psychoanalysis and neuroscience. Where possible, we will also engage in comparison with dream-related practices and traditions in other East Asian contexts, such as Tibet and Japan.

Omitted 2008-09. Professor Zamperini.

**36. A History of Love: Chinese Romance in Time.** (C) (Also Women's and Gender Studies 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.

Fall semester. Professor Zamperini.

**38. From Edo to Tokyo: Japanese Art from 1600 to the Present.** (J) (Also Art 62.) See Art 62.

Omitted 2008-09. Professor Morse.

**41. Anthropology of the Middle East.** (WA) (Also Anthropology 31.) See Anthropology 31.

Spring semester. Professor C. Dole.

**43. Arts of China.** (Also Art 47.) See Art 47.

Omitted 2008-09. Professor Morse.

**45. Japan as Empire, 1895-1945.** (J) (Also History 55) See History 55.

Omitted 2008-09. Professor Maxey.

**46. Modern China.** (C) (Also History 16.) See History 16.

Omitted 2008-09. Professor Dennerline.

**47. Modern Japanese History: 1800-2000s.** (J) (Also History 18.) See History 18.

Omitted 2008-09. Professor Maxey.

**48. The Modern Middle East: 1800 to Present.** (WA) (Also History 20.) See History 20.

Fall semester. Professor Ringer.

**49. China in the World, 1895-1919.** (C) (Also History 57.) See History 57.

Fall semester. Professor Dennerline.

**50. Religion, Society and Politics in Greater China.** (C) (Also History 58.) See History 58.

Omitted 2008-09. Professor Dennerline.

**55. Early Islam.** (Also History 60.) (WA) See History 60.

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

**56. Sufism.** (Also Religion 53.) See Religion 53.

Fall semester. Professor Jaffer.

**57. Socially Engaged Buddhism.** (Also Religion 28.) See Religion 28.

Spring semester. Professor Darlington of Hampshire College.

**58. Buddhist Ethics.** (Also Religion 27.) See Religion 27.

Omitted 2008-09. Professor Heim.

**60. Religion and Society in the South Asian World.** (SA) (Also Anthropology 34.) See Anthropology 34.

Omitted 2008-09. Professor Babb.

**61. Sacred Images and Sacred Space: The Visual Culture of Religion in Japan.** (Also Art 66.) See Art 66.

Omitted 2008-09. Professor Morse.

**62. The History and Memory of the Asian-Pacific War.** (J) (Also History 90.) See History 90.

Not open to first-year students. Limited to 15 students. Omitted 2008-09. Professor Maxey.

**63. Women in the Middle East.** (WA) (Also History 62 and Women's and Gender Studies 62.) See History 62.

Limited to 20 students. Spring semester. Professor Ringer.

**64. Seminar on Middle Eastern History: Modern Turkey—Modern Iran: From Authoritarian Modernization to Islamic Resistance.** (WA) (Also History 93.) See History 93.

Not open to first-year students. Limited to 20 students. Omitted 2008-09. Professor Ringer.

**65. Middle Eastern Court Culture.** (WA) (Also History 94) See History 94.

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

Spring semester. Professor Zamperini.

**69. Theravada Buddhism.** (SA) (Also Religion 26.) See Religion 26.

Omitted 2008-09. Professor Heim.

**77, 78. Senior Departmental Honors.**

Fall and spring semesters.

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

Fall and spring semesters. Members of the Department.

## Arabic

First- and second-year Arabic are offered as part of the Five College Near Eastern Studies Program. When omitted at Amherst, these courses are offered at the University of Massachusetts and one of the other college campuses. Arabic 01 is numbered 126 and Arabic 02 is numbered 146 and are offered at the University of Massachusetts. Third-year Arabic courses are also offered there as Arabic 326 and 426. Advanced Arabic courses are taught by special arrangement with faculty members in the department. For more information, contact Five College Arabic Program Director Tayeb El-Hibri. See also Five College Courses by Five College Faculty in this Catalog.

**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 Fellow Khalil.

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

Requisite: Arabic 01 or equivalent. Spring semester. Omitted at Amherst College 2008-09. (To be offered at the University of Massachusetts as Arabic 146.)

**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. Omitted at Amherst College 2008-09. (To be offered at the University of Massachusetts as Arabic 226.)

**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. Omitted at Amherst College 2008-09. (To be offered at the University of Massachusetts as Arabic 246.)

**15. Reading Arabic Literature in Arabic.** This course will introduce students to the major authors, texts and movements in modern Arabic literature. Using the texts as a point of departure, students will discuss intellectual, political, and cultural thought as it develops in Arabic literature to the present day. Students will read modern poetry, modern novel, drama, literature reflecting the voices of women, and literature of modern politics. Students will be responsible for oral presentations and short essays in addition to one research paper during the term. Texts are in Arabic; discussion is in Arabic.

Requisite: Student must demonstrate ability to read and discuss texts in Modern Standard Arabic. Students should consult the Five College Center for the Study of World Languages for placement tests (fclang@hfa.umass.edu). Fall semester. Five College Fellow Khalil.

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

Fall and spring semesters. 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 Shen.

**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 Shen.

**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. Fall semester. 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. Admission with consent of the instructor. Limited to 10 students. Spring semester. 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 three class meetings and two drill sessions each week.

Requisite: Chinese 02 or equivalent. Limited to 18 students. Fall semester. Senior Lecturer Teng.

**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 18 students. Spring semester. Senior Lecturer Teng.

**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 Li.

**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 Li.

**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 consent of the instructor. Fall semester. Senior Lecturer Teng.

**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 Teng.

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

Fall and spring semesters. 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.

**01H. Introduction to the Japanese Language I.** This half course is the first-semester of a non-intensive version of Japanese 01, which is offered regularly in the fall semester. This course is designed for interested students to begin their Japanese study in the spring semester in a non-intensive way. The course content is exactly the same as Japanese 01, but this course in the spring semester covers



the first half of a regular Japanese 01 course. The subsequent course, Japanese 02H in the fall semester, covers the second half of a regular Japanese 01 course. Upon completion of Japanese 02H in the fall, interested students are eligible to take a regular Japanese 02 in the spring semester, the next level after Japanese 01.

Omitted 2008-09. Professor Tawa and Assistant.

**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.

**02H. Introduction to the Japanese Language II.** This half course is a continuation of Japanese 01H offered in the spring semester and is the spring semester of a non-intensive version of Japanese 01, which is offered regularly in the fall semester. The course content is exactly the same as Japanese 01, but this course covers the second half of a regular Japanese 01 course. Upon completion of this course in the fall semester, interested students are eligible to take the regular Japanese 02 in the spring semester, the next level after Japanese 01.

Requisite: Japanese 01H or equivalent. Fall semester. Professor Tawa.

**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 at high school, home, or college. Fall semester. Professor Tawa and/or 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 03 or equivalent. Spring semester. Professor Tawa and/or 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, Japanese 04, or equivalent. Fall semester. Senior Lecturer Miyama and Assistant.

**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. Senior Lecturer Miyama and Assistant.

**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 and Senior Lecturer Miyama.

**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 and Senior Lecturer Miyama.

**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. Professor Tawa and Five College Lecturer Brown.

**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. Professor Tawa and Five College Lecturer Brown.

**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 and Five College Lecturer Brown.

**97, 97H, 98, 98H. Special Topics.** Full or half course.

## ASTRONOMY

Professor Greenstein.

*Five College Astronomy Department Faculty:* Professors Dennis, Edwards, Greenstein, Katz, Navarro, Schloerb, Schneider, Snell (Chair), Weinberg, and Young; Associate Professors Calzetti, Dyar, Giavalisco, Lowenthal, Mo, Wang, and Yun; Assistant Professors Hameed, Tripp, and Wilson; Research Professors Erickson and Heyer; Research Assistant Professor Narayanan; Teaching Fellows Burbine, and Stage; Postdoctoral Fellow Phillips.

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 Thursday, September 4, for the fall semester and Wednesday, January 28, 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 will be admitted. Spring semester. Professor Greenstein.

**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.

Spring semester. Professor TBA.

**15. Science Play: Astronomy and Physics on the Stage.** (Also Theater and Dance 26.) 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 2008-09.

**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.

Requisite: At least one course in any quantitative science. Spring semester. Professor Crowl.

**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.

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.

Requisite: Mathematics 11 and either an introductory Astronomy or an introductory Physics course. Spring 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 2008-09.

**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. Fall semester. Professor Greenstein.

**29. 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.

Requisite: Math 11 and Physics 16 or 23. Spring semester. Professor TBA.

**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.

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

**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.

Requisites: Astronomy 29 and Physics 24. Fall semester. Professor Wilson.

**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.

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

**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.

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

**57. Astroparticle Physics.** (Also Physics 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 instructor. Fall semester. Postdoctoral Fellow Phillips.

**73, 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. Fall and spring semesters. The Department.

**77, 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. Fall and spring semesters. The Department.

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

Fall and spring semesters. The Department.

## BIOLOGY

Professors S. George, Goldsby (Simpson Lecturer), Pociat, Ratner‡, Temeles, and Williamson (Chair); Associate Professors Clotfelter\* and Goutte\*; Assistant Professors Hood\* and Miller; Visiting Assistant Professors R. Levin and Springer; Visiting Professor Coutifaris; 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

\*On leave 2008-09.

†On leave first semester 2008-09.

‡On leave second semester 2008-09.



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. Four courses in mathematics and physical sciences (Mathematics 11, Chemistry 11 or 15, Chemistry 12, and Physics 16 or 23);
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);
  - 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 requisites 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 requisites 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. The Chemical Basis of Human Physiology.** (Also Chemistry 03.) How does the human body work, and what are the physical laws that describe and explain body functions? We will study circulation, respiration, digestion, acid/base regulation, excretion, and reproduction, while exploring chemical concepts such as molecular structure and phase behavior that make these phenomena possible. We'll ask how these functions are regulated by the nervous system and by hormones, and we'll explore electrical and chemical communication pathways at a fundamental level. Emphasis is on using mathematics and physical sciences to understand physiological 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 the intensive section of Mathematics 11, and who are enrolled in a mathematics course but not in Chemistry 11. Permission from the instructor required. Fall semester. Professors S. George and O'Hara.

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

This course is for nonmajors. Biology majors are welcome, but this course will not count toward the major. Spring semester. Visiting Professor R. Levin.

**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 2008-09. Professors Clotfelter and 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. Spring semester. Professor Goldsby.

**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 Miller and Temeles.

**19. Molecules, Genes and Cells.** An introduction to the molecular and cellular processes common to life. A central theme is the genetic basis of cellular function. 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 Williamson 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. Spring semester. Professor Poccia.

**23. Ecology.** (Also Environmental Studies 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. Not open to first-year students. Limited to 30 students. Omitted 2008-09. 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. Not open to first-year students. Limited to 30 students. Fall semester. Professor Ratner.

**27. Genome Biology.** A study of the architecture and interactions of genetic systems. Advances in genomics are resulting in new approaches to a variety of important issues, from conservation biology to disease prevention and treatment. We will address how heritable information is organized in diverse types of organisms and the consequences for shaping species traits and long-term evolutionary potential. We will cover the major challenges of this emerging research field, including techniques for dealing with vast amounts of DNA sequence data. We will also critically review the concept of the genome as a "cooperative assemblage of genetic elements". Three hours of lecture and three hours of laboratory per week.

Requisites: Biology 18 and 19. Limited to 30 students. Omitted 2008-09. 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.

Requisites: Biology 19 and completion of, or concurrent registration in, Chemistry 12. Spring semester. Visiting Professor Springer.

**30. Biochemistry.** (Also Chemistry 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.

Requisites: 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 Williamson (Biology) and Bishop (Chemistry).

**31. Human Reproductive Biology.** Understanding the cellular and molecular regulation of human reproductive processes has significant public health implications for the population explosion in many parts of the world and for the high incidence of infertility. In this course, the cell biology of human reproduction and clinical applications for its treatment and control will be reviewed through lectures and evaluation of research publications. Topics for discussion will include the genetic regulation of fetal gonadal development, the neuroendocrine control of puberty and adult reproduction, gametogenesis, fertilization, early embryonic development, genetic diagnosis, placentation and the fetal origins of adult disease. The normal physiology of these processes will be described, and we will discuss how this knowledge makes contraception and the treatment of human reproductive diseases possible. Legal and ethical issues related to the manipulation of reproductive processes will be emphasized. Three classroom hours per week. (To be offered only once)

Requisite: At least one of the following—Biology 22, 24, 25, or 29. Not open to first-year students. Limited to 15 students. Fall semester. Visiting Professor Coutifaris.

**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.

Requisites: Biology 18 and 19. Not open to first-year students. Limited to 30 students. Fall semester. Professor Miller.

**33. Immunology.** The immune response is a consequence of the developmentally programmed or antigen-triggered interaction of a complex network of interacting cell types. These interactions are controlled by regulatory molecules and often result in the production of highly specific cellular or molecular effectors. This course will present the principles underlying the immune response and describe the methods employed in immunology research. In addition to lectures,

a program of seminars will provide an introduction to the research literature of immunology. Three classroom hours per week.

Requisites: Biology 19 and Biology 25, 29, 30 or permission from the instructor. Limited to 30 students. Omitted 2008-09. 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. Open to juniors and seniors or permission from the instructor. Limited to 13 students. Fall 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. Three 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. Fall semester. Professor George.

**37. Structural Biology.** 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.

Requisites: Biology 19 and Chemistry 12; Chemistry 21 would be helpful but is not required. Limited to 20 students. Omitted 2008-09. 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.

Requisite: Biology 18. Not open to first-year students. Limited to 30 students. Omitted 2008-09. Professor Clotfelter.

**42. Seminar in Evolution: Plant Sexual Diversity.** The diversity of reproductive strategies and sexual systems among angiosperm species is extraordinary and

perhaps unmatched by any other group of organisms. This course will provide a comprehensive introduction to plant sexual diversity through lectures and discussion of the primary literature. Topics will include the evolution and maintenance of sexual polymorphisms, temporal and spatial segregation of gender function in hermaphrodites, self-incompatibility systems, plant-pollinator coevolution, pollinator-mediated selection, hybridization, tradeoffs with asexual modes of reproduction, and the evolution and functional significance of sexual dimorphism. Readings will emphasize integrative studies that use developmental, ecological, population genetic, and phylogenetic approaches to uncover the mechanisms underlying this rich morphological and functional diversity. Three classroom hours per week.

Requisite: Biology 23 or 32 or permission from the instructor. Limited to 15 students. Omitted 2008-09. Professor Miller.

**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 2008-09. Professor Hood.

**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. Not open to first-year students. Limited to 14 students. Omitted 2008-09. Professor Temeles.

**48. Seminar in Conservation Biology.** Conservation biology is the scientific study of the Earth's biodiversity, the natural processes through which it evolved and is maintained, and the stresses imposed upon it by human activities. Conservation biology is highly interdisciplinary, requiring careful consideration of both biological and sociological issues. Utilizing articles from the primary literature, this course will focus on topics such as the effects of habitat fragmentation, loss of genetic diversity, introduced species, and climate change, as

well as how to determine appropriate conservation priorities. Three classroom hours per week.

Requisites: Biology 23 or 32 or permission from the instructor. Not open to first-year students. Limited to 14 students. Spring semester. Professor R. Levin.

**77, 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. Fall and spring semesters. The Department.

**97, 97H, 98, 98H. Special Topics.** Independent reading or research courses. Half or full course as arranged. Does not normally count toward the major.

Fall and spring semesters.

### RELATED COURSES

**Seminar on Invasive Species.** See Environmental Studies 51.

Requisite: Environmental Studies 12, Biology 23, or permission from the instructor. Not open to first-year students. Limited to 14 students. Fall semester. Professor Temeles.

**Introduction to Neuroscience.** See Neuroscience 26.

Requisite: Psychology 12 or Biology 18 or 19. Limited to 36 students. Spring semester. Professors Baird and George.

**Seminar on Fisheries.** See Pick 05.

Requisite: Environmental Studies 12, Biology 23, or permission from the instructor. Not open to first-year students. Limited to 20 students. Spring semester. Professors Temeles and Dizard.

## BLACK STUDIES

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

*Affiliated Faculty:* Professors Basu, Hart, Hewitt, Lembo, Mehta, Peterson, Redding, Rivkin and Saxton\*; Associate Professor Hussain; Assistant Professors Basler, Mukasa\*, Parham, 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

\*On leave 2008-09.



offerings, from cross-listed courses, or from other courses at the Five Colleges. Majors fulfill the department's comprehensive requirement by getting a grade of B or better in 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.** (US) (Also Sociology 31.) See Sociology 31.

Limited to 25 students. Omitted 2008-09. Professor Basler.

**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.

Limited to 20 students per section. Spring semester. Professors Ferguson and Moss.

**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.

Limited to 20 students per section. Fall semester. Professor Ferguson and Visiting Professor Drabinski.

**13. Bob Marley and the Globalization of Jamaican Popular Music.** (Also Music 15.) See Music 15.

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

**15. Reading Popular Culture: Screening Africa.** (A) (Also English 13.) See English 13.

Spring semester. Professor Parham.

**16. Poverty and Inequality.** (US) (Also Economics 23.) See Economics 23.

Omitted 2008-09. Professor Rivkin.

**18. The Changing Images of Blacks in Film.** (US) (Also Theater and Dance 27.) See Theater and Dance 27.

Omitted 2008-09. Professor Mukasa.

**19. Jazz History After 1945: Experimentalism, Pluralism, and Traditionalism.** (US) (Also Music 25.) See Music 25.

Requisite: Music 11, 12, or consent of the instructor. Limited to 25 students. Spring semester. Visiting Professor Robinson.

**20. African Cultures and Societies.** (A) (Also Anthropology 26.) See Anthropology 26.

Limited to 50 students. Spring semester. Professor Goheen.

**21. Black Diaspora from Africa to the Haitian Revolution.** (CLA/D) (Also History 11.) See History 11.

Fall semester. Professor Castro Alves.

**22. Literature in French Outside Europe: Introduction to Francophone Literature.** (D) (Also French 53.) See French 53. Conducted in French.

Spring semester. Professor Hewitt.

**24. Representations of Black Women in Black Literature.** (D) This cross-cultural course examines similarities and differences in portrayals of girls and women in Africa and its New World diaspora with special emphasis on the interaction of gender, race, class, and culture. Texts are drawn from Africa, the Caribbean, and the United States. Topics include motherhood, work, and sexual politics. Authors vary from year to year and include: Toni Cade Bambara, Maryse Condé, Nuruddin Farah, Bessie Head, Merle Hodge, Paule Marshall, Ama Ata Aidoo, and T. Obinkaram Echewa.

Omitted 2008-09. Professor Rushing.

**25. Women and Politics in Africa.** (A) (Also Political Science 29 and Women's and Gender Studies 61.) See Political Science 29.

Omitted 2008-09.

**27. Creating a Writing Self.** (D) Pioneering feminist critic Barbara Smith says, "All the men are Black, all the women are White, but some of us are brave." This cross-cultural course focuses on "brave" women from Africa and its New World diaspora who dare to tell their own stories and, in doing so, invent themselves. We will begin with a discussion of the problematics of writing and reading autobiographical works by women. The works vary from year to year. This

year will focus on women writers such as Edwidge Danicat, Lucille Clifton, Buchi Emecheta, and Rita Dove.

Fall semester. Professor Rushing.

**28. Religion in the Atlantic World, 1441-1808.** (D) (Also Religion 58.) See Religion 58.

Spring semester. Professor Wills.

**29. Childhood in African and Caribbean Literature.** (A/CLA) (Also English 55.) See English 55.

Open to first-year students with consent of the instructor. Omitted 2008-09. Professor Cobham-Sander.

**33. Black Diaspora from Emancipation to the Present.** (CLA/D) (Also History 12.) See History 12.

Spring semester. Professor Castro Alves.

**35. Race and Races in American Studies.** (US) (Also Sociology 38.) See Sociology 38.

Limited to 25 students. Spring semester. Professor Basler.

**37. Caribbean Poetry: The Anglophone Tradition.** (CLA) (Also English 52.) See English 52.

Omitted 2008-09. Professor Cobham-Sander.

**38. Foundations of African American Literature.** The focus of this introduction to African American literature is the complex intertextuality at the heart of the African American literary tradition. Tracing the tradition's major formal and thematic concerns means looking for connections between different kinds of texts: music, art, the written word, and the spoken word—and students who take this class will acquire the critical writing and interpretive skills necessary to any future study of African American literature or culture.

Limited to 20 students. Omitted 2008-09. Professor Parham.

**39. Studies in African American Literature.** (US) (Also English 66.) See English 66. The topic changes each time the course is taught.

Limited to 20 students. Omitted 2008-09. Professor Parham.

**40. Contemporary African Novels.** (A) (Also English 67.) See English 67.

Spring semester. Professor Rushing.

**41. Latin America and the Caribbean in the Age of Revolution.** (CLA) (Also History 88.) See History 88.

Limited to 15 students. Omitted 2008-09. 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.** (A) (Also Art 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.

Fall semester. Professor Abiodun.

**45. African Art and the Diaspora.** (D) (Also Art 70.) See Art 70.

Fall semester. Professor Abiodun.

**46. Survey of African Art.** (A) (Also Art 49.) See Art 49.

Spring semester. Professor Abiodun.

**47. Colonial and Post-Colonial Africa.** (A) (Also History 22.) See History 22.

Spring semester. Professor Redding.

**48. Africa Before the European Conquest.** (A) (Also History 63.) See History 63.

Fall semester. Professor Redding.

**49. Introduction to South African History.** (A) (Also History 64.) See History 64.

Spring semester. Professor Redding.

**50. Riot and Rebellion in Colonial and Post-Colonial Africa.** (A) (Also History 92.) See History 92.

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

**51. Black Marxism.** (CLA/D) (Also History 89.) See History 89.

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

**52. The Social Psychology of Race.** (US) (Also Psychology 44.) See Psychology 44.

Requisite: Psychology 11. Limited to 15 students. Fall semester. Professor Hart.

**54. Black Music and Black Poetry.** (US) (Also English 15.) Music is the central art form in African American cultures. This beginning survey course considers the relationship between poetry and music from the oral and written poetry of slavery to contemporary hip-hop. We will pay special attention to the ways poetry uses musicians as subjects and builds on such musical forms as spirituals, the blues, rhythm and blues, reggae, and jazz. The course will begin with the importance of music in the Western African cultures from which most enslaved Africans came and pay careful attention to lexicon, rhythm, refrain, pitch, tone, timbre, cadence, and call-and-response. Students will be expected to read poetry, hear it read by its creators, and listen to its musical inspirations and manifestations. We will pay special attention to such periods as the Harlem Renaissance of the 1920s, the Black Arts Movement of the 1960s and 1970s, and today's hip-hop music. We will read such poets as Langston Hughes, Sterling Brown, Michael Harper, Sonia Sanchez, Nikki Giovanni, and Brenda Marie Osbey; and hear music by classic musicians like Billie Holiday and John Coltrane and newer voices like Mos' Def, John Legend, and india.arie. Throughout the course

we will focus on the relationship between artists and their audiences and the unique role of cities such as New York, Chicago, and New Orleans.

Preference given to students who have taken Black Studies 11 or a first course in English. Limited to 20 students. Omitted 2008-09. Professor Rushing.

**56. Faulkner and Morrison.** (Also English 95, section 03.) See English 95, section 03.

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

**57. African American History from the Slave Trade to Reconstruction.** (US) (Also History 41.) 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. Fall semester. Professor Moss.

**58. African American History from Reconstruction to the Present.** (US) (Also History 42.) 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 2008-09. Professor Moss.

**60. Four African American Poets Haunted by History.** (US) (Also English 56.) See English 56.

Omitted 2008-09. Professor Rushing.

**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.

Open to juniors and seniors. Limited to 15 students. Preference given to Black Studies majors. Fall semester. Professor Ferguson.

**64. Black Studies Seminar.** (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 Ferguson.

**66. Rotten English.** (D) (Also English 95, section 02.) See English 95, section 02.

Open to juniors and seniors. Limited to 15 students. Fall semester. Professor Parham.

**67. Topics in African American History: Slavery and the American Imagination.** (US) (Also History 82.) See History 82.

Limited to 20 students. Omitted 2008-09. Professor Moss.

**67. Topics in African American History: Race and Educational Opportunity in America.** (US) (Also History 82.) See History 82.

Limited to 20 students. Spring semester. Professor Moss.

**71. Race, Place and the Law.** (US) (Also Law, Jurisprudence and Social Thought 05.) See Law, Jurisprudence and Social Thought 05.

Omitted 2008-09. Senior Lecturer Delaney.

**77, 77D, 78, 78D. Senior Departmental Honors.**

Fall and spring semesters. Members of the Department.

**97, 97H, 98, 98H. Special Topics.**

Fall and spring semesters. Members of the Department.

## RELATED COURSE

**Apartheid.** See Law, Jurisprudence and Social Thought 06.  
Limited to 50 students. Omitted 2008-09. Professor Sitze.

## 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.

## CHEMISTRY

Professors Hansen, Kushick‡, Leung, Marshall (Chair), and O'Hara‡; Associate Professor Burkett; Assistant Professors Bishop and McKinney; Visiting Assistant Professors Choucair and Delen; 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.

*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

‡On leave second semester 2008-09.

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; and atmospheric chemistry of biogenic volatile organic compounds.

Candidates submit a thesis based upon their research work. Recommendations for the various levels of Honors are made by the Department on the basis of the thesis work, the comprehensive examination, and course performance.

*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 10 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 Human Physiology.** (Also Biology 03.) How does the human body work, and what are the physical laws that describe and explain body functions? We will study circulation, respiration, digestion, acid/base regulation, excretion, and reproduction, while exploring chemical concepts such as molecular structure and phase behavior that make these phenomena possible. We'll ask how these functions are regulated by the nervous system and by hormones, and we'll explore electrical and chemical communication pathways at a fundamental level. Emphasis is on using mathematics and physical sciences to understand physiological 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. Consent of instructor required. Fall semester. Professors S. George and O'Hara.

**10. Energy and Entropy.** Primarily for non-science majors, this course focuses on the concepts of energy and entropy, ideas which play a central role in understanding the universe. The course, designed for those who wish to gain an appreciation and comprehension of two of the most far-reaching laws governing the behavior of the physical world, will address historical, philosophical and conceptual ramifications of the first and second laws of thermodynamics. We will also study practical applications of these laws to a variety of chemical, physical



and environmental phenomena. Societal implications and policy formulations will also be discussed. Our studies will include the efficiencies of energy conversion processes and alternative sources of energy. Consideration will be given to the ways in which the ideas of energy and entropy are used in literature, the arts and the social sciences. No prior college science or mathematics courses are required. Three class hours per week.

Omitted 2008-09.

**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 relationship between the structures of molecular compounds and their properties is then described. Experiments in the laboratory provide experience in conducting quantitative chemical measurements and illustrate principles discussed in the lectures.

Although this course has no prerequisites, students with a limited background in secondary school science should confer with one of the Chemistry 11 instructors before registration. Four class hours and three hours of laboratory per week.

Fall semester: Professors Burkett and Kushick. Spring semester: Visiting Professor Delen.

**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: Visiting Professor Choucair. Spring semester: Professors Leung and Marshall.

**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 Marshall.

**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. Professor Hansen.

**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. Professor Hansen.

**28. Molecular and Cellular Biophysics.** (Also Physics 28). See Physics 28.

Requisites: Chemistry 12, Physics 16(23), Physics 17(25), Biology 19 or evidence of equivalent coverage in pre-collegiate courses. Spring semester. Visiting Professor Darnton.

**30. Biochemistry.** (Also Biology 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.

Requisites: Chemistry 21 and Biology 19. Co-requisite: Chemistry 22. Anyone wishing to take the course who does not satisfy these criteria should obtain the consent of the instructor. Spring semester. Professors Bishop (Chemistry) and Williamson (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. Three hours of class and four hours of laboratory per week.

Requisite: Chemistry 21 or consent of the instructor. Spring 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. Fall 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.

Requisites: Chemistry 12, Physics 16 or 23, and Mathematics 12. Mathematics 13 recommended. Spring semester. Visiting Professor Choucair.

**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 Leung.

**77, 77D, 78, 78D. Senior Departmental Honors.**

Open to Senior Honors candidates, and others with consent of the Department. Fall and spring semesters. The Department.

**97, 97H, 98, 98H. Special Topics.** A full or half course.

Consent of the Department is required. Fall and spring semesters. The Department.

## CLASSICS (GREEK AND LATIN)

Professors Griffiths\*, and R. Sinos (Chair); Assistant Professor Grillo; Visiting Professor D. Sinos; Keiter Visiting Assistant Professor Trinacty.

*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 Classics 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.

\*On leave 2008-09.

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: Classics 23 (Greek Civilization), Classics 32 (Greek History), or Classics 34 (Archaeology of Greece).
  - For the Latin major, one course: Classics 24 (Roman Civilization), Classics 27 (Age of Nero), Classics 33 (Roman History), or Classics 39 (Major Roman Writers).
  - 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.

## Classics

**21. Greek Mythology and Religion.** A survey of the myths of the gods and heroes of ancient Greece. The course will examine the universal meanings that have been found in these myths and the place of the myths in the religion of their time. Three class hours per week.

Limited to 25 students. Omitted 2008-09.

**23. Greek Civilization.** Readings in English of Homer, Sappho, Aeschylus, Sophocles, Euripides, Aristophanes, Herodotus, Thucydides, and Plato to trace the emergence of epic, lyric, tragedy, comedy, history, and philosophy within the context of Greek history. Three class hours per week.

Omitted 2008-09.

**24. Roman Civilization.** Roman civilization, in the Roman view, started with war and government, the arts instilled by the city's eponymous founder, Romulus. Second came religion, and a set of cultural values that kept the Romans recognizably Roman over the 12 centuries between founding (traditionally 753 BCE) and collapse (476 CE). The civil wars that punctuate this long history reveal the difficulty of Rome's evolution from an agrarian community to a world empire. This course examines both Rome's fundamental institutions (army, constitution, law, religion, *familia*) and those that entered in the wake of conquest, meeting either welcome (literature, philosophy, science, new gods) or suspicion (monotheistic religion, magic). Primary readings from major literary works supply the evidence: Caesar, Cicero, Juvenal, Livy, Lucan, Lucretius, Ovid, Polybius, Sallust, Tacitus, Virgil. Three class hours per week.

Omitted 2008-09.

**27. The Age of Nero.** This course highlights the political, literary, philosophical, and artistic trends during the role of the Roman emperor Nero (ruled 54-68 AD). Our intense study of this period will look back to the previous Julio-Claudian emperors and also glance forward to the civil conflicts of 69 AD and the future of the Roman Empire. We will examine Nero's rule from multiple perspectives in order to fully appreciate Roman culture during this important time period. Readings will include Seneca, Tacitus and Lucan. Three class hours per week.

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

**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.

**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.

Spring semester. Professor R. Sinos.

**39. Major Roman Writers.** Readings in the poetry and prose of five major Roman authors from the Late Republic and Early Empire: Cicero, Virgil, Horace, Ovid, and Tacitus. Texts will be read in translation. Three class hours per week.

Limited to 18 students. Omitted 2008-09.

**77, 78. Senior Departmental Honors.**

Fall and spring semesters. Members of the Department.

**97, 98. Special Topics.**

Fall and spring semesters. Members of the Department.

## Greek

**01. Introduction to the Greek Language.** This course prepares students in one term to read 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 12 and then Greek 15 or 17.

Fall semester. Professor R. Sinos.

**01. Introduction to the Greek Language.** This course prepares students in one term to read Homer, Plato, 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 D. 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 R. Sinos.

**15. An Introduction to Greek Tragedy.** After a review of forms and grammar, we will read a play with emphasis on poetic diction, dramatic technique and ritual context. Additional readings in translation. Three class hours per week.

Requisite: Greek 01 or equivalent. Fall semester. Professor D. 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 TBA.

**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 2008-09 Greek 41 will read the *Homeric Hymns*. 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 R. Sinos.

**42. Advanced Readings in Greek Literature II.** See course description for Greek 41. In 2008-09 Greek 42 will read Sophocles' *Antigone*. 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 D. Sinos.

**77, 78. Senior Departmental Honors.**

Fall and spring semesters. Members of the Department.

**97, 98. Special Topics.**

Fall and spring semesters. 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 one or two poems from Virgil. Three class hours per week.

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.

Fall semester. Professor Grillo.

**16. Latin Literature in the Augustan Age.** An introduction to the literature and culture of Augustan Rome through a close reading of Ovid and other authors illustrating the period. Three class hours per week.

Spring semester. Visiting Professor Trinacty.

**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 2008-09 Latin 41 will read Virgil's *Aeneid*. Three class hours per week. Seminar course.

Requisite: Latin 15 or 16 or consent of the instructor. Fall semester. Visiting Professor Trinacty.

**42. Advanced Readings in Latin Literature II.** See course description for Latin 41. In 2008-09 Latin 42 will read Latin Epistles. Readings will include Cicero, Horace, Ovid and Pliny. Three class hours per week. Seminar course.

Requisite: Latin 15 or 16 or 41 or consent of the instructor. Spring semester. Visiting Professor Trinacty.

**77, 78. Senior Departmental Honors.**

Fall and spring semesters. Members of the Department.

**97, 98. Special Topics.**

Fall and spring semesters. Members of the Department.

### RELATED COURSES

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

Fall semester. Professor Doran.

**Ancient Philosophy.** See Philosophy 17.

Fall semester. Professor Gentzler.

## 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.

**18. Post-Cold War American Diplomatic History.** (AP, IR) This course will examine the history of American foreign relations from the fall of the Berlin Wall to the present. One class meeting per week.

Limited to 30 students. Preference given to students who have taken one of the following courses: Political Science 26, 30, History 49, 50, 51. Not open to first-year students. Spring semester. Professors G. Levin and Machala.

**19. American Diplomacy in the Middle East from the Second World War to the Iraq War.** (AP, IR) This course will examine the central question of how and why, after supplanting Great Britain as the major external power in the Middle East and after defeating the effort of the Soviet Union to challenge American hegemony in the region, the United States in the post-Cold War era nonetheless came to be challenged by the states of Iraq and Iran and by a transnational and radical Islamic fundamentalism. In endeavoring to answer this question we will explore American diplomacy in the Middle East during the early Cold War by focusing on the origins of the Truman Doctrine and on the role of the United States in the birth of Israel; America's roles in the Iranian coup d'état of 1953 and the Suez crisis of 1956 in the process of supplanting British power in the region; America's efforts to contain Soviet influence and Nasser's pan-Arabism as a prelude to America's role in the origins and aftermath of the Six Day War of 1967; the effort of the United States in the 1970s to exclude the Soviet Union and to lead a Middle East peace process culminating in the Israeli-Egyptian peace treaty of 1979; America's responses in the 1980s to the Soviet intervention in Afghanistan, to the Iranian Revolution, to the civil war and the Israeli intervention in Lebanon, and to the Iraq-Iran war; the effort of the United States in the 1990s to practice dual-containment of Iran and Iraq, in the aftermath of the Gulf War of 1990-91, and to promote Israeli-Palestinian peace through the Oslo process; and the response of the Bush Administration to the collapse of the Oslo process and to 9/11 by using military force to effect regime change in Afghanistan and Iraq and by seeking to curb the nuclear program of Iran. One class meeting per week.

Requisite: Some prior course work in American Diplomacy, World Politics, American Foreign Policy, or Middle Eastern Studies. Not open to first-year students. Limited to 40 students. Omitted 2008-09. Professors G. Levin and Machala.

**20. Media, Culture and Citizenship Since 9/11.** (Also Communications 397A at the University of Massachusetts.) Millions of people in the last century and the current one have given and lost their lives in the name of nations and national identities. The common assumption is that all individuals have a national identity and such identities are essential and mutually exclusive. Yet in the U.S., "a nation of immigrants," such an assumption can only be questionable. The events of 9/11 have made it more so when many U.S. citizens of color and U.S. Muslims become "less American" than others, along with anyone vaguely (usually wrongly) suspected of terrorist impulses. The vulnerability of citizenship rights long fought for by communities of color and non-dominant faith is redoubled.



“National security” and border control have always been important in official definitions of citizenship. Perhaps part of the anxiety that followed 9/11 was the recognition that in the modern world border control could not guarantee security. In fact, however, these are problems that extend well beyond recent U.S. experience. Borders have regularly (often violently) shifted in much of the world: examples include changing European territories after the first and second World War; the many independent countries resulting from the breakup of the Soviet Union after 1989; the shifting borders between Pakistan and Afghanistan; the spillage of “ethnic cleansing” and warfare across many national borders in Africa. Given the mutability of borders, citizenship becomes problematic in terms of citizens’ rights and governments’ obligation to protect them.

In the U.S. since 9/11 many traditional rights of citizenship have been limited or even eliminated: protection against arbitrary arrest, the right to a fair and speedy trial, freedom from guilt by association, the creation of invidious distinctions between naturalized and native-born citizens. We will explore these limits and the experiences of U.S. Americans and others in a world in which citizenship does not dependably protect or define individuals and their identities. How do Americans and citizens in other countries now imagine the communities to which they belong? How is citizenship refigured in public, popular, official and activist discourses? How, finally, might the study of culture and communication intervene against threats to citizenship rights in the U.S. and beyond?

Fall semester. To be taught at the University of Massachusetts. Professor O’Connell and Professor Henderson of the University of Massachusetts.

**28. The Folger Colloquium: Renaissance Marvels.** The goal of this class is to study original, primary materials in early modern literature and art, in depth and from the perspectives of two disciplines: literary and art history. By encountering treasures of the European Renaissance—books and maps, paintings and drawings, letters and poems—in Amherst’s collections, at the Metropolitan Museum in New York, and above all at the Folger Shakespeare Library in Washington, D.C., students will explore ways of looking at, understanding, and writing about these evocative rare materials in their historical and cultural context. By the end of the course, our method will be interdisciplinary, applying the same questions to the art and literature alike. The thematic focus will shift from collective social and religious ideals represented by devotional painting at the dawn of the Italian Renaissance, to the origins of the notion of creative, individual artistic expression in sixteenth-century Italian art, to the exploration of the self in English manuscript and print culture, to the effusive scientific exploration of the cosmos characteristic of late sixteenth-century Europe, and finally to the political and geographical expansionism of Elizabethan England. Our question throughout will be: How can the study of art and artifacts of the past help us understand their age and our own? Required field trips include study in New York museums, the Folger Library and the National Gallery in Washington, and attending a performance of a Shakespeare play.

Preference given to first-year students and sophomores. Limited to 15 students. Omitted 2008-09. Professors Bosman and Courtright.

**29. Engineering Life: Genetics, Eugenics, and the Law.** This class will examine the social and legal history of genetic technologies, their socio-political contexts, and the laws enacted in response to changing biological understanding and biotechnological advance. The course will survey the history of hereditary thought, genetics, eugenics, population genetics, recombinant DNA, genetic engineering, the advent of genetic sequencing, and the promises and perils of genomics, proteomics, and cloning. The class will also consider how the science

of genetics interacts directly with the legal system through “genetic fingerprinting” and the criminology of forensic DNA testing. Lectures and readings will situate genetics innovators, ideas, and technologies within the larger American social and legal context to reveal how the prospect of engineering life has led to concrete legal changes resulting in, among other things, the passage of marriage and immigration restriction laws; laws defining race; patent law revolving around recombinant and genomic biotechnology; and the ever-changing regulatory regime governing biotechnological research. Readings will consist of laws, court cases, scientific papers, and the writings of cultural commentators who have forecast and evaluated the evolution of “genetic jurisprudence” and the implications of using genetic technologies to support America’s legal structures. The class will also screen portions of important films bearing on these questions, e.g., *The Black Stork* (1917), *Tomorrow’s Children* (1934), *College Holiday* (1936), and *Gattaca* (1997). Class discussions and writing assignments will address the dialectic between technological advance and socio-legal change—how technology shapes culture and the law, which in turn shape subsequent technology in an endless feedback loop.

Fall semester. Professor Dorr.

**31. Immortal: The Body and the Law.** This course will examine the evolving mass of U.S. laws respecting the human body—its relative sanctity and vulnerability, its reproduction, and its ultimate disposition. The course will survey a number of issues, using each as a case study revealing how society, science, and the law interact to influence the creation of legislation regarding corporal and capital punishment, cadaver dissection, racial segregation, medical malpractice, sexual sterilization, obscenity, contraception, abortion, human experimentation, brain death and organ donation, and burial practice. The class will investigate each case’s history from its first legal notice to its present legal status. Ultimately, each case study will highlight how the competition between traditional religious and cultural conceptions of bodily integrity and ascendant scientific notions of corporality resulted in the passage of laws that privileged one or more understandings of the body. This examination will reveal how laws inform and condition people’s understanding and conception of what the body is and how it should be treated. This course hopes to prompt a re-conceptualization of the human body, reconfiguring it from an agglomeration of all-too-mortal biological “stuff” into an “immortal” social artifact susceptible to ideological resurrection and reconstruction over time. Class readings will come from important legislation and court cases, as well as the work of intellectuals, lawyers, physicians, and scientists. Discussions and assignments will pursue a critical understanding of the social construction of what the body is and of claims to bodily integrity and (in)violability. Ultimately, the course will allow students to consider how the law can, does, and should or should not mediate the way society and individuals control bodies—their own and others.

Spring semester. Professor Dorr.

**36. Birth of the Avant-Garde: Modern Poetry and Culture in France and Russia, 1870-1930.** 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, Dali, 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 2008-09. Professors Ciepiela and L. Katsaros.

## CREATIVE WRITING

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

The Creative Writing Center offers courses in the writing of fiction, poetry, drama, non-fiction, and translation; in addition we sponsor a reading series, as well as class visits by practicing writers and editors. The work of the Center is 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 (<https://cms.amherst.edu/academiclife/departments/cwc>) for information on admission procedures.

**Writing Poetry I.** See English 21.

Limited enrollment. Fall semester: Writer-in-Residence Hall. Spring semester: Professor Sofield and Simpson Lecturer Wilbur.

\*On leave 2008-09.

**Screenwriting.** See English 24.

Limited to 15 students. Omitted 2008-09.

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

Limited enrollment. Spring semester. Professor Emeritus Townsend.

**Fiction Writing I.** See English 26.

Limited enrollment. Fall semester: Visiting Writer Chee. Spring semester: Visiting Lecturer Adrian.

**Writing Poetry II.** See English 27.

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

**Fiction Writing II.** See English 28.

Limited enrollment. Spring semester. Visiting Writer Chee.

**Imitations.** See English 29.

Limited to 15 students. Omitted 2008-09.

**Composition.** See English 50.

Limited to 20 students. Spring semester. Senior Lecturer von Schmidt.

**Poetic Translation.** See European Studies 24.

Limited enrollment. Fall semester: Professor Maraniss. Spring semester: Professor Ciepiela.

**Playwriting I.** See Theater and Dance 31.

Limited to 15 students. Spring semester. Playwright-in-Residence Congdon.

**Playwriting Studio.** See Theater and Dance 61.

Limited to 10 students. Spring semester. Playwright-in-Residence Congdon.

## ECONOMICS

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

*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. 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 Classes 2009-2011 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 first 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. Each section limited to 25 Amherst College students.

Sections 01-06. One lecture and three hours of discussion per week. Fall semester: Professors Alpanda, Honig, Ishii, Kingston, Rivkin (Course Chair), Sims, and Woglom.

Sections 01-06. Three hours of lecture and one hour of discussion per week. Spring semester. Professors Honig, Ishii, Rivkin (Course Chair), and Sims.

Section 05 is designed for students interested in environmental studies. See Environmental Studies 23 for more information. Spring semester. Professor Sims.

**23. Poverty and Inequality.** (Also Black Studies 16.) 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 2008-09. 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. Fall semester. 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. Spring semester. Professor Barbezat.

**30. Current Issues in the United States' Economy.** This course examines the contemporary economic development of the United States. Rather than starting at some time and asking "What happened next?" the course proceeds in reverse chronological order and asks "From where did this come?" Current structures, policies and problems will be analyzed and explained by unfolding the path of their sources. Among the topics covered will be the savings and loan crisis, the boom-bust of the 1980s, health care policies, foreign economic policy, as well as topics that particularly interest the group of students taking the course.

Requisite: Economics 11. Limited to 50 students. Omitted 2008-09. Professor Barbezat.

**31. The Economics of the Public Sector.** Public Finance examines the role that the government plays in the economy. We will discuss the role of government in the allocation of resources, including efficiency and equity arguments for government intervention, as well as economic theories of government decision making. Topics include welfare economics, the evaluation of public expenditures, and taxation. The course addresses many current public policy issues, including

environmental policy, health policy, expenditure programs for the poor, social security, and tax reform.

Requisite: Economics 11. Limited to 50 students. Omitted 2008-09. Professor Reyes.

**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. No open to students who have taken Economics 38, Economics of Globalization.

Requisite: Economics 11. Limited to 50 students. Fall semester. 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. Fall semester. 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. Fall semester. Professor Woglom.

**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 2008-09. Professor Kingston.

**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. Spring semester. 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.

Requisites: 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.

Requisites: Economics 11 and Mathematics 11 or equivalent. Fall semester: Professor Reyes. 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.

Requisites: 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.

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

**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.

Requisites: 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.

Requisites: 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 2008-09. 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. Spring semester. 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. Spring semester. Professor Reyes.

**65. Topics in Econometrics.** A continuation of Economics 55 that uses statistics, general economic theory and mathematics to understand empirical relations in economics. The course introduces matrix algebra and uses it to develop a careful treatment of the multiple linear regression model and refinements. Also includes an introduction to methodological developments in econometric modeling of time series data, and extensive practice in the use of statistical packages for computation.

Requisite: Economics 55 or 59. Omitted 2008-09.

**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. Advanced Economic Theory.** This course is designed as a sequel to Economics 54, Microeconomics. The objective of the course is to provide students

with a mathematically rigorous foundation in microeconomic theory. Topics may vary from year to year and will be chosen from among the following: revealed preference; relationship among demand, indirect utility, and expenditure functions; duality; profit maximization and cost minimization; uncertainty; game theory; externalities and public goods; oligopoly models; adverse selection, signaling, and screening; principal-agent problems; general equilibrium theory; computation of economic equilibria; efficiency, the core, and the second best; dynamic programming; etc.

Requisite: Economics 54 or 58. Omitted 2008-09. 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 2008-09.

**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. Fall semester. 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. Spring semester. 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.

Requisites: Economics 55 or 59 and at least one of Economics 32, 33, 36, 53, 54, 57, or 58. Spring semester. 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. Fall semester. 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.

Requisites: An average grade of 11.00 or higher in Economics 53/57, 54/58, and 55/59. Fall semester. Professor Reyes.

**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. Admission with consent of the instructor. Spring semester. Professor Kingston.

**97, 97H, 98, 98H. Special Topics.** Independent Reading Course. A full course or half course.

Admission with consent of the instructor. Fall and spring semesters.

## ENGLISH

Professor Emeritus Townsend; Professors Barale, Cameron, Chickering (Chair), Cobham-Sander\*, Frank\*, Guttman (Director of Studies), O'Connell, Parker, Peterson, Pritchard, Rushing, K. Sánchez-Eppler, and Sofield; Associate Professor Bosman\*; Assistant Professors Hayashi and Parham; Senior Lecturer von

\*On leave 2008-09.

Schmidt; Writer-in-Residence Hall; Visiting Writer Chee; Visiting Professor Berek; Visiting Assistant Professors Cayer, Deutermann, Hudson, and Walling; Five College Assistant Professor Degenhardt; Simpson Lecturer Wilbur; Visiting Lecturers Adrian, Mellis, and B. Sánchez-Eppler.

*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 interrelated English courses. This statement articulates the student's understanding of how the named courses cohere in a field of concentration, along with courses in other disciplines or languages that may be related to the primary focus of the English major. In consultation with the advisor, the statement of concentration is regularly reviewed and it may be revised to accommodate shifts of emphasis in the student's curricular choices. An updated concentration statement must be signed by the advisor and submitted to the Department in order to complete a major in English.

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-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-INTENSIVE COURSES on a variety of topics.

**01. Writing-Intensive Courses.** Eight sections will be offered in the fall semester, 2008-09.

01. HAVING ARGUMENTS. (Also Women's and Gender Studies 01.) See Women's and Gender Studies 01.

Preference given to sophomores. Limited to 12 students. Professor Barale.

02. 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 15-20 students. Preference will be given to first-year students. Professor Chickering.

03. NOVELS, PLAYS, POEMS. Same description as English 01, section 02. Professor Pritchard.

04. NOVELS, PLAYS, POEMS. Same description as English 01, section 02. Professor Sofield.

05. NOVELS, PLAYS, POEMS. Same description as English 01, section 02. Senior Lecturer von Schmidt.

06. AMERICAN RENAISSANCE. A study of what might be referred to as “classical American literature” or “The Age of Emerson.” The writers studied will be Emerson, Thoreau, Fuller, Hawthorne, Melville, Whitman, and Dickinson. Among the central questions asked are these: How successful were these writers in their efforts to create a distinctively American language and literature? What was their view of nature and of human nature? How did they dramatize social conflict? In what ways did they affirm or challenge traditional conceptions of gender? The course will pay close attention to the interactions of these writers with one another and will give particular emphasis to Emerson as the figure with whom the others had to come to terms.

Limited to 20 students. Professor Guttman.

07. VISUALITY AND LITERATURE. In this course we will examine a wide variety of works that challenge generic and disciplinary boundaries, specifically those that reside between literary and visual art. We will examine, and write about, the philosophical and political gestures behind select case studies of so-called “hybrid” or composite forms. What constitutes the “literary” as such? What representational claims do texts and images make? How do hybrid literary and visual works challenge and/or co-opt dominant modes of representation? What are the social-political-historical conditions motivating their production? In order to respond to these questions we will engage with a variety of twentieth-century and contemporary works that are preoccupied with the visual, perform visually, and employ images within narrative. We will also look at contemporary graphic novels. One of our goals is to improve our writing skills via analysis, synthesis, and creative engagement with the course materials.

Limited to 20 students. Visiting Professor Cayer.

08. REPRESENTING REVENGE. This course considers how vengeance is represented in a variety of literary and non-literary genres. By closely reading plays, poems, newspaper articles, a novel, and even Biblical scripture, we will analyze revenge’s social, moral, and political import. More attention will be paid to revenge as it is represented by these particular writers in

these specific texts than to whether vengeance itself is right or wrong, its effects destructive or restorative. Texts we may read include the Book of Genesis, Euripides' *Medea*, Shakespeare's *Hamlet*, and *A Person of Interest* by Susan Choi.

Preference given to first-year students. Limited to 15 students. Visiting Professor Deutermann.

**01. Writing-Intensive Courses.** Four sections will be offered in the spring semester, 2008-09.

01. VAMPIRES, IMMIGRANTS, NATIONS. This course acquaints students with the critical study of "entertainment" film by reading vampire films as immigration stories and by considering these films in terms of the uneven and unequal global circulation of audiovisual media. The course situates cinematic vampires within the historical and cultural context of pre-cinematic vampires, including vampires from central and eastern European folklore, vampires from western European literature and drama, as well as supernatural creatures from much older traditions, such as the Indian *vetala* and the Chinese *jiang shi*, that come to be confused with vampires. Weekly writing assignments emphasize textual analysis of film in terms of its formal properties and generic codes and conventions, whether from horror and melodrama, or from *masala* and *wuxia*, to support thematic analysis. The course asks students to consider ways that vampires function in European, North American, and Asian popular cinemas in relation to questions of cultural assimilation, racialization, nativism, nationalism, and violations of national sovereignty, such as political assassinations and vigilantism. As a counterpoint to vampire films, we will screen short films on the subject of immigrants from the early days of cinema. The course asks students to reflect upon the politics of entertainment in films from Canada, Cuba, Czechoslovakia, France, Germany, Hong Kong, India, Italy, Japan, México, Pakistan, the United Kingdom, and the United States. Weekly film screenings.

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

02. 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 2009 we shall read three famous representations of the intersection between domestic life and national culture, works which challenge the separation of the private and public domains of human experience: George Eliot's *Middlemarch*, Leo Tolstoy's *Anna Karenina*, and Norman Mailer's *The Executioner's Song*.

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

03. FILM AND WRITING. 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 90-minute class meetings and two screenings per week.

Limited to 25 students. Senior Lecturer von Schmidt.



04. **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 20 students. Professor Hayashi.

**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 K. Sánchez-Eppler. Spring semester: Visiting Lecturer B. Sánchez-Eppler.

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 generally 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.

Fall semester. 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 Beggars 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. Spring semester. 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 2008 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. Fall semester. Professor K. 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 Shakespeare, Marlowe, Jonson, Webster, Ford, and Shirley, we will consider a range of topics, including genre, performance history, politics, religion, and gender.

Spring semester. Visiting Professor Deutermann.

**10. American Literature in the Making.** Over the last 25 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. Omitted 2008-09. 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 2008-09. 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 2008-09. 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. Spring semester. Professor O'Connell.

**11. Twentieth-Century Theater of the Americas.** This course will serve as an introduction to theater, performance art, and cultural politics in the Americas since 1960. We will read and discuss both U.S. and Latin American theater as aesthetic and sociocultural phenomena. We will discuss how identity is performed in the everyday sense and how historical identities, selves, and others have been performed. We will pay particular attention to how theater practitioners and theorists have responded to, adapted, and critiqued European traditions. Topics may include feminism, dictatorship, censorship and self-censorship, exile, experimentation and absurdist theater, queerness and gender, historical revision, and political theater.

Spring semester. Visiting Professor Cayer.

**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 William

Shakespeare, John Donne, John Keats, Emily Dickinson, Wallace Stevens, Elizabeth Bishop, and Philip Larkin. Three class hours per week.

Spring semester. Professor Chickering.

**12-02. Reading Poetry.** A first course in the critical reading of twelve English, Irish, and American poets: Donne, Herbert, Milton, Pope, Wordsworth, Tennyson, Dickinson, Frost, Eliot, Bishop, Larkin, and Heaney. Attention will be given to the careers of the poets, as well as to individual poems. Both poems and poets will be read in the light of two principal contexts: (1) The cultural moments in which poets write their poems, and (2) The continuing history of poetic style, as each writer responds to his or her predecessors. There will be a final paper on a book published recently.

Limited to 35 students. Spring semester. Professor Sofield.

**13. Reading Popular Culture: Screening Africa.** (Also Black Studies 15.) 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.

Spring semester. Professor Parham.

**15. Black Music and Black Poetry.** (Also Black Studies 54.) See Black Studies 54.

Omitted 2008-09. Professor Rushing.

**16. Coming to Terms: Cinema.** 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.*

Recommended requisite: English 19 or another college-level film course. 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 fall 2007 were lyric, narrative, author, translation, and autobiography.

Preference given to sophomores. Omitted 2008-09. Professor Bosman.

**19. Film and Writing.** To be taught in spring 2009 as English 01, section 03.

Limited to 25 students. Spring semester. Senior Lecturer von Schmidt.

**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. Fall

semester: Writer-in-Residence Hall. Spring semester: Professor Sofield and Simpson Lecturer Wilbur.

**24. Screenwriting.** This course is a first workshop in narrative screenplay writing. The “screenplay” is a unique and ephemeral form that exists as a blueprint for something else—a finished film. How do you convey this audio-visual medium (movies) on the page? In order to do that, the screenwriter must have some sense of what the “language of film” is, as well as some sense of what kinds of stories movies—as opposed to novels, plays, or short stories—tell well. This course will try to analyze both the language of film and the shape of film stories, as a means toward teaching the craft of screenwriting. Frequent exercises, readings, and screenings.

Limited to 15 students. Preregistration is not allowed. Please consult the Creative Writing Center website for information on admission to this course. Omitted 2008-09.

**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 Chee. Spring semester: Visiting Lecturer Adrian.

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. Fall semester. Writer-in-Residence Hall.

**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 Chee.

**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.

Limited to 15 students. Omitted 2008-09. 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.

Fall semester. 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.

Spring semester. Professor Chickering.

**32. Medieval Love, Sex, Marriage.** This course will examine the literary and cultural meanings of love, sexuality, and marriage in the Middle Ages, with a primary focus on late medieval England. We will explore such phenomena as "courtly love," bawdy humor, and the place of romantic love in marriage, while we also consider how various authors use the language and concepts of love to explore deeper questions of power, identity, and literary purpose. We will read and discuss selected texts from the Arthurian tradition and from the works of John Gower and Geoffrey Chaucer, as well as assorted religious texts, love poems, comic tales of adultery, and debates about the sinfulness of women. Readings will be in translation or in Middle English (of which no prior knowledge is required).

Spring semester. Visiting Professor Walling.

**33. From Shakespeare to Sheridan: Early Modern Comedy.** Taking "early modern" in its broadest temporal sense, we will read a range of canonical and less well-known plays that are rarely considered together, from Shakespeare's romantic comedies to Sheridan's comedies of manners. How do the conventions of comedy change over time? What do such shifts tell us about the historical and cultural conditions in which these plays were produced? Previous coursework in drama or in Renaissance or eighteenth-century literature is helpful but not required.

Limited to 35 students. Fall semester. Visiting Professor Deutermann.

**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.

Recommended requisite: A previous course in Shakespeare or Renaissance literature. Omitted 2008-09. Professor Bosman.

**35. Shakespeare.** An exploration of selected comedies, histories, tragedies, and romances, with attention to issues of genre. We will examine the language and form of the plays in relation to the cultural history of Shakespeare's time. Two class meetings per week.

Limited to 50 students. Fall semester. Five College Professor Degenhardt.

**36. 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. Two class meetings per week, plus screenings at times to be arranged.

Limited to 50 students. Spring semester. Professor Berek of Mount Holyoke College.

**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*, Vol. 1. Three class meetings per week.

Open to first-year students with consent of the instructor. Omitted 2008-09. 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*.

Spring semester. Professor Parker.

**41. Victorian Novel II.** A selection of late-nineteenth-century British novels approached from a variety of critical, historical, and theoretical perspectives.

Omitted 2008-09. Professor Parker.

**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. Fall semester. 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 2008-09. Professor Pritchard.

**46. Poetry 1950-2005.** 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 2005 or 2006. Two class meetings per week.

Omitted 2008-09. Professor Sofield.

**48. Dangerous Reading: The Eighteenth-Century Novel in England and France.** (Also European Studies 36 and French 62.) See European Studies 36.

Omitted 2008-09. 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 2008-09. 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.

Open to juniors and seniors. Limited to 20 students. Spring semester. Senior Lecturer von Schmidt.

**52. Caribbean Poetry: The Anglophone Tradition.** (Also Black Studies 37.) 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 2008-09. 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.

Open to juniors and seniors and to sophomores with consent of the instructor. Prerequisite: Several previous courses in literature and/or psychology. Spring semester. 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. Fall semester. Professor Parker.

**55. Childhood in African and Caribbean Literature.** (Also Black Studies 29.) 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. Omitted 2008-09. Professor Cobham-Sander.



**56. Four African American Poets Haunted by History.** (Also Black Studies 60.) Some of the stellar African American poets seem “haunted” by various versions of personal, local, cultural, national, and international history. This course focuses on the ways four poets display their particular relationship to history. Poets vary from semester to semester and include such figures as Lucille Clifton, Michael Harper, Robert Hayden, Audre Lorde, Brenda Marie Osbey, Melvin Tolson, and Jay Wright. The writers are usually formalists and employ long forms of poetry. We will concentrate on close reading, contextualize the poetry, pay attention to literary criticism and literary theory, and study the poets’ manifestations of inter-textuality.

Omitted 2008-09. Professor Rushing.

**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.

Preference given to junior and senior English majors. Limited to 15 students. Omitted 2008-09. 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.

Fall semester. 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.

Omitted 2008-09. Professor Frank.

**61. Studies in American Literature.** The topic varies from year to year. In fall 2008 the topic will be “Twentieth-Century American Indian Literature.” Before the twentieth century American 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.

Fall semester. 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.

Recommended requisite: English 61. Not open to first-year students. Omitted 2008-09.

**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. Spring semester. Professor Hayashi.

**66. Studies in African American Literature.** (Also Black Studies 39.) The topic changes each time the course is taught. In fall 2007 the topic was "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. Omitted 2008-09. Professor Parham.

**67. Contemporary African Novels.** (Also Black Studies 40.) The best known African novel is Nigerian Chinua Achebe's masterful *Things Fall Apart* (1958) with its depiction of the tragic collision between a "traditional" African society and the colonizing power of Great Britain. As dozens of African countries gained political independence from their European colonizers, the next generation of novels presented renditions of post-colonial Africa. The novels for this course depart from both those categories. We will focus on writers from such English-speaking countries as Nigeria, Somalia, South Africa, and Zimbabwe. Although we will consider political and cultural contexts, we will concentrate our attention on the stories the novels tell, the strategies their authors use to tell them, and their use of language.

Spring semester. Professor Rushing.

**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. Spring semester. Professor O'Connell.

**69. Racial Passing in Literature and Film.** Is race "natural" or "cultural"? This question has persisted through centuries of American writing, and often finds its most interesting meditations in books and films that deal with "passing." Texts about passing, about people who can successfully pass themselves off as of a different race, form an important subgenre of American culture because they force us to question what really is at the heart of the thing we call race. If race signifies a "real" difference, how could there be such a thing as passing? But at the same time, if race is "only" a construction, why, as many of the texts we will examine show, is passing so often characterized as a certain kind of crime, if not a crime against nature? Passing texts reveal a fundamental ambivalence about race in America, and it is in the interest of understanding this ambivalence that we will explore a range of literary and cultural texts, including novels by Charles Chestnutt, Jessie Fauset, and William Faulkner, the two film versions of *Imitation of Life* and Eddie Murphy's *Saturday Night Live* skit, "White Like Me."

Omitted 2008-09. Professor Parham.

**71. Written in English: An Introduction to Postcolonial Literature.** This seminar is an introduction to what is generally known as postcolonial literature—literature written by the inhabitants of countries formerly colonized by other, often European, nations. In fall 2006 we mainly focused on former members of the British Empire, on literary works that, despite originating in very different geographies, nonetheless share a language. Beginning with the idea that texts written in English can come from many places in the world, we will then look for other kinds of similarities, namely questions of power, identity, and loss. We will also pay particular attention to the kinds of literary and cultural representations of "history and its futures" that are the hallmarks of postcolonial literature. Some of the texts we may encounter this semester include novels like Rhys' *Wide Sargasso Sea* (Dominica), Armah's *The Beautiful Ones are Not Yet Born* (Ghana), and Sidhwa's *Cracking India* (Pakistan); films like Gibson's *Braveheart* (U.S./Scotland) and Law's *The Floating Life* (Hong Kong/Australia); and Friel's short play, *Translations* (Ireland).

Limited to 15 students. Omitted 2008-09. 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.

Spring semester. Professor Pritchard.

**74. The Graphic Novel.** This is a course in the reading of the contemporary graphic novel, a form with a voice made from the juxtaposition of visual art and text. Readings will focus on the unique demands this voice places on the reader, the writer/artist and the story as well as how a form first known for pulp science fiction and melodrama now tells stories about war, illness, censorship, terrorism, immigrant experiences and sexual identity. We will read Max Ernst, Frank Miller, Art Spiegelman, David Wojnarowicz, Kazuo Koike, David B., Guy Delisle, Joann Sfar, Jaime and Gilbert Hernandez, Marjane Satrapi, Alison Bechdel, and Eugene Yang. All French and Japanese work will be read in translation. Two class meetings per week.

Admission with consent of the instructor. Preference given to junior and senior English majors. Limited to 15 students. Fall semester. Visiting Writer Chee.

**79. Feminism, Theater, and Performance.** 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.** The topic changes each time the course is taught. In fall 2008 the topic will be "Introduction to Video Production." 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 technical training in production and post-production. 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.

Admission with consent of the instructor. Limited to 12 students. Please complete the questionnaire at <https://cms.amherst.edu/academiclife/departments/english/events/questionnaire>. Fall semester. Visiting Lecturer Mellis.

**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 2008-09. Senior Lecturer von Schmidt.

**84. Topics in Film Study.** Two topics will be offered in the fall semester, 2008-09.

01. CINEMA AND NEW MEDIA. Like television before it, new media is often considered the death knell to cinema. This course complicates such assumptions, focusing on understanding and writing about ways that new and old technologies converge. Students will consider key issues relating to social, philosophical, legal, geopolitical, economic, and aesthetic implications of new media on cinema. New media transforms production through high definition video (HD) and computer-generated imagery (CGI) in commercial, avant-garde, and amateur film, video, and animation, as well as transforms the immersive experience of media in massively multiplayer online games. New media also transforms distribution, exhibition, and reception through lossy compression formats, broadband, and downloads. The course examines blogs and vlogs, clip culture, machinima, social networking sites, 3D virtual worlds, culture poaching and jamming, and tactical media in relation to both fandom and activism. The course asks students to consider questions about the political economies of new media in terms of access to technologies “in real life” (IRL) through readings and documentaries on the digital divide and racial ravine both in U.S. classrooms and in Sub-Saharan Africa, as well as questions of copyright, piracy, and P2P file sharing. The course explores the interface of technology and the environment in its broadest definition, such as virtual migrations in information technologies (IT) and business processing outsourcing (BPO) industries in India, digital cameras for workers’ rights in Mexican *maquilladoras*, state control of user access to content within the so-called borderless frontier of the Internet, and digital mobilizations for environmentalism and human rights. Weekly screenings and in-class streamings explore new media as a theme in commercial narrative filmmaking, as in *The Matrix* or *The Blair Witch Project*, and as a practice in mashups, mods, and open-source screen-savers. Previous course in film studies or new media studies recommended.

Visiting Professor Hudson.

02. 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.

Senior Lecturer von Schmidt.

**84. Topics in Film Study.** (Also French 64.) The topic changes each time the course is taught. In spring 2009 the topic will be “Transnational French Cinemas.”

Although canonized as a “national cinema,” French cinema has been an international enterprise since its invention by the Lumières in 1895 and has become increasingly transnational since its centenary in 1995. This course examines contradictory national and transnational impulses within French cinema across four overlapping moments: (1) a “pre-national” moment when French companies dominated the world market, including Pathé films shot in New Jersey (USA) and colonial films shot within *la plus grande France* of the empire; (2) a “national” moment when sound films, ciné-clubs, and magazines began to codify categories of high art and mass media, through the complexities of French-Italian co-productions and the New Wave; (3) a “post-national” moment defined *via le cinéma du look*, heritage cinema, and English-language super-productions, whilst advocating for the “cultural exception” via culturally specific films in *jeune, beur, banlieue*, and women’s cinemas; and (4) a “global” moment of “cultural diversity” that includes popular genre films that draw upon Hong Kong action and Hollywood digital effects for domestic consumption, alongside festival support and financing of international art films by filmmakers from Iran and Taiwan, as well as proactive investment in world-wide French film festivals and selective inclusion of postcolonial francophone cinemas. We will examine historical and strategic shifts in definitions as to when a film is officially “French” due to its site of production, the citizenships of its filmmakers, its sources of financing, or its style and content. Films produced in, or financed by, Algeria, Belgium, Burkina Faso, Cameroon, Canada (Québec), Congo, France, Haiti, Italy, Iran, Mali, Martinique, Morocco, Sénégal, Taiwan, Tunisia, USA, Viet Nam, and West Germany will be screened. Weekly film screenings. Course conducted in English; students may submit written work in French or English. French majors are required to enroll for this course through French.

Requisite: an introductory course to cinema studies or equivalent. Spring semester. Visiting Professor Hudson.

**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*). Class discussion and exercises will concentrate on major sections, mainly from *Swann’s Way*, *The Guermantes Way*, *Sodom and Gomorrah*, and *Time Regained*. Some 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.

Recommended requisite: Prior study in nineteenth- or early twentieth-century English or French novel. Not recommended for first-year students. Omitted 2008-09. 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. Spring semester. 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.

Admission with consent of the Department. Preregistration is not allowed. Fall or spring semester.

**87D, 88D. Senior Tutorial.** This form of the regular course in independent work for seniors will be approved only in exceptional circumstances.

Fall and spring semesters.

**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.

Admission with consent of the Department. Preregistration is not allowed. Fall or spring semester.

**89. Production Seminar in the Moving Image.** This is an advanced production/theory course for video students interested in developing and strengthening the elements of cinematography, editing, directing and performance in their work. The course will include workshops in non-linear editing, lighting, sound recording and cinematography. The class will emphasize the development of individual approaches to image, sound and text. Students will complete four production assignments. Weekly screenings and critical readings will introduce students to a wide range of approaches to narrative, documentary and hybrid structures within early and contemporary film and videomaking. We will study works by Louis Feuillade, Wong Kar-Wai, Apichatpong Weerasethakul, Nagisa Oshima, and Lucrecia Martel among others. Readings by Gilles Deleuze, Hamid Naficy, Jane Campion, Guy Debord and Maureen Turim.

Requisite: English 82, Video I or Introduction to Media Production. Admission with consent of the instructor. Limited to 15 students. Omitted 2008-09.

**90. Form and Freedom.** An intensive examination of the differences between formal and free verse; in particular, the commonly held notion that the one is a prison cell and the other an open field. We will be reading two texts, Paul Fussell's *Poetic Meter and Poetic Form*, and Charles Hartman's *Free Verse: An Essay on Prosody*, as well as numerous examples drawn from all periods of poetry in English.

Omitted 2008-09. Writer-in-Residence Hall.

**91. The Grammar of English.** An examination of the structure and history of English grammar through descriptive and exemplary readings. Students will analyze their own sentences and those of literary and non-literary texts, with special attention to the relationship between syntax and style. Topics will include gender differences in usage, ethnic and regional grammars, comparisons with grammars other than English, and the social uses of prescriptive grammar. Literary selections will be from such writers as Dr. Johnson, James, Hemingway, Dickinson, Faulkner, Hopkins, Baldwin, Gibbon, Stein, and Brooks. Media and popular culture will also provide examples. Two class meetings per week.

Open to juniors and seniors. Non-English majors are welcome. Requisites: One English course numbered 01 through 20 and one upper-level English course; exceptions by consent of the instructors. Omitted 2008-09. Professors Barale and Chickering.

**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.

Spring semester. Writer-in-Residence Hall.

**97, 98. Special Topics.** Independent Reading Courses.

Fall and spring semesters. The Department.

**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 spring 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, 2008-09.

**01. NATIONAL AND GLOBAL CINEMAS.** Acknowledging that cinema is always already transnational, this course explores tensions between “the national” and “the global” in narrative, documentary, and experimental films produced in Africa, Asia, Australia, Europe, and the Americas in the postcolonial era of cultural hybridity and global capitalism. The course begins by examining the nationalist ideologies of Hollywood production in tandem with Third Cinema’s radical decentering of the assumptions of both Hollywood and auteurist cinemas. The course examines ways that minor, feminist, avant-garde, and third world cinemas respond to the regional and global domination of the commercial industries in Cairo, Chennai, Hong Kong, Los Angeles, Mumbai, and elsewhere, either by appropriating and reconfiguring cinematic conventions within indigenous pre-cinematic traditions, by parodying and satirizing them, or by outright rejecting them. The course explores ways that political economy relates to filmic aesthetics and styles; different historical and cultural conceptions of cinema; different theoretical models for the analysis of national and global cultures; and implications of an increasing standardization of world film into an “international style” particularly since the 1990s. Films produced in, or financed with state or private funds from, Algeria, Argentina, Australia, Austria, Brazil, Canada, Chad, Cuba, France, Hong Kong, India, Iran, Kenya, México, Nigeria, Rwanda, Sénégal, South Korea, the United Kingdom, and the United States will be screened. Weekly film screenings. Requisite: prior courses in film studies, preferably both an introductory course and a film history course.

Visiting Professor Hudson.

**02. ROTTEN ENGLISH.** (Also Black Studies 66.) As Dohra Ahmad has pointed out, a full half of the Man Booker awards in the last twelve years have gone to novels written in non-standard English: “What would once have been derogatorily termed ‘dialect literature’ has come into its own in a language known variously as slang, creole, patois, pidgin, or, in the words of Nigerian novelist Ken Saro-Wiwa, ‘rotten English.’” With a particular focus on texts written in the wake of English and American colonialism, this advanced seminar in language and literature will offer a survey of texts written in English from



around the globe, not only looking to the many ways social and historical realities transform language, but also at how linguistic shifts shape literary concerns. What, for instance, might it mean that texts written in the language of the marginalized have come to be appreciated as most representative of the contemporary metropole? How do such changes impact our sense of “the literary,” or of what “counts” as culture more generally?

Professor Parham.

03. SEMINAR ON ONE WRITER: VLADIMIR NABOKOV. (Also Russian 25.) See Russian 25.

Limited to 20 students. Professor Peterson.

04. DONNE, HERBERT, MARVELL, MILTON. The years from about 1595, when John Donne appears to have written his first poems, to the death of John Milton in 1674 saw the richest flourishing of both lyric and epic poetry in post-medieval English. Critics do not seriously argue with this claim, however fond they may be of individual poets in later centuries. The question for us is: what makes this body of work so persuasive and moving some 350 years later? We will read in detail the poems, and some of the prose, of Donne, George Herbert, Andrew Marvell, and Milton. Herbert and Marvell, we know, are indebted to the example of Donne, while Milton and Marvell served as close colleagues in the Commonwealth government, and Marvell contributed a major tribute-poem to the 1674 edition of *Paradise Lost*. All four writers participated in and were shaped by critical public events: the continuing and often violent struggle over what forms religion would take in England, the Civil War of the 1640s, the republican experiment from 1649 to 1660, the restoration of the monarchy in that year. We will read, therefore, some of the critical, scholarly, and historical literature that pertains to the four poets. Although an English Studies seminar, students (post-first-year) not majoring in English are also welcome. Two class meetings per week.

Professor Sofield and Simpson Lecturer Wilbur.

05. THEATER AND ANTHROPOLOGY. 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.

95. **Seminar in English Studies.** Five sections will be offered in the spring semester, 2008-09.

01. TAKING HITCHCOCK SERIOUSLY. A study in depth of the filmwork of Alfred Hitchcock, taking account of his status as a master *auteur* and as the classic, meta-classic and post-classic Hollywood filmmaker *par excellence*. In

addition to discussion of key films, serious consideration will be given to readings drawn from the extensive secondary literature about Hitchcock and the significance of his work. Three class hours per week and weekly screenings.

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. FAULKNER AND MORRISON. (Also Black Studies 56.) 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. As 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.

04. RESEARCH METHODS IN AMERICAN CULTURES. (Also American Studies 68.) See American Studies 68.

Those students who wish to take this class as English 95 need to develop an essentially literary final project.

Limited to 20 students. Professor K. Sánchez-Eppler.

05. PERFORMING CLASS ON THE EARLY MODERN STAGE. In the sixteenth and seventeenth centuries, new patterns of production and consumption enabled greater social mobility in England than previously had been possible. London’s theaters charted, participated in, and commented on these changes. This seminar considers representations of class on the early modern stage, paying particular attention to the ways in which it was physically coded onto the actors’ bodies. How do markers such as dress, accented speech, and gesture identify characters as country bumpkins or cosmopolitans, social climbers or born aristocrats? How indelible are these markers? Moving from the mid-sixteenth century through the 1630s, we will also ask how other categories of identity (for example, race and gender) intersect with and often contradict those of class in plays by Shakespeare, Decker, Marlowe, Webster, and others.

Requisite: One course in Renaissance literature, with a course in Renaissance drama encouraged. Visiting Professor Deutermann.

## RELATED COURSES

**Creating a Writing Self.** See Black Studies 27.

Fall semester. Professor Rushing.

**Media, Culture and Citizenship Since 9/11.** See Colloquium 20. (Also Communications 397A at the University of Massachusetts.) To be taught at the University of Massachusetts.

Fall semester. Professor O'Connell and Professor Henderson of the University of Massachusetts.

**Russian Literature at the Frontier: Encounters with Eurasia.** To be taught as First-Year Seminar 03 in 2008-09.

Fall semester. Professor Peterson.

**History and Memory in Literature and Photography.** To be taught as First-Year Seminar 16 in 2008-09.

Fall semester. Professor Hayashi.

**Big Books.** To be taught as First-Year Seminar 17 in 2008-09.

Fall semester. Professor Parker.

## ENVIRONMENTAL STUDIES

*Advisory Committee:* Professors Cox, Crowley, Demorest, Dizard (Chair), Hunter†, Moore, Servost and Temeles; Associate Professors Clotfelter\* and Martini; Assistant Professors Hagadorn, Leise, López, McKinney, Miller, Reyes, and Sims; Senior Lecturer Delaney; Visiting Professor Payne.

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 faculty 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.

\*On leave 2008-09.

†On leave first semester 2008-09.

## 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.

Spring semester. Professors Crowley and Dizard.

**21. Ecology.** (Also Biology 23.) See Biology 23.

Not open to first-year students. Fall semester. Professor Temeles.

**22. Green Roots: The Development of Western Environmentalism.** (Also History 01.) See History 01.

Fall semester. Visiting Professor Payne.

**23. Introduction to Economics with Environmental Applications.** (Also Economics 11, section 5.) 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 students. Spring semester. Professor Sims.

**24. Introduction to Statistics.** (Also Mathematics 17.) See Mathematics 17.

Limited to 20 students. Fall and spring semesters. Professor Wagaman.

**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. The Department.

## OTHER SEMINARS AND TUTORIALS

**51. Seminar on Invasive Species.** Invasive species are the leading cause of extinction, accounting for 39% 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 USA, 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.

Requisites: ENST 12, Biology 23, or consent of the instructor. Not open to first-year students. Limited to 14 students. Fall semester. Professor Temeles.

**78. Senior Departmental Honors.**

Spring semester. The Department.

**97, 98. Special Topics.** Independent reading course.

Fall and spring semesters. The Department.

RELATED COURSES

**CATEGORY I: SCIENCE ELECTIVES**

**Food, Fiber, and Pharmaceuticals.** See Biology 04.

Spring semester. Visiting Professor R. Levin.

**Adaptation and the Organism.** See Biology 18.

Spring semester. Professors Miller and Temeles.

**Evolutionary Biology.** See Biology 32.

Requisite: Biology 18 and 19. Not open to first-year students. Limited to 30 students. Fall semester. Professor Miller.

**Animal Behavior.** See Biology 39.

Requisite: Biology 18. Not open to first-year students. Limited to 30 students. Omitted 2008-09.

**Seminar in Conservation Biology.** See Biology 48.

Requisite: Biology 23 or 32 or consent of the instructor. Not open to first-year students. Limited to 14 students. Spring semester. Professor R. Levin.

**Atmospheric Chemistry.** See Chemistry 38.

Requisite: Chemistry 12. Fall semester. Professor McKinney.

**Environmental Science: Global Warming and Energy Resources.** See Geology 09.

Fall semester. Professor Hagadorn.

**Surficial Earth Dynamics.** See Geology 21.

Requisite: Geology 11 or consent of the instructor. Spring semester. Professor Martini.

**Hydrogeology.** See Geology 28.

Requisite: Geology 11 or consent of the instructor. Spring semester. Professor Martini.

**Seminar in Biogeochemistry.** See Geology 45.

Requisite: Chemistry 11 or Geology 28 or consent of the instructor. Fall semester. Professor Martini.

**Mathematical Modeling.** See Mathematics 14.

Fall semester. Professor Leise.

**Energy.** See Physics 09.

Requisite: A working knowledge of high-school algebra, geometry and trigonometry. 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. Limited to 20 students. Spring semester. Professor TBA.

## CATEGORY II: SOCIAL SCIENCES AND HUMANITIES ELECTIVES

**Environmental and Natural Resource Economics.** See Economics 25.

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

**The Economics of the Public Sector.** See Economics 31.

Requisite: Economics 11. Limited to 50 students. Omitted 2008-09.

**American Wilderness.** See English 01, section 04.

Spring semester. Professor Hayashi.

**Ecological Imperialism.** See History 07.

Spring semester. Visiting Professor Payne.

**People and Pollution, c 1760-Present.** See History 28.

Spring semester. Visiting Professor Payne.

**Environmental History of Latin America.** See History 54.

Spring semester. Professor López.

**African Environmental History.** See History 65.

Fall semester. Visiting Professor Payne.

**Law's Nature: Humans, the Environment, and the Predicament of Law.** See Law, Jurisprudence and Social Thought 35.

Requisite: LJST 01 or 10 or consent of the instructor. Limited to 30 students. Spring semester. Senior Lecturer Delaney.

**Seminar on Fisheries.** See Pick Colloquium 05.

Requisites: Environmental Studies 12, Biology 23, or consent of the instructors. Not open to first-year students. Limited to 20 students. Spring semester. Professors Temeles and Dizard.

**Conservation Biology and the Reconstruction of Nature.** See Pick Colloquium 08.

Not open to first-year students. Limited to 20 students. First semester. Professor Dizard.

**The Political Economy of Petro States: Venezuela Compared.** See Political Science 51.

Not open to students who have taken Political Science 32. Limited to 35 students. Omitted 2008-09. Professor Corrales.

**Environmental Psychology.** See Psychology 46.

Requisite: Psychology 11 or consent of the instructor. Limited to 15 students. Spring semester. Professor Demorest.

## EUROPEAN STUDIES

*Advisory Committee:* Professors Barbezat, Bezucha‡, Brandes, Caplan, Chicker-ing, Ciepiela, Courtright\*, de la Carrera, Doran, Griffiths\*, Hewitt, Hunt, Machala, Maraniss, Marx, Mehta\*, Rabinowitz, Rockwell‡, Rogowski, Rosbot-tom (Chair), R. Sinos, Staller, Stavans‡, and Tiersky; Associate Professors Epstein, Gilpin, and Schneider‡; Assistant Professors Brenneis, L. Katsaros†, and Long; Senior Lecturer Schütz; Visiting Lecturer G. Katsaros.

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, political science, or economics 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

\*On leave 2008-09.

†On leave first semester 2008-09.

‡On leave second semester 2008-09.

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.

Spring semester. Professor Rosbottom.

**21. Readings in the European Tradition I.** Readings and discussion of a series of related texts from Homer and Genesis to Dante: Homer's *Iliad*, selected Greek tragedies, Virgil's *Aeneid*, selections from the *Bible*, and from medieval texts. Three class hours per week.

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.

Limited to 25 students. Fall semester. Professor Doran.

**22. Readings in the European Tradition II.** Reading and discussion of writings and art that have contributed in important ways to the definition of the European imagination. Previous readings have included Cervantes' *Don Quixote*, plays of Shakespeare, Montaigne's *Essays*, Racine's *Phaedra*, Molière's *Tartuffe*, Descartes' *Discourse on Method*, Rousseau's *Discourse on the Origin of Inequality*, Voltaire's *Candide*, selected poems of Wordsworth, Marx's *Communist Manifesto*, Flaubert's *Madame Bovary*, Tolstoy's *War and Peace*, Thomas Mann's *Death in Venice*, and others. Open not only to European Studies majors but also to any student interested in the intellectual and literary development of Europe from the Renaissance to the twenty-first century. Two class meetings per week.

Suggested requisite: European Studies 21. Required of European Studies majors. Spring semester. Professor Rosbottom.

**24. Poetic Translation.** This is a workshop in translating poetry into English from another European language, preferably but not necessarily a Germanic 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. Two class meetings per week.

Limited to 12 students. Fall semester: Professor Maraniss. Spring semester: Professor Ciepiela.

**25. Dreams, Madness, and the Assault on Rationality: Literatures and Theories of the Avant-Garde.** Starting in the eighteenth century, the European Enlightenment is traditionally characterized as the Age of Reason and the beginning of a radical assault against religious superstition and political obscurantism. This vision of European culture tends to repress the fascination with madness, dreams, the irrational, and the sublime that permeated avant-garde literatures and theories. With the Enlightenment (and not against it), the avant-garde becomes fascinated with the inversion of rationality and begins to explore



the implicit claim that rationality cannot account for experience—or, further, that it actively obscures what life really is. We will be looking at the forms of this assault on rationality from a literary, artistic, anthropological, and philosophical point of view, from the era of the Enlightenment philosophers to the twentieth century. Literary readings include selections from: Diderot, *Rameau's Nephew*; Hölderlin; Thomas de Quincey, *Confessions of an English Opium-Eater*; Emily Brontë, *Wuthering Heights*; Nerval; André Breton; Fernando Pessoa; Simone Weil; Antonin Artaud; Thomas Bernhard, *Wittgenstein's Nephew*. Theoretical readings include selections from: Rousseau; Sade; Burke; Baudelaire; Freud, *The Interpretation of Dreams*; Marcel Mauss; Georges Bataille, *The Accursed Share*; Wittgenstein; Shoshana Felman. We will also be examining art (Goya, Van Gogh, Redon, de Chirico, Balthus, Giacometti) and film (René Clair, Man Ray, Buñuel, Chris Marker, Paradjanov, Tarkovsky).

Fall semester. Visiting Lecturer G. Katsaros.

**26. Medea: Metamorphoses of a Myth.** (Also Women and Gender Studies 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. Spring semester. Professor Rogowski.

**33. Love.** (Also Spanish 84.) See Spanish 84.

Omitted 2008-09. Professor Stavans.

**35. Culture and Politics in 20th-Century Europe.** (Also Political Science 72.) See Political Science 72.

Omitted 2008-09. Professor Tiersky.

**36. Dangerous Reading: The 18th-Century Novel in England and France.** (Also English 48 and French 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 Ann Radcliffe. French novels will be read in translation. Two class meetings per week.

Omitted 2008-09. Professors Frank and Rosbottom.

**37. Music and Culture I.** (Also Music 21.) See Music 21.

Spring semester. Professor Schneider.

**38. Art and Architecture of Europe, 1400-1800.** (Also Art 35.) See Art 35.

Omitted 2008-09. Professor Courtright.

**44. Renaissance Art in Italy.** (Also Art 51.) See Art 51.

Omitted 2008-09. Professor Courtright.

**45. City, Court and Country.** (Also Art 91, section 01.) See Art 91, section 01.

Omitted 2008-09. Professor Courtright.

**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. Fall semester. Professor Stavans.

**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, re-invention and growth of major metropolises will be the subject of this course.

We will discuss histories and theories of the city and of the urban imagination in Europe since the 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.

Fall semester. Professor Rosbottom.

**52. Designing Architecture Across Borders and Time.** (Also Art 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.

Requisite: Basic Drawing. Limited to 8 students. Admission with consent of the instructor. Spring semester. Professor Long.

**56. Baroque Art in Italy, France, Spain, and the Spanish Netherlands.** (Also Art 56.) See Art 56.

Omitted 2008-09. Professor Courtright.

**65. Making Memorials.** (Also German 65.) See German 65.

Spring semester. Professor Gilpin.

**77, 77D, 78, 78D. Senior Departmental Honors.** A full or double course.

Fall and spring semesters.

**97, 98. Special Topics.**

Fall and spring semesters.

#### RELATED COURSES

**Greek Civilization.** See Classics 23.

Omitted 2008-09.

**Roman Civilization.** See Classics 24.

Omitted 2008-09.

**The Age of Nero.** See Classics 27.

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

**Archaeology of Greece.** See Classics 34.

Spring semester. Professor R. Sinos.

**Major Roman Writers.** See Classics 39.

Omitted 2008-09.

**The Folger Colloquium: Renaissance Marvels.** See Colloquium 28.

Omitted 2008-09. Professors Bosman and Courtright.

**Three Masterpieces of French Literature in Translation.** See French 63. Conducted in English.

Omitted 2008-09. Professor Rosbottom.

**Modern Drama.** See German 38. Conducted in German.

Requisite: German 10 or equivalent. Spring semester. Professor Rogowski.

**Popular Cinema.** See German 44. Conducted in English.

Omitted 2008-09. Professor Rogowski.

**Joyful Apocalypse: Vienna Around 1900.** See German 51. Conducted in English. Omitted 2008-09. Professor Rogowski.

**Kafka, Brecht, and Thomas Mann.** See German 52. Conducted in English. Spring semester. Professor Brandes.

**Nietzsche and Freud.** See German 54. Conducted in English. Fall semester. Professor Rogowski.

**Performance.** See German 60. Conducted in English. Omitted 2008-09. Professor Gilpin.

**Traumatic Events.** See German 63. Conducted in English. Fall semester. Professor Gilpin.

**Music and Culture II.** See Music 22.

Requisite: Music 11, 12, or consent of the instructor. Fall semester. Professor Kallick.

For other related courses, see the offerings in European areas in the Departments of Art and the History of Art, Classics, Economics, English, French, German, History, Music, Philosophy, Political Science, Religion, and Spanish.

## FILM AND VIDEO ARTS

The study of Film and Video Arts examines the history, theory, and practice of the moving image. The field of Film and Video Arts has emerged in recent decades as a distinct area of serious academic study coming from broadly interdisciplinary perspectives, and at Amherst College this area of study is coordinated interdepartmentally. Although there is no formal department, nor is there a major, faculty from numerous departments across the college regularly offer courses in Film and Video Arts. An historical approach to film and video considers the development of international cinema from the silent era to its transformation in video and its future in digital culture. A theoretical approach reflects on the way conceptions of identity, aesthetics, subjectivity, and ontology may be shaped by cinema and video. Both approaches engage discussions in such disciplines as philosophy, social and literary theory, area studies, language study, visual culture, theater and dance, anthropology, and gender studies. The practice of constructing moving images in film and video includes considerations of narrative, non-narrative, and experimental structures, camera motion, editing techniques, sound design, *mise-en-scène*, and digital technologies. The issues of composition and aesthetics that underlie film and video practice illuminate in crucial ways many concerns that also emerge from historical or theoretical discussions of the moving image.

Students who participate in courses in Film and Video Arts find that this field is in active dialogue with different aspects of a liberal arts curriculum. Coursework in Film and Video Arts challenges and transforms the way students regard and react to the moving image beyond its most popular and widely circulated forms. The courses usually involve regular screenings outside of the scheduled class time, plus substantial reading assignments. Some courses contain a strong component of film or video study in relation with other kinds of primary texts.

The course offerings for 2008-09 include the following courses:

2008

**Visual Anthropology.** See Anthropology 41.

Fall semester. Professor Gewertz.

**Coming to Terms: Cinema.** See English 16.

Fall semester. Professor Cameron.

**Production Workshop in the Moving Image.** See English 82.

Fall semester. Visiting Lecturer Mellis.

**Topics in Film Study: Cinema and New Media.** See English 84, section 01.

Fall semester. Visiting Professor Hudson.

**Topics in Film Study: The Romance.** See English 84, section 02.

Fall semester. Senior Lecturer von Schmidt.

**National and Global Cinemas.** See English 95, section 01.

Fall semester. Visiting Professor Hudson.

**Fleeting Images: Choreography on Film.** See Theater and Dance 23.

Fall semester. Five College Dance Professor Valis-Hill.

**Performance Studio.** See Theater and Dance 62.

Fall semester. Professor Woodson.

2009

**India in Film: Hollywood, Bollywood, Mollywood.** See Asian Languages and Civilizations 30.

Spring semester. Professor Emeritus Reck.

**"Asia Pop!"** See Asian Languages and Civilizations 31.

Spring semester. Professors Van Compernelle and Zamperini.

**Japanese Cinema.** See Asian Languages and Civilizations 34.

Spring semester. Professor Van Compernelle.

**Vampires, Immigrants, Nations.** See English 01, section 01.

Spring semester. Visiting Professor Hudson.

**Film and Writing.** See English 01, section 03.

Spring semester. Senior Lecturer von Schmidt.

**Reading Popular Culture: Screening Africa.** See English 13 (also Black Studies 15).

Spring semester. Professor Parham.

**Topics in Film Study: Transnational French Cinemas.** See English 84 (also French 64).

Spring semester. Visiting Professor Hudson.

**Taking Hitchcock Seriously.** See English 95, section 01.

Spring semester. Professor Cameron.

**Russian and Soviet Film.** See Russian 29.

Spring semester. Professor Wolfson.

**Video and Performance.** See Theater and Dance 50.

Spring semester. Professor Woodson.

## FRENCH

Professors Caplan, de la Carrera (Chair), Hewitt, Rockwell†, and Rosbottom; Assistant Professor L. Katsarost; Senior Lecturer Nawar; 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.

†On leave first semester 2008-09.

‡On leave second semester 2008-09.

*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.

## 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 semester: Senior Lecturer Nawar and Assistants. Spring semester: 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 semester: Senior Lecturer Nawar and Assistants. Spring semester: 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: Lecturer Uhden. Spring semester: Professor de la Carrera.

**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: Professors Caplan and Hewitt. Spring semester: Professor Katsaros.

**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 per section. Fall semester: Professors de la Carrera and Rockwell. Spring semester: Professors Caplan and Hewitt.

#### 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. Omitted 2008-09. Professor Caplan.

NOTE: Courses above French 12 are ordered by chronology and topics rather than by level of difficulty.

#### 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 2008-09. Professor Rockwell.

**21. Medieval French Literature: Tales of Love and Adventure.** 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 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 2008-09. Professor Rockwell.



**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 and Five College Lecturer Brown.

**97, 97H, 98, 98H. Special Topics.** Full or half course.

## ASTRONOMY

Professor Greenstein.

*Five College Astronomy Department Faculty:* Professors Dennis, Edwards, Greenstein, Katz, Navarro, Schloerb, Schneider, Snell (Chair), Weinberg, and Young; Associate Professors Calzetti, Dyar, Giavalisco, Lowenthal, Mo, Wang, and Yun; Assistant Professors Hameed, Tripp, and Wilson; Research Professors Erickson and Heyer; Research Assistant Professor Narayanan; Teaching Fellows Burbine, and Stage; Postdoctoral Fellow Phillips.

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 Thursday, September 4, for the fall semester and Wednesday, January 28, 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 will be admitted. Spring semester. Professor Greenstein.

**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.

Spring semester. Professor TBA.

**15. Science Play: Astronomy and Physics on the Stage.** (Also Theater and Dance 26.) 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 2008-09.

**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.

Requisite: At least one course in any quantitative science. Spring semester. Professor Crowl.

**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.

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.

Requisite: Mathematics 11 and either an introductory Astronomy or an introductory Physics course. Spring 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 2008-09.

**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. Fall semester. Professor Greenstein.

**29. 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.

Requisite: Math 11 and Physics 16 or 23. Spring semester. Professor TBA.

**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.

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

**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.

Requisites: Astronomy 29 and Physics 24. Fall semester. Professor Wilson.

**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.

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

**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.

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

**57. Astroparticle Physics.** (Also Physics 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 instructor. Fall semester. Postdoctoral Fellow Phillips.

**73, 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. Fall and spring semesters. The Department.

**77, 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. Fall and spring semesters. The Department.

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

Fall and spring semesters. The Department.

## BIOLOGY

Professors S. George, Goldsby (Simpson Lecturer), Pociat, Ratner‡, Temeles, and Williamson (Chair); Associate Professors Clotfelter\* and Goutte\*; Assistant Professors Hood\* and Miller; Visiting Assistant Professors R. Levin and Springer; Visiting Professor Coutifaris; 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

\*On leave 2008-09.

†On leave first semester 2008-09.

‡On leave second semester 2008-09.

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. Four courses in mathematics and physical sciences (Mathematics 11, Chemistry 11 or 15, Chemistry 12, and Physics 16 or 23);
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);
  - 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 requisites 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 requisites 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. The Chemical Basis of Human Physiology.** (Also Chemistry 03.) How does the human body work, and what are the physical laws that describe and explain body functions? We will study circulation, respiration, digestion, acid/base regulation, excretion, and reproduction, while exploring chemical concepts such as molecular structure and phase behavior that make these phenomena possible. We'll ask how these functions are regulated by the nervous system and by hormones, and we'll explore electrical and chemical communication pathways at a fundamental level. Emphasis is on using mathematics and physical sciences to understand physiological 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 the intensive section of Mathematics 11, and who are enrolled in a mathematics course but not in Chemistry 11. Permission from the instructor required. Fall semester. Professors S. George and O'Hara.

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

This course is for nonmajors. Biology majors are welcome, but this course will not count toward the major. Spring semester. Visiting Professor R. Levin.

**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 2008-09. Professors Clotfelter and 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. Spring semester. Professor Goldsby.

**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 Miller and Temeles.

**19. Molecules, Genes and Cells.** An introduction to the molecular and cellular processes common to life. A central theme is the genetic basis of cellular function. 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 Williamson 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. Spring semester. Professor Poccia.

**23. Ecology.** (Also Environmental Studies 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. Not open to first-year students. Limited to 30 students. Omitted 2008-09. 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. Not open to first-year students. Limited to 30 students. Fall semester. Professor Ratner.

**27. Genome Biology.** A study of the architecture and interactions of genetic systems. Advances in genomics are resulting in new approaches to a variety of important issues, from conservation biology to disease prevention and treatment. We will address how heritable information is organized in diverse types of organisms and the consequences for shaping species traits and long-term evolutionary potential. We will cover the major challenges of this emerging research field, including techniques for dealing with vast amounts of DNA sequence data. We will also critically review the concept of the genome as a "cooperative assemblage of genetic elements". Three hours of lecture and three hours of laboratory per week.

Requisites: Biology 18 and 19. Limited to 30 students. Omitted 2008-09. 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.

Requisites: Biology 19 and completion of, or concurrent registration in, Chemistry 12. Spring semester. Visiting Professor Springer.

**30. Biochemistry.** (Also Chemistry 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.

Requisites: 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 Williamson (Biology) and Bishop (Chemistry).

**31. Human Reproductive Biology.** Understanding the cellular and molecular regulation of human reproductive processes has significant public health implications for the population explosion in many parts of the world and for the high incidence of infertility. In this course, the cell biology of human reproduction and clinical applications for its treatment and control will be reviewed through lectures and evaluation of research publications. Topics for discussion will include the genetic regulation of fetal gonadal development, the neuroendocrine control of puberty and adult reproduction, gametogenesis, fertilization, early embryonic development, genetic diagnosis, placentation and the fetal origins of adult disease. The normal physiology of these processes will be described, and we will discuss how this knowledge makes contraception and the treatment of human reproductive diseases possible. Legal and ethical issues related to the manipulation of reproductive processes will be emphasized. Three classroom hours per week. (To be offered only once)

Requisite: At least one of the following—Biology 22, 24, 25, or 29. Not open to first-year students. Limited to 15 students. Fall semester. Visiting Professor Coutifaris.

**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.

Requisites: Biology 18 and 19. Not open to first-year students. Limited to 30 students. Fall semester. Professor Miller.

**33. Immunology.** The immune response is a consequence of the developmentally programmed or antigen-triggered interaction of a complex network of interacting cell types. These interactions are controlled by regulatory molecules and often result in the production of highly specific cellular or molecular effectors. This course will present the principles underlying the immune response and describe the methods employed in immunology research. In addition to lectures,

a program of seminars will provide an introduction to the research literature of immunology. Three classroom hours per week.

Requisites: Biology 19 and Biology 25, 29, 30 or permission from the instructor. Limited to 30 students. Omitted 2008-09. 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. Open to juniors and seniors or permission from the instructor. Limited to 13 students. Fall 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. Three 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. Fall semester. Professor George.

**37. Structural Biology.** 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.

Requisites: Biology 19 and Chemistry 12; Chemistry 21 would be helpful but is not required. Limited to 20 students. Omitted 2008-09. 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.

Requisite: Biology 18. Not open to first-year students. Limited to 30 students. Omitted 2008-09. Professor Clotfelter.

**42. Seminar in Evolution: Plant Sexual Diversity.** The diversity of reproductive strategies and sexual systems among angiosperm species is extraordinary and

perhaps unmatched by any other group of organisms. This course will provide a comprehensive introduction to plant sexual diversity through lectures and discussion of the primary literature. Topics will include the evolution and maintenance of sexual polymorphisms, temporal and spatial segregation of gender function in hermaphrodites, self-incompatibility systems, plant-pollinator coevolution, pollinator-mediated selection, hybridization, tradeoffs with asexual modes of reproduction, and the evolution and functional significance of sexual dimorphism. Readings will emphasize integrative studies that use developmental, ecological, population genetic, and phylogenetic approaches to uncover the mechanisms underlying this rich morphological and functional diversity. Three classroom hours per week.

Requisite: Biology 23 or 32 or permission from the instructor. Limited to 15 students. Omitted 2008-09. Professor Miller.

**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 2008-09. Professor Hood.

**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. Not open to first-year students. Limited to 14 students. Omitted 2008-09. Professor Temeles.

**48. Seminar in Conservation Biology.** Conservation biology is the scientific study of the Earth's biodiversity, the natural processes through which it evolved and is maintained, and the stresses imposed upon it by human activities. Conservation biology is highly interdisciplinary, requiring careful consideration of both biological and sociological issues. Utilizing articles from the primary literature, this course will focus on topics such as the effects of habitat fragmentation, loss of genetic diversity, introduced species, and climate change, as

well as how to determine appropriate conservation priorities. Three classroom hours per week.

Requisites: Biology 23 or 32 or permission from the instructor. Not open to first-year students. Limited to 14 students. Spring semester. Professor R. Levin.

**77, 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. Fall and spring semesters. The Department.

**97, 97H, 98, 98H. Special Topics.** Independent reading or research courses. Half or full course as arranged. Does not normally count toward the major.

Fall and spring semesters.

### RELATED COURSES

**Seminar on Invasive Species.** See Environmental Studies 51.

Requisite: Environmental Studies 12, Biology 23, or permission from the instructor. Not open to first-year students. Limited to 14 students. Fall semester. Professor Temeles.

**Introduction to Neuroscience.** See Neuroscience 26.

Requisite: Psychology 12 or Biology 18 or 19. Limited to 36 students. Spring semester. Professors Baird and George.

**Seminar on Fisheries.** See Pick 05.

Requisite: Environmental Studies 12, Biology 23, or permission from the instructor. Not open to first-year students. Limited to 20 students. Spring semester. Professors Temeles and Dizard.

## BLACK STUDIES

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

*Affiliated Faculty:* Professors Basu, Hart, Hewitt, Lembo, Mehta, Peterson, Redding, Rivkin and Saxton\*; Associate Professor Hussain; Assistant Professors Basler, Mukasa\*, Parham, 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

\*On leave 2008-09.

offerings, from cross-listed courses, or from other courses at the Five Colleges. Majors fulfill the department's comprehensive requirement by getting a grade of B or better in 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.** (US) (Also Sociology 31.) See Sociology 31.

Limited to 25 students. Omitted 2008-09. Professor Basler.

**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.

Limited to 20 students per section. Spring semester. Professors Ferguson and Moss.

**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.

Limited to 20 students per section. Fall semester. Professor Ferguson and Visiting Professor Drabinski.

**13. Bob Marley and the Globalization of Jamaican Popular Music.** (Also Music 15.) See Music 15.

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

**15. Reading Popular Culture: Screening Africa.** (A) (Also English 13.) See English 13.

Spring semester. Professor Parham.

**16. Poverty and Inequality.** (US) (Also Economics 23.) See Economics 23.

Omitted 2008-09. Professor Rivkin.

**18. The Changing Images of Blacks in Film.** (US) (Also Theater and Dance 27.) See Theater and Dance 27.

Omitted 2008-09. Professor Mukasa.

**19. Jazz History After 1945: Experimentalism, Pluralism, and Traditionalism.** (US) (Also Music 25.) See Music 25.

Requisite: Music 11, 12, or consent of the instructor. Limited to 25 students. Spring semester. Visiting Professor Robinson.

**20. African Cultures and Societies.** (A) (Also Anthropology 26.) See Anthropology 26.

Limited to 50 students. Spring semester. Professor Goheen.

**21. Black Diaspora from Africa to the Haitian Revolution.** (CLA/D) (Also History 11.) See History 11.

Fall semester. Professor Castro Alves.

**22. Literature in French Outside Europe: Introduction to Francophone Literature.** (D) (Also French 53.) See French 53. Conducted in French.

Spring semester. Professor Hewitt.

**24. Representations of Black Women in Black Literature.** (D) This cross-cultural course examines similarities and differences in portrayals of girls and women in Africa and its New World diaspora with special emphasis on the interaction of gender, race, class, and culture. Texts are drawn from Africa, the Caribbean, and the United States. Topics include motherhood, work, and sexual politics. Authors vary from year to year and include: Toni Cade Bambara, Maryse Condé, Nuruddin Farah, Bessie Head, Merle Hodge, Paule Marshall, Ama Ata Aidoo, and T. Obinkaram Echewa.

Omitted 2008-09. Professor Rushing.

**25. Women and Politics in Africa.** (A) (Also Political Science 29 and Women's and Gender Studies 61.) See Political Science 29.

Omitted 2008-09.

**27. Creating a Writing Self.** (D) Pioneering feminist critic Barbara Smith says, "All the men are Black, all the women are White, but some of us are brave." This cross-cultural course focuses on "brave" women from Africa and its New World diaspora who dare to tell their own stories and, in doing so, invent themselves. We will begin with a discussion of the problematics of writing and reading autobiographical works by women. The works vary from year to year. This

year will focus on women writers such as Edwidge Danicat, Lucille Clifton, Buchi Emecheta, and Rita Dove.

Fall semester. Professor Rushing.

**28. Religion in the Atlantic World, 1441-1808.** (D) (Also Religion 58.) See Religion 58.

Spring semester. Professor Wills.

**29. Childhood in African and Caribbean Literature.** (A/CLA) (Also English 55.) See English 55.

Open to first-year students with consent of the instructor. Omitted 2008-09. Professor Cobham-Sander.

**33. Black Diaspora from Emancipation to the Present.** (CLA/D) (Also History 12.) See History 12.

Spring semester. Professor Castro Alves.

**35. Race and Races in American Studies.** (US) (Also Sociology 38.) See Sociology 38.

Limited to 25 students. Spring semester. Professor Basler.

**37. Caribbean Poetry: The Anglophone Tradition.** (CLA) (Also English 52.) See English 52.

Omitted 2008-09. Professor Cobham-Sander.

**38. Foundations of African American Literature.** The focus of this introduction to African American literature is the complex intertextuality at the heart of the African American literary tradition. Tracing the tradition's major formal and thematic concerns means looking for connections between different kinds of texts: music, art, the written word, and the spoken word—and students who take this class will acquire the critical writing and interpretive skills necessary to any future study of African American literature or culture.

Limited to 20 students. Omitted 2008-09. Professor Parham.

**39. Studies in African American Literature.** (US) (Also English 66.) See English 66. The topic changes each time the course is taught.

Limited to 20 students. Omitted 2008-09. Professor Parham.

**40. Contemporary African Novels.** (A) (Also English 67.) See English 67.

Spring semester. Professor Rushing.

**41. Latin America and the Caribbean in the Age of Revolution.** (CLA) (Also History 88.) See History 88.

Limited to 15 students. Omitted 2008-09. 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.** (A) (Also Art 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.

Fall semester. Professor Abiodun.

**45. African Art and the Diaspora.** (D) (Also Art 70.) See Art 70.

Fall semester. Professor Abiodun.

**46. Survey of African Art.** (A) (Also Art 49.) See Art 49.

Spring semester. Professor Abiodun.

**47. Colonial and Post-Colonial Africa.** (A) (Also History 22.) See History 22.

Spring semester. Professor Redding.

**48. Africa Before the European Conquest.** (A) (Also History 63.) See History 63.

Fall semester. Professor Redding.

**49. Introduction to South African History.** (A) (Also History 64.) See History 64.

Spring semester. Professor Redding.

**50. Riot and Rebellion in Colonial and Post-Colonial Africa.** (A) (Also History 92.) See History 92.

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

**51. Black Marxism.** (CLA/D) (Also History 89.) See History 89.

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

**52. The Social Psychology of Race.** (US) (Also Psychology 44.) See Psychology 44.

Requisite: Psychology 11. Limited to 15 students. Fall semester. Professor Hart.

**54. Black Music and Black Poetry.** (US) (Also English 15.) Music is the central art form in African American cultures. This beginning survey course considers the relationship between poetry and music from the oral and written poetry of slavery to contemporary hip-hop. We will pay special attention to the ways poetry uses musicians as subjects and builds on such musical forms as spirituals, the blues, rhythm and blues, reggae, and jazz. The course will begin with the importance of music in the Western African cultures from which most enslaved Africans came and pay careful attention to lexicon, rhythm, refrain, pitch, tone, timbre, cadence, and call-and-response. Students will be expected to read poetry, hear it read by its creators, and listen to its musical inspirations and manifestations. We will pay special attention to such periods as the Harlem Renaissance of the 1920s, the Black Arts Movement of the 1960s and 1970s, and today's hip-hop music. We will read such poets as Langston Hughes, Sterling Brown, Michael Harper, Sonia Sanchez, Nikki Giovanni, and Brenda Marie Osbey; and hear music by classic musicians like Billie Holiday and John Coltrane and newer voices like Mos' Def, John Legend, and india.arie. Throughout the course

we will focus on the relationship between artists and their audiences and the unique role of cities such as New York, Chicago, and New Orleans.

Preference given to students who have taken Black Studies 11 or a first course in English. Limited to 20 students. Omitted 2008-09. Professor Rushing.

**56. Faulkner and Morrison.** (Also English 95, section 03.) See English 95, section 03.

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

**57. African American History from the Slave Trade to Reconstruction.** (US) (Also History 41.) 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. Fall semester. Professor Moss.

**58. African American History from Reconstruction to the Present.** (US) (Also History 42.) 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 2008-09. Professor Moss.

**60. Four African American Poets Haunted by History.** (US) (Also English 56.) See English 56.

Omitted 2008-09. Professor Rushing.

**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.

Open to juniors and seniors. Limited to 15 students. Preference given to Black Studies majors. Fall semester. Professor Ferguson.

**64. Black Studies Seminar.** (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 Ferguson.

**66. Rotten English.** (D) (Also English 95, section 02.) See English 95, section 02.

Open to juniors and seniors. Limited to 15 students. Fall semester. Professor Parham.

**67. Topics in African American History: Slavery and the American Imagination.** (US) (Also History 82.) See History 82.

Limited to 20 students. Omitted 2008-09. Professor Moss.

**67. Topics in African American History: Race and Educational Opportunity in America.** (US) (Also History 82.) See History 82.

Limited to 20 students. Spring semester. Professor Moss.

**71. Race, Place and the Law.** (US) (Also Law, Jurisprudence and Social Thought 05.) See Law, Jurisprudence and Social Thought 05.

Omitted 2008-09. Senior Lecturer Delaney.

**77, 77D, 78, 78D. Senior Departmental Honors.**

Fall and spring semesters. Members of the Department.

**97, 97H, 98, 98H. Special Topics.**

Fall and spring semesters. Members of the Department.

## RELATED COURSE

**Apartheid.** See Law, Jurisprudence and Social Thought 06.  
Limited to 50 students. Omitted 2008-09. Professor Sitze.

## 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.

## CHEMISTRY

Professors Hansen, Kushick‡, Leung, Marshall (Chair), and O'Hara‡; Associate Professor Burkett; Assistant Professors Bishop and McKinney; Visiting Assistant Professors Choucair and Delen; 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.

*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

‡On leave second semester 2008-09.

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; and atmospheric chemistry of biogenic volatile organic compounds.

Candidates submit a thesis based upon their research work. Recommendations for the various levels of Honors are made by the Department on the basis of the thesis work, the comprehensive examination, and course performance.

*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 10 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 Human Physiology.** (Also Biology 03.) How does the human body work, and what are the physical laws that describe and explain body functions? We will study circulation, respiration, digestion, acid/base regulation, excretion, and reproduction, while exploring chemical concepts such as molecular structure and phase behavior that make these phenomena possible. We'll ask how these functions are regulated by the nervous system and by hormones, and we'll explore electrical and chemical communication pathways at a fundamental level. Emphasis is on using mathematics and physical sciences to understand physiological 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. Consent of instructor required. Fall semester. Professors S. George and O'Hara.

**10. Energy and Entropy.** Primarily for non-science majors, this course focuses on the concepts of energy and entropy, ideas which play a central role in understanding the universe. The course, designed for those who wish to gain an appreciation and comprehension of two of the most far-reaching laws governing the behavior of the physical world, will address historical, philosophical and conceptual ramifications of the first and second laws of thermodynamics. We will also study practical applications of these laws to a variety of chemical, physical

and environmental phenomena. Societal implications and policy formulations will also be discussed. Our studies will include the efficiencies of energy conversion processes and alternative sources of energy. Consideration will be given to the ways in which the ideas of energy and entropy are used in literature, the arts and the social sciences. No prior college science or mathematics courses are required. Three class hours per week.

Omitted 2008-09.

**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 relationship between the structures of molecular compounds and their properties is then described. Experiments in the laboratory provide experience in conducting quantitative chemical measurements and illustrate principles discussed in the lectures.

Although this course has no prerequisites, students with a limited background in secondary school science should confer with one of the Chemistry 11 instructors before registration. Four class hours and three hours of laboratory per week.

Fall semester: Professors Burkett and Kushick. Spring semester: Visiting Professor Delen.

**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: Visiting Professor Choucair. Spring semester: Professors Leung and Marshall.

**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 Marshall.

**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. Professor Hansen.

**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. Professor Hansen.

**28. Molecular and Cellular Biophysics.** (Also Physics 28). See Physics 28.

Requisites: Chemistry 12, Physics 16(23), Physics 17(25), Biology 19 or evidence of equivalent coverage in pre-collegiate courses. Spring semester. Visiting Professor Darnton.

**30. Biochemistry.** (Also Biology 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.

Requisites: Chemistry 21 and Biology 19. Co-requisite: Chemistry 22. Anyone wishing to take the course who does not satisfy these criteria should obtain the consent of the instructor. Spring semester. Professors Bishop (Chemistry) and Williamson (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. Three hours of class and four hours of laboratory per week.

Requisite: Chemistry 21 or consent of the instructor. Spring 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. Fall 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.

Requisites: Chemistry 12, Physics 16 or 23, and Mathematics 12. Mathematics 13 recommended. Spring semester. Visiting Professor Choucair.

**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 Leung.

**77, 77D, 78, 78D. Senior Departmental Honors.**

Open to Senior Honors candidates, and others with consent of the Department. Fall and spring semesters. The Department.

**97, 97H, 98, 98H. Special Topics.** A full or half course.

Consent of the Department is required. Fall and spring semesters. The Department.

## CLASSICS (GREEK AND LATIN)

Professors Griffiths\*, and R. Sinos (Chair); Assistant Professor Grillo; Visiting Professor D. Sinos; Keiter Visiting Assistant Professor Trinacty.

*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 Classics 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.

\*On leave 2008-09.



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: Classics 23 (Greek Civilization), Classics 32 (Greek History), or Classics 34 (Archaeology of Greece).
  - For the Latin major, one course: Classics 24 (Roman Civilization), Classics 27 (Age of Nero), Classics 33 (Roman History), or Classics 39 (Major Roman Writers).
  - 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.

## Classics

**21. Greek Mythology and Religion.** A survey of the myths of the gods and heroes of ancient Greece. The course will examine the universal meanings that have been found in these myths and the place of the myths in the religion of their time. Three class hours per week.

Limited to 25 students. Omitted 2008-09.

**23. Greek Civilization.** Readings in English of Homer, Sappho, Aeschylus, Sophocles, Euripides, Aristophanes, Herodotus, Thucydides, and Plato to trace the emergence of epic, lyric, tragedy, comedy, history, and philosophy within the context of Greek history. Three class hours per week.

Omitted 2008-09.

**24. Roman Civilization.** Roman civilization, in the Roman view, started with war and government, the arts instilled by the city's eponymous founder, Romulus. Second came religion, and a set of cultural values that kept the Romans recognizably Roman over the 12 centuries between founding (traditionally 753 BCE) and collapse (476 CE). The civil wars that punctuate this long history reveal the difficulty of Rome's evolution from an agrarian community to a world empire. This course examines both Rome's fundamental institutions (army, constitution, law, religion, *familia*) and those that entered in the wake of conquest, meeting either welcome (literature, philosophy, science, new gods) or suspicion (monotheistic religion, magic). Primary readings from major literary works supply the evidence: Caesar, Cicero, Juvenal, Livy, Lucan, Lucretius, Ovid, Polybius, Sallust, Tacitus, Virgil. Three class hours per week.

Omitted 2008-09.

**27. The Age of Nero.** This course highlights the political, literary, philosophical, and artistic trends during the role of the Roman emperor Nero (ruled 54-68 AD). Our intense study of this period will look back to the previous Julio-Claudian emperors and also glance forward to the civil conflicts of 69 AD and the future of the Roman Empire. We will examine Nero's rule from multiple perspectives in order to fully appreciate Roman culture during this important time period. Readings will include Seneca, Tacitus and Lucan. Three class hours per week.

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

**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.

**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.

Spring semester. Professor R. Sinos.

**39. Major Roman Writers.** Readings in the poetry and prose of five major Roman authors from the Late Republic and Early Empire: Cicero, Virgil, Horace, Ovid, and Tacitus. Texts will be read in translation. Three class hours per week.

Limited to 18 students. Omitted 2008-09.

**77, 78. Senior Departmental Honors.**

Fall and spring semesters. Members of the Department.

**97, 98. Special Topics.**

Fall and spring semesters. Members of the Department.

## Greek

**01. Introduction to the Greek Language.** This course prepares students in one term to read 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 12 and then Greek 15 or 17.

Fall semester. Professor R. Sinos.

**01. Introduction to the Greek Language.** This course prepares students in one term to read Homer, Plato, 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 D. 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 R. Sinos.

**15. An Introduction to Greek Tragedy.** After a review of forms and grammar, we will read a play with emphasis on poetic diction, dramatic technique and ritual context. Additional readings in translation. Three class hours per week.

Requisite: Greek 01 or equivalent. Fall semester. Professor D. 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 TBA.

**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 2008-09 Greek 41 will read the *Homeric Hymns*. 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 R. Sinos.

**42. Advanced Readings in Greek Literature II.** See course description for Greek 41. In 2008-09 Greek 42 will read Sophocles' *Antigone*. 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 D. Sinos.

**77, 78. Senior Departmental Honors.**

Fall and spring semesters. Members of the Department.

**97, 98. Special Topics.**

Fall and spring semesters. 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 one or two poems from Virgil. Three class hours per week.

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.

Fall semester. Professor Grillo.

**16. Latin Literature in the Augustan Age.** An introduction to the literature and culture of Augustan Rome through a close reading of Ovid and other authors illustrating the period. Three class hours per week.

Spring semester. Visiting Professor Trinacty.

**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 2008-09 Latin 41 will read Virgil's *Aeneid*. Three class hours per week. Seminar course.

Requisite: Latin 15 or 16 or consent of the instructor. Fall semester. Visiting Professor Trinacty.

**42. Advanced Readings in Latin Literature II.** See course description for Latin 41. In 2008-09 Latin 42 will read Latin Epistles. Readings will include Cicero, Horace, Ovid and Pliny. Three class hours per week. Seminar course.

Requisite: Latin 15 or 16 or 41 or consent of the instructor. Spring semester. Visiting Professor Trinacty.

**77, 78. Senior Departmental Honors.**

Fall and spring semesters. Members of the Department.

**97, 98. Special Topics.**

Fall and spring semesters. Members of the Department.

### RELATED COURSES

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

Fall semester. Professor Doran.

**Ancient Philosophy.** See Philosophy 17.

Fall semester. Professor Gentzler.

## 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.

**18. Post-Cold War American Diplomatic History.** (AP, IR) This course will examine the history of American foreign relations from the fall of the Berlin Wall to the present. One class meeting per week.

Limited to 30 students. Preference given to students who have taken one of the following courses: Political Science 26, 30, History 49, 50, 51. Not open to first-year students. Spring semester. Professors G. Levin and Machala.

**19. American Diplomacy in the Middle East from the Second World War to the Iraq War.** (AP, IR) This course will examine the central question of how and why, after supplanting Great Britain as the major external power in the Middle East and after defeating the effort of the Soviet Union to challenge American hegemony in the region, the United States in the post-Cold War era nonetheless came to be challenged by the states of Iraq and Iran and by a transnational and radical Islamic fundamentalism. In endeavoring to answer this question we will explore American diplomacy in the Middle East during the early Cold War by focusing on the origins of the Truman Doctrine and on the role of the United States in the birth of Israel; America's roles in the Iranian coup d'état of 1953 and the Suez crisis of 1956 in the process of supplanting British power in the region; America's efforts to contain Soviet influence and Nasser's pan-Arabism as a prelude to America's role in the origins and aftermath of the Six Day War of 1967; the effort of the United States in the 1970s to exclude the Soviet Union and to lead a Middle East peace process culminating in the Israeli-Egyptian peace treaty of 1979; America's responses in the 1980s to the Soviet intervention in Afghanistan, to the Iranian Revolution, to the civil war and the Israeli intervention in Lebanon, and to the Iraq-Iran war; the effort of the United States in the 1990s to practice dual-containment of Iran and Iraq, in the aftermath of the Gulf War of 1990-91, and to promote Israeli-Palestinian peace through the Oslo process; and the response of the Bush Administration to the collapse of the Oslo process and to 9/11 by using military force to effect regime change in Afghanistan and Iraq and by seeking to curb the nuclear program of Iran. One class meeting per week.

Requisite: Some prior course work in American Diplomacy, World Politics, American Foreign Policy, or Middle Eastern Studies. Not open to first-year students. Limited to 40 students. Omitted 2008-09. Professors G. Levin and Machala.

**20. Media, Culture and Citizenship Since 9/11.** (Also Communications 397A at the University of Massachusetts.) Millions of people in the last century and the current one have given and lost their lives in the name of nations and national identities. The common assumption is that all individuals have a national identity and such identities are essential and mutually exclusive. Yet in the U.S., "a nation of immigrants," such an assumption can only be questionable. The events of 9/11 have made it more so when many U.S. citizens of color and U.S. Muslims become "less American" than others, along with anyone vaguely (usually wrongly) suspected of terrorist impulses. The vulnerability of citizenship rights long fought for by communities of color and non-dominant faith is redoubled.

“National security” and border control have always been important in official definitions of citizenship. Perhaps part of the anxiety that followed 9/11 was the recognition that in the modern world border control could not guarantee security. In fact, however, these are problems that extend well beyond recent U.S. experience. Borders have regularly (often violently) shifted in much of the world: examples include changing European territories after the first and second World War; the many independent countries resulting from the breakup of the Soviet Union after 1989; the shifting borders between Pakistan and Afghanistan; the spillage of “ethnic cleansing” and warfare across many national borders in Africa. Given the mutability of borders, citizenship becomes problematic in terms of citizens’ rights and governments’ obligation to protect them.

In the U.S. since 9/11 many traditional rights of citizenship have been limited or even eliminated: protection against arbitrary arrest, the right to a fair and speedy trial, freedom from guilt by association, the creation of invidious distinctions between naturalized and native-born citizens. We will explore these limits and the experiences of U.S. Americans and others in a world in which citizenship does not dependably protect or define individuals and their identities. How do Americans and citizens in other countries now imagine the communities to which they belong? How is citizenship refigured in public, popular, official and activist discourses? How, finally, might the study of culture and communication intervene against threats to citizenship rights in the U.S. and beyond?

Fall semester. To be taught at the University of Massachusetts. Professor O’Connell and Professor Henderson of the University of Massachusetts.

**28. The Folger Colloquium: Renaissance Marvels.** The goal of this class is to study original, primary materials in early modern literature and art, in depth and from the perspectives of two disciplines: literary and art history. By encountering treasures of the European Renaissance—books and maps, paintings and drawings, letters and poems—in Amherst’s collections, at the Metropolitan Museum in New York, and above all at the Folger Shakespeare Library in Washington, D.C., students will explore ways of looking at, understanding, and writing about these evocative rare materials in their historical and cultural context. By the end of the course, our method will be interdisciplinary, applying the same questions to the art and literature alike. The thematic focus will shift from collective social and religious ideals represented by devotional painting at the dawn of the Italian Renaissance, to the origins of the notion of creative, individual artistic expression in sixteenth-century Italian art, to the exploration of the self in English manuscript and print culture, to the effusive scientific exploration of the cosmos characteristic of late sixteenth-century Europe, and finally to the political and geographical expansionism of Elizabethan England. Our question throughout will be: How can the study of art and artifacts of the past help us understand their age and our own? Required field trips include study in New York museums, the Folger Library and the National Gallery in Washington, and attending a performance of a Shakespeare play.

Preference given to first-year students and sophomores. Limited to 15 students. Omitted 2008-09. Professors Bosman and Courtright.

**29. Engineering Life: Genetics, Eugenics, and the Law.** This class will examine the social and legal history of genetic technologies, their socio-political contexts, and the laws enacted in response to changing biological understanding and biotechnological advance. The course will survey the history of hereditary thought, genetics, eugenics, population genetics, recombinant DNA, genetic engineering, the advent of genetic sequencing, and the promises and perils of genomics, proteomics, and cloning. The class will also consider how the science

of genetics interacts directly with the legal system through “genetic fingerprinting” and the criminology of forensic DNA testing. Lectures and readings will situate genetics innovators, ideas, and technologies within the larger American social and legal context to reveal how the prospect of engineering life has led to concrete legal changes resulting in, among other things, the passage of marriage and immigration restriction laws; laws defining race; patent law revolving around recombinant and genomic biotechnology; and the ever-changing regulatory regime governing biotechnological research. Readings will consist of laws, court cases, scientific papers, and the writings of cultural commentators who have forecast and evaluated the evolution of “genetic jurisprudence” and the implications of using genetic technologies to support America’s legal structures. The class will also screen portions of important films bearing on these questions, e.g., *The Black Stork* (1917), *Tomorrow’s Children* (1934), *College Holiday* (1936), and *Gattaca* (1997). Class discussions and writing assignments will address the dialectic between technological advance and socio-legal change—how technology shapes culture and the law, which in turn shape subsequent technology in an endless feedback loop.

Fall semester. Professor Dorr.

**31. Immortal: The Body and the Law.** This course will examine the evolving mass of U.S. laws respecting the human body—its relative sanctity and vulnerability, its reproduction, and its ultimate disposition. The course will survey a number of issues, using each as a case study revealing how society, science, and the law interact to influence the creation of legislation regarding corporal and capital punishment, cadaver dissection, racial segregation, medical malpractice, sexual sterilization, obscenity, contraception, abortion, human experimentation, brain death and organ donation, and burial practice. The class will investigate each case’s history from its first legal notice to its present legal status. Ultimately, each case study will highlight how the competition between traditional religious and cultural conceptions of bodily integrity and ascendant scientific notions of corporality resulted in the passage of laws that privileged one or more understandings of the body. This examination will reveal how laws inform and condition people’s understanding and conception of what the body is and how it should be treated. This course hopes to prompt a re-conceptualization of the human body, reconfiguring it from an agglomeration of all-too-mortal biological “stuff” into an “immortal” social artifact susceptible to ideological resurrection and reconstruction over time. Class readings will come from important legislation and court cases, as well as the work of intellectuals, lawyers, physicians, and scientists. Discussions and assignments will pursue a critical understanding of the social construction of what the body is and of claims to bodily integrity and (in)violability. Ultimately, the course will allow students to consider how the law can, does, and should or should not mediate the way society and individuals control bodies—their own and others.

Spring semester. Professor Dorr.

**36. Birth of the Avant-Garde: Modern Poetry and Culture in France and Russia, 1870-1930.** 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, Dali, 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 2008-09. Professors Ciepiela and L. Katsaros.

## CREATIVE WRITING

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

The Creative Writing Center offers courses in the writing of fiction, poetry, drama, non-fiction, and translation; in addition we sponsor a reading series, as well as class visits by practicing writers and editors. The work of the Center is 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 (<https://cms.amherst.edu/academiclife/departments/cwc>) for information on admission procedures.

**Writing Poetry I.** See English 21.

Limited enrollment. Fall semester: Writer-in-Residence Hall. Spring semester: Professor Sofield and Simpson Lecturer Wilbur.

\*On leave 2008-09.



**Screenwriting.** See English 24.

Limited to 15 students. Omitted 2008-09.

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

Limited enrollment. Spring semester. Professor Emeritus Townsend.

**Fiction Writing I.** See English 26.

Limited enrollment. Fall semester: Visiting Writer Chee. Spring semester: Visiting Lecturer Adrian.

**Writing Poetry II.** See English 27.

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

**Fiction Writing II.** See English 28.

Limited enrollment. Spring semester. Visiting Writer Chee.

**Imitations.** See English 29.

Limited to 15 students. Omitted 2008-09.

**Composition.** See English 50.

Limited to 20 students. Spring semester. Senior Lecturer von Schmidt.

**Poetic Translation.** See European Studies 24.

Limited enrollment. Fall semester: Professor Maraniss. Spring semester: Professor Ciepiela.

**Playwriting I.** See Theater and Dance 31.

Limited to 15 students. Spring semester. Playwright-in-Residence Congdon.

**Playwriting Studio.** See Theater and Dance 61.

Limited to 10 students. Spring semester. Playwright-in-Residence Congdon.

## ECONOMICS

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

*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. 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 Classes 2009-2011 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 first 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. Each section limited to 25 Amherst College students.

Sections 01-06. One lecture and three hours of discussion per week. Fall semester: Professors Alpanda, Honig, Ishii, Kingston, Rivkin (Course Chair), Sims, and Woglom.

Sections 01-06. Three hours of lecture and one hour of discussion per week. Spring semester. Professors Honig, Ishii, Rivkin (Course Chair), and Sims.

Section 05 is designed for students interested in environmental studies. See Environmental Studies 23 for more information. Spring semester. Professor Sims.

**23. Poverty and Inequality.** (Also Black Studies 16.) 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 2008-09. 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. Fall semester. 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. Spring semester. Professor Barbezat.

**30. Current Issues in the United States' Economy.** This course examines the contemporary economic development of the United States. Rather than starting at some time and asking "What happened next?" the course proceeds in reverse chronological order and asks "From where did this come?" Current structures, policies and problems will be analyzed and explained by unfolding the path of their sources. Among the topics covered will be the savings and loan crisis, the boom-bust of the 1980s, health care policies, foreign economic policy, as well as topics that particularly interest the group of students taking the course.

Requisite: Economics 11. Limited to 50 students. Omitted 2008-09. Professor Barbezat.

**31. The Economics of the Public Sector.** Public Finance examines the role that the government plays in the economy. We will discuss the role of government in the allocation of resources, including efficiency and equity arguments for government intervention, as well as economic theories of government decision making. Topics include welfare economics, the evaluation of public expenditures, and taxation. The course addresses many current public policy issues, including

environmental policy, health policy, expenditure programs for the poor, social security, and tax reform.

Requisite: Economics 11. Limited to 50 students. Omitted 2008-09. Professor Reyes.

**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. No open to students who have taken Economics 38, Economics of Globalization.

Requisite: Economics 11. Limited to 50 students. Fall semester. 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. Fall semester. 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. Fall semester. Professor Woglom.

**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 2008-09. Professor Kingston.

**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. Spring semester. 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 Classics. A student may not receive credit for both Economics 53 and Economics 57.

Requisites: 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.

Requisites: Economics 11 and Mathematics 11 or equivalent. Fall semester: Professor Reyes. 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.

Requisites: 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.

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

**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.

Requisites: 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.

Requisites: 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 2008-09. 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. Spring semester. 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. Spring semester. Professor Reyes.

**65. Topics in Econometrics.** A continuation of Economics 55 that uses statistics, general economic theory and mathematics to understand empirical relations in economics. The course introduces matrix algebra and uses it to develop a careful treatment of the multiple linear regression model and refinements. Also includes an introduction to methodological developments in econometric modeling of time series data, and extensive practice in the use of statistical packages for computation.

Requisite: Economics 55 or 59. Omitted 2008-09.

**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. Advanced Economic Theory.** This course is designed as a sequel to Economics 54, Microeconomics. The objective of the course is to provide students

with a mathematically rigorous foundation in microeconomic theory. Topics may vary from year to year and will be chosen from among the following: revealed preference; relationship among demand, indirect utility, and expenditure functions; duality; profit maximization and cost minimization; uncertainty; game theory; externalities and public goods; oligopoly models; adverse selection, signaling, and screening; principal-agent problems; general equilibrium theory; computation of economic equilibria; efficiency, the core, and the second best; dynamic programming; etc.

Requisite: Economics 54 or 58. Omitted 2008-09. 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 2008-09.

**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. Fall semester. 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. Spring semester. 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.

Requisites: Economics 55 or 59 and at least one of Economics 32, 33, 36, 53, 54, 57, or 58. Spring semester. 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. Fall semester. 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.

Requisites: An average grade of 11.00 or higher in Economics 53/57, 54/58, and 55/59. Fall semester. Professor Reyes.

**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. Admission with consent of the instructor. Spring semester. Professor Kingston.

**97, 97H, 98, 98H. Special Topics.** Independent Reading Course. A full course or half course.

Admission with consent of the instructor. Fall and spring semesters.

## ENGLISH

Professor Emeritus Townsend; Professors Barale, Cameron, Chickering (Chair), Cobham-Sander\*, Frank\*, Guttman (Director of Studies), O'Connell, Parker, Peterson, Pritchard, Rushing, K. Sánchez-Eppler, and Sofield; Associate Professor Bosman\*; Assistant Professors Hayashi and Parham; Senior Lecturer von

\*On leave 2008-09.

Schmidt; Writer-in-Residence Hall; Visiting Writer Chee; Visiting Professor Berek; Visiting Assistant Professors Cayer, Deutermann, Hudson, and Walling; Five College Assistant Professor Degenhardt; Simpson Lecturer Wilbur; Visiting Lecturers Adrian, Mellis, and B. Sánchez-Eppler.

*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 interrelated English courses. This statement articulates the student's understanding of how the named courses cohere in a field of concentration, along with courses in other disciplines or languages that may be related to the primary focus of the English major. In consultation with the advisor, the statement of concentration is regularly reviewed and it may be revised to accommodate shifts of emphasis in the student's curricular choices. An updated concentration statement must be signed by the advisor and submitted to the Department in order to complete a major in English.

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-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-INTENSIVE COURSES on a variety of topics.

**01. Writing-Intensive Courses.** Eight sections will be offered in the fall semester, 2008-09.

01. HAVING ARGUMENTS. (Also Women's and Gender Studies 01.) See Women's and Gender Studies 01.

Preference given to sophomores. Limited to 12 students. Professor Barale.

02. 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 15-20 students. Preference will be given to first-year students. Professor Chickering.

03. NOVELS, PLAYS, POEMS. Same description as English 01, section 02. Professor Pritchard.

04. NOVELS, PLAYS, POEMS. Same description as English 01, section 02. Professor Sofield.

05. NOVELS, PLAYS, POEMS. Same description as English 01, section 02. Senior Lecturer von Schmidt.

06. AMERICAN RENAISSANCE. A study of what might be referred to as “classical American literature” or “The Age of Emerson.” The writers studied will be Emerson, Thoreau, Fuller, Hawthorne, Melville, Whitman, and Dickinson. Among the central questions asked are these: How successful were these writers in their efforts to create a distinctively American language and literature? What was their view of nature and of human nature? How did they dramatize social conflict? In what ways did they affirm or challenge traditional conceptions of gender? The course will pay close attention to the interactions of these writers with one another and will give particular emphasis to Emerson as the figure with whom the others had to come to terms.

Limited to 20 students. Professor Guttman.

07. VISUALITY AND LITERATURE. In this course we will examine a wide variety of works that challenge generic and disciplinary boundaries, specifically those that reside between literary and visual art. We will examine, and write about, the philosophical and political gestures behind select case studies of so-called “hybrid” or composite forms. What constitutes the “literary” as such? What representational claims do texts and images make? How do hybrid literary and visual works challenge and/or co-opt dominant modes of representation? What are the social-political-historical conditions motivating their production? In order to respond to these questions we will engage with a variety of twentieth-century and contemporary works that are preoccupied with the visual, perform visually, and employ images within narrative. We will also look at contemporary graphic novels. One of our goals is to improve our writing skills via analysis, synthesis, and creative engagement with the course materials.

Limited to 20 students. Visiting Professor Cayer.

08. REPRESENTING REVENGE. This course considers how vengeance is represented in a variety of literary and non-literary genres. By closely reading plays, poems, newspaper articles, a novel, and even Biblical scripture, we will analyze revenge’s social, moral, and political import. More attention will be paid to revenge as it is represented by these particular writers in

these specific texts than to whether vengeance itself is right or wrong, its effects destructive or restorative. Texts we may read include the Book of Genesis, Euripides' *Medea*, Shakespeare's *Hamlet*, and *A Person of Interest* by Susan Choi.

Preference given to first-year students. Limited to 15 students. Visiting Professor Deutermann.

**01. Writing-Intensive Courses.** Four sections will be offered in the spring semester, 2008-09.

01. VAMPIRES, IMMIGRANTS, NATIONS. This course acquaints students with the critical study of "entertainment" film by reading vampire films as immigration stories and by considering these films in terms of the uneven and unequal global circulation of audiovisual media. The course situates cinematic vampires within the historical and cultural context of pre-cinematic vampires, including vampires from central and eastern European folklore, vampires from western European literature and drama, as well as supernatural creatures from much older traditions, such as the Indian *vetala* and the Chinese *jiang shi*, that come to be confused with vampires. Weekly writing assignments emphasize textual analysis of film in terms of its formal properties and generic codes and conventions, whether from horror and melodrama, or from *masala* and *wuxia*, to support thematic analysis. The course asks students to consider ways that vampires function in European, North American, and Asian popular cinemas in relation to questions of cultural assimilation, racialization, nativism, nationalism, and violations of national sovereignty, such as political assassinations and vigilantism. As a counterpoint to vampire films, we will screen short films on the subject of immigrants from the early days of cinema. The course asks students to reflect upon the politics of entertainment in films from Canada, Cuba, Czechoslovakia, France, Germany, Hong Kong, India, Italy, Japan, México, Pakistan, the United Kingdom, and the United States. Weekly film screenings.

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

02. 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 2009 we shall read three famous representations of the intersection between domestic life and national culture, works which challenge the separation of the private and public domains of human experience: George Eliot's *Middlemarch*, Leo Tolstoy's *Anna Karenina*, and Norman Mailer's *The Executioner's Song*.

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

03. FILM AND WRITING. 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 90-minute class meetings and two screenings per week.

Limited to 25 students. Senior Lecturer von Schmidt.

04. **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 20 students. Professor Hayashi.

**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 K. Sánchez-Eppler. Spring semester: Visiting Lecturer B. Sánchez-Eppler.

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 generally 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.

Fall semester. 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 Beggars 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. Spring semester. 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 2008 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. Fall semester. Professor K. 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 Shakespeare, Marlowe, Jonson, Webster, Ford, and Shirley, we will consider a range of topics, including genre, performance history, politics, religion, and gender.

Spring semester. Visiting Professor Deutermann.

**10. American Literature in the Making.** Over the last 25 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. Omitted 2008-09. 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 2008-09. 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 2008-09. 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. Spring semester. Professor O'Connell.

**11. Twentieth-Century Theater of the Americas.** This course will serve as an introduction to theater, performance art, and cultural politics in the Americas since 1960. We will read and discuss both U.S. and Latin American theater as aesthetic and sociocultural phenomena. We will discuss how identity is performed in the everyday sense and how historical identities, selves, and others have been performed. We will pay particular attention to how theater practitioners and theorists have responded to, adapted, and critiqued European traditions. Topics may include feminism, dictatorship, censorship and self-censorship, exile, experimentation and absurdist theater, queerness and gender, historical revision, and political theater.

Spring semester. Visiting Professor Cayer.

**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 William



Shakespeare, John Donne, John Keats, Emily Dickinson, Wallace Stevens, Elizabeth Bishop, and Philip Larkin. Three class hours per week.

Spring semester. Professor Chickering.

**12-02. Reading Poetry.** A first course in the critical reading of twelve English, Irish, and American poets: Donne, Herbert, Milton, Pope, Wordsworth, Tennyson, Dickinson, Frost, Eliot, Bishop, Larkin, and Heaney. Attention will be given to the careers of the poets, as well as to individual poems. Both poems and poets will be read in the light of two principal contexts: (1) The cultural moments in which poets write their poems, and (2) The continuing history of poetic style, as each writer responds to his or her predecessors. There will be a final paper on a book published recently.

Limited to 35 students. Spring semester. Professor Sofield.

**13. Reading Popular Culture: Screening Africa.** (Also Black Studies 15.) 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.

Spring semester. Professor Parham.

**15. Black Music and Black Poetry.** (Also Black Studies 54.) See Black Studies 54.

Omitted 2008-09. Professor Rushing.

**16. Coming to Terms: Cinema.** 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.*

Recommended requisite: English 19 or another college-level film course. 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 fall 2007 were lyric, narrative, author, translation, and autobiography.

Preference given to sophomores. Omitted 2008-09. Professor Bosman.

**19. Film and Writing.** To be taught in spring 2009 as English 01, section 03.

Limited to 25 students. Spring semester. Senior Lecturer von Schmidt.

**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. Fall

semester: Writer-in-Residence Hall. Spring semester: Professor Sofield and Simpson Lecturer Wilbur.

**24. Screenwriting.** This course is a first workshop in narrative screenplay writing. The “screenplay” is a unique and ephemeral form that exists as a blueprint for something else—a finished film. How do you convey this audio-visual medium (movies) on the page? In order to do that, the screenwriter must have some sense of what the “language of film” is, as well as some sense of what kinds of stories movies—as opposed to novels, plays, or short stories—tell well. This course will try to analyze both the language of film and the shape of film stories, as a means toward teaching the craft of screenwriting. Frequent exercises, readings, and screenings.

Limited to 15 students. Preregistration is not allowed. Please consult the Creative Writing Center website for information on admission to this course. Omitted 2008-09.

**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 Chee. Spring semester: Visiting Lecturer Adrian.

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. Fall semester. Writer-in-Residence Hall.

**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 Chee.

**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.

Limited to 15 students. Omitted 2008-09. 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.

Fall semester. 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.

Spring semester. Professor Chickering.

**32. Medieval Love, Sex, Marriage.** This course will examine the literary and cultural meanings of love, sexuality, and marriage in the Middle Ages, with a primary focus on late medieval England. We will explore such phenomena as "courtly love," bawdy humor, and the place of romantic love in marriage, while we also consider how various authors use the language and concepts of love to explore deeper questions of power, identity, and literary purpose. We will read and discuss selected texts from the Arthurian tradition and from the works of John Gower and Geoffrey Chaucer, as well as assorted religious texts, love poems, comic tales of adultery, and debates about the sinfulness of women. Readings will be in translation or in Middle English (of which no prior knowledge is required).

Spring semester. Visiting Professor Walling.

**33. From Shakespeare to Sheridan: Early Modern Comedy.** Taking "early modern" in its broadest temporal sense, we will read a range of canonical and less well-known plays that are rarely considered together, from Shakespeare's romantic comedies to Sheridan's comedies of manners. How do the conventions of comedy change over time? What do such shifts tell us about the historical and cultural conditions in which these plays were produced? Previous coursework in drama or in Renaissance or eighteenth-century literature is helpful but not required.

Limited to 35 students. Fall semester. Visiting Professor Deutermann.

**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.

Recommended requisite: A previous course in Shakespeare or Renaissance literature. Omitted 2008-09. Professor Bosman.

**35. Shakespeare.** An exploration of selected comedies, histories, tragedies, and romances, with attention to issues of genre. We will examine the language and form of the plays in relation to the cultural history of Shakespeare's time. Two class meetings per week.

Limited to 50 students. Fall semester. Five College Professor Degenhardt.

**36. 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. Two class meetings per week, plus screenings at times to be arranged.

Limited to 50 students. Spring semester. Professor Berek of Mount Holyoke College.

**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*, Vol. 1. Three class meetings per week.

Open to first-year students with consent of the instructor. Omitted 2008-09. 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*.

Spring semester. Professor Parker.

**41. Victorian Novel II.** A selection of late-nineteenth-century British novels approached from a variety of critical, historical, and theoretical perspectives.

Omitted 2008-09. Professor Parker.

**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. Fall semester. 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 2008-09. Professor Pritchard.

**46. Poetry 1950-2005.** 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 2005 or 2006. Two class meetings per week.

Omitted 2008-09. Professor Sofield.

**48. Dangerous Reading: The Eighteenth-Century Novel in England and France.** (Also European Studies 36 and French 62.) See European Studies 36.

Omitted 2008-09. 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 2008-09. 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.

Open to juniors and seniors. Limited to 20 students. Spring semester. Senior Lecturer von Schmidt.

**52. Caribbean Poetry: The Anglophone Tradition.** (Also Black Studies 37.) 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 2008-09. 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.

Open to juniors and seniors and to sophomores with consent of the instructor. Prerequisite: Several previous courses in literature and/or psychology. Spring semester. 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. Fall semester. Professor Parker.

**55. Childhood in African and Caribbean Literature.** (Also Black Studies 29.) 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. Omitted 2008-09. Professor Cobham-Sander.

**56. Four African American Poets Haunted by History.** (Also Black Studies 60.) Some of the stellar African American poets seem “haunted” by various versions of personal, local, cultural, national, and international history. This course focuses on the ways four poets display their particular relationship to history. Poets vary from semester to semester and include such figures as Lucille Clifton, Michael Harper, Robert Hayden, Audre Lorde, Brenda Marie Osbey, Melvin Tolson, and Jay Wright. The writers are usually formalists and employ long forms of poetry. We will concentrate on close reading, contextualize the poetry, pay attention to literary criticism and literary theory, and study the poets’ manifestations of inter-textuality.

Omitted 2008-09. Professor Rushing.

**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.

Preference given to junior and senior English majors. Limited to 15 students. Omitted 2008-09. 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.

Fall semester. 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.

Omitted 2008-09. Professor Frank.

**61. Studies in American Literature.** The topic varies from year to year. In fall 2008 the topic will be “Twentieth-Century American Indian Literature.” Before the twentieth century American 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.

Fall semester. 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.

Recommended requisite: English 61. Not open to first-year students. Omitted 2008-09.

**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. Spring semester. Professor Hayashi.

**66. Studies in African American Literature.** (Also Black Studies 39.) The topic changes each time the course is taught. In fall 2007 the topic was "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. Omitted 2008-09. Professor Parham.

**67. Contemporary African Novels.** (Also Black Studies 40.) The best known African novel is Nigerian Chinua Achebe's masterful *Things Fall Apart* (1958) with its depiction of the tragic collision between a "traditional" African society and the colonizing power of Great Britain. As dozens of African countries gained political independence from their European colonizers, the next generation of novels presented renditions of post-colonial Africa. The novels for this course depart from both those categories. We will focus on writers from such English-speaking countries as Nigeria, Somalia, South Africa, and Zimbabwe. Although we will consider political and cultural contexts, we will concentrate our attention on the stories the novels tell, the strategies their authors use to tell them, and their use of language.

Spring semester. Professor Rushing.

**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. Spring semester. Professor O'Connell.

**69. Racial Passing in Literature and Film.** Is race "natural" or "cultural"? This question has persisted through centuries of American writing, and often finds its most interesting meditations in books and films that deal with "passing." Texts about passing, about people who can successfully pass themselves off as of a different race, form an important subgenre of American culture because they force us to question what really is at the heart of the thing we call race. If race signifies a "real" difference, how could there be such a thing as passing? But at the same time, if race is "only" a construction, why, as many of the texts we will examine show, is passing so often characterized as a certain kind of crime, if not a crime against nature? Passing texts reveal a fundamental ambivalence about race in America, and it is in the interest of understanding this ambivalence that we will explore a range of literary and cultural texts, including novels by Charles Chestnutt, Jessie Fauset, and William Faulkner, the two film versions of *Imitation of Life* and Eddie Murphy's *Saturday Night Live* skit, "White Like Me."

Omitted 2008-09. Professor Parham.

**71. Written in English: An Introduction to Postcolonial Literature.** This seminar is an introduction to what is generally known as postcolonial literature—literature written by the inhabitants of countries formerly colonized by other, often European, nations. In fall 2006 we mainly focused on former members of the British Empire, on literary works that, despite originating in very different geographies, nonetheless share a language. Beginning with the idea that texts written in English can come from many places in the world, we will then look for other kinds of similarities, namely questions of power, identity, and loss. We will also pay particular attention to the kinds of literary and cultural representations of "history and its futures" that are the hallmarks of postcolonial literature. Some of the texts we may encounter this semester include novels like Rhys' *Wide Sargasso Sea* (Dominica), Armah's *The Beautiful Ones are Not Yet Born* (Ghana), and Sidhwa's *Cracking India* (Pakistan); films like Gibson's *Braveheart* (U.S./Scotland) and Law's *The Floating Life* (Hong Kong/Australia); and Friel's short play, *Translations* (Ireland).

Limited to 15 students. Omitted 2008-09. 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.

Spring semester. Professor Pritchard.

**74. The Graphic Novel.** This is a course in the reading of the contemporary graphic novel, a form with a voice made from the juxtaposition of visual art and text. Readings will focus on the unique demands this voice places on the reader, the writer/artist and the story as well as how a form first known for pulp science fiction and melodrama now tells stories about war, illness, censorship, terrorism, immigrant experiences and sexual identity. We will read Max Ernst, Frank Miller, Art Spiegelman, David Wojnarowicz, Kazuo Koike, David B., Guy Delisle, Joann Sfar, Jaime and Gilbert Hernandez, Marjane Satrapi, Alison Bechdel, and Eugene Yang. All French and Japanese work will be read in translation. Two class meetings per week.

Admission with consent of the instructor. Preference given to junior and senior English majors. Limited to 15 students. Fall semester. Visiting Writer Chee.

**79. Feminism, Theater, and Performance.** 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.** The topic changes each time the course is taught. In fall 2008 the topic will be "Introduction to Video Production." 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 technical training in production and post-production. 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.

Admission with consent of the instructor. Limited to 12 students. Please complete the questionnaire at <https://cms.amherst.edu/academiclife/departments/english/events/questionnaire>. Fall semester. Visiting Lecturer Mellis.

**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 2008-09. Senior Lecturer von Schmidt.

**84. Topics in Film Study.** Two topics will be offered in the fall semester, 2008-09.

01. CINEMA AND NEW MEDIA. Like television before it, new media is often considered the death knell to cinema. This course complicates such assumptions, focusing on understanding and writing about ways that new and old technologies converge. Students will consider key issues relating to social, philosophical, legal, geopolitical, economic, and aesthetic implications of new media on cinema. New media transforms production through high definition video (HD) and computer-generated imagery (CGI) in commercial, avant-garde, and amateur film, video, and animation, as well as transforms the immersive experience of media in massively multiplayer online games. New media also transforms distribution, exhibition, and reception through lossy compression formats, broadband, and downloads. The course examines blogs and vlogs, clip culture, machinima, social networking sites, 3D virtual worlds, culture poaching and jamming, and tactical media in relation to both fandom and activism. The course asks students to consider questions about the political economies of new media in terms of access to technologies “in real life” (IRL) through readings and documentaries on the digital divide and racial ravine both in U.S. classrooms and in Sub-Saharan Africa, as well as questions of copyright, piracy, and P2P file sharing. The course explores the interface of technology and the environment in its broadest definition, such as virtual migrations in information technologies (IT) and business processing outsourcing (BPO) industries in India, digital cameras for workers’ rights in Mexican *maquilladoras*, state control of user access to content within the so-called borderless frontier of the Internet, and digital mobilizations for environmentalism and human rights. Weekly screenings and in-class streamings explore new media as a theme in commercial narrative filmmaking, as in *The Matrix* or *The Blair Witch Project*, and as a practice in mashups, mods, and open-source screen-savers. Previous course in film studies or new media studies recommended.

Visiting Professor Hudson.

02. 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.

Senior Lecturer von Schmidt.

**84. Topics in Film Study.** (Also French 64.) The topic changes each time the course is taught. In spring 2009 the topic will be “Transnational French Cinemas.”

Although canonized as a “national cinema,” French cinema has been an international enterprise since its invention by the Lumières in 1895 and has become increasingly transnational since its centenary in 1995. This course examines contradictory national and transnational impulses within French cinema across four overlapping moments: (1) a “pre-national” moment when French companies dominated the world market, including Pathé films shot in New Jersey (USA) and colonial films shot within *la plus grande France* of the empire; (2) a “national” moment when sound films, ciné-clubs, and magazines began to codify categories of high art and mass media, through the complexities of French-Italian co-productions and the New Wave; (3) a “post-national” moment defined *via le cinéma du look*, heritage cinema, and English-language super-productions, whilst advocating for the “cultural exception” via culturally specific films in *jeune, beur, banlieue*, and women’s cinemas; and (4) a “global” moment of “cultural diversity” that includes popular genre films that draw upon Hong Kong action and Hollywood digital effects for domestic consumption, alongside festival support and financing of international art films by filmmakers from Iran and Taiwan, as well as proactive investment in world-wide French film festivals and selective inclusion of postcolonial francophone cinemas. We will examine historical and strategic shifts in definitions as to when a film is officially “French” due to its site of production, the citizenships of its filmmakers, its sources of financing, or its style and content. Films produced in, or financed by, Algeria, Belgium, Burkina Faso, Cameroon, Canada (Québec), Congo, France, Haiti, Italy, Iran, Mali, Martinique, Morocco, Sénégal, Taiwan, Tunisia, USA, Viet Nam, and West Germany will be screened. Weekly film screenings. Course conducted in English; students may submit written work in French or English. French majors are required to enroll for this course through French.

Requisite: an introductory course to cinema studies or equivalent. Spring semester. Visiting Professor Hudson.

**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*). Class discussion and exercises will concentrate on major sections, mainly from *Swann’s Way*, *The Guermantes Way*, *Sodom and Gomorrah*, and *Time Regained*. Some 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.

Recommended requisite: Prior study in nineteenth- or early twentieth-century English or French novel. Not recommended for first-year students. Omitted 2008-09. 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. Spring semester. 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.

Admission with consent of the Department. Preregistration is not allowed. Fall or spring semester.

**87D, 88D. Senior Tutorial.** This form of the regular course in independent work for seniors will be approved only in exceptional circumstances.

Fall and spring semesters.

**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.

Admission with consent of the Department. Preregistration is not allowed. Fall or spring semester.

**89. Production Seminar in the Moving Image.** This is an advanced production/theory course for video students interested in developing and strengthening the elements of cinematography, editing, directing and performance in their work. The course will include workshops in non-linear editing, lighting, sound recording and cinematography. The class will emphasize the development of individual approaches to image, sound and text. Students will complete four production assignments. Weekly screenings and critical readings will introduce students to a wide range of approaches to narrative, documentary and hybrid structures within early and contemporary film and videomaking. We will study works by Louis Feuillade, Wong Kar-Wai, Apichatpong Weerasethakul, Nagisa Oshima, and Lucrecia Martel among others. Readings by Gilles Deleuze, Hamid Naficy, Jane Campion, Guy Debord and Maureen Turim.

Requisite: English 82, Video I or Introduction to Media Production. Admission with consent of the instructor. Limited to 15 students. Omitted 2008-09.

**90. Form and Freedom.** An intensive examination of the differences between formal and free verse; in particular, the commonly held notion that the one is a prison cell and the other an open field. We will be reading two texts, Paul Fussell's *Poetic Meter and Poetic Form*, and Charles Hartman's *Free Verse: An Essay on Prosody*, as well as numerous examples drawn from all periods of poetry in English.

Omitted 2008-09. Writer-in-Residence Hall.

**91. The Grammar of English.** An examination of the structure and history of English grammar through descriptive and exemplary readings. Students will analyze their own sentences and those of literary and non-literary texts, with special attention to the relationship between syntax and style. Topics will include gender differences in usage, ethnic and regional grammars, comparisons with grammars other than English, and the social uses of prescriptive grammar. Literary selections will be from such writers as Dr. Johnson, James, Hemingway, Dickinson, Faulkner, Hopkins, Baldwin, Gibbon, Stein, and Brooks. Media and popular culture will also provide examples. Two class meetings per week.

Open to juniors and seniors. Non-English majors are welcome. Requisites: One English course numbered 01 through 20 and one upper-level English course; exceptions by consent of the instructors. Omitted 2008-09. Professors Barale and Chickering.

**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.

Spring semester. Writer-in-Residence Hall.

**97, 98. Special Topics.** Independent Reading Courses.

Fall and spring semesters. The Department.

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 spring 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, 2008-09.

01. NATIONAL AND GLOBAL CINEMAS. Acknowledging that cinema is always already transnational, this course explores tensions between “the national” and “the global” in narrative, documentary, and experimental films produced in Africa, Asia, Australia, Europe, and the Americas in the postcolonial era of cultural hybridity and global capitalism. The course begins by examining the nationalist ideologies of Hollywood production in tandem with Third Cinema’s radical decentering of the assumptions of both Hollywood and auteurist cinemas. The course examines ways that minor, feminist, avant-garde, and third world cinemas respond to the regional and global domination of the commercial industries in Cairo, Chennai, Hong Kong, Los Angeles, Mumbai, and elsewhere, either by appropriating and reconfiguring cinematic conventions within indigenous pre-cinematic traditions, by parodying and satirizing them, or by outright rejecting them. The course explores ways that political economy relates to filmic aesthetics and styles; different historical and cultural conceptions of cinema; different theoretical models for the analysis of national and global cultures; and implications of an increasing standardization of world film into an “international style” particularly since the 1990s. Films produced in, or financed with state or private funds from, Algeria, Argentina, Australia, Austria, Brazil, Canada, Chad, Cuba, France, Hong Kong, India, Iran, Kenya, México, Nigeria, Rwanda, Sénégal, South Korea, the United Kingdom, and the United States will be screened. Weekly film screenings. Requisite: prior courses in film studies, preferably both an introductory course and a film history course.

Visiting Professor Hudson.

02. ROTTEN ENGLISH. (Also Black Studies 66.) As Dohra Ahmad has pointed out, a full half of the Man Booker awards in the last twelve years have gone to novels written in non-standard English: “What would once have been derogatorily termed ‘dialect literature’ has come into its own in a language known variously as slang, creole, patois, pidgin, or, in the words of Nigerian novelist Ken Saro-Wiwa, ‘rotten English.’” With a particular focus on texts written in the wake of English and American colonialism, this advanced seminar in language and literature will offer a survey of texts written in English from

around the globe, not only looking to the many ways social and historical realities transform language, but also at how linguistic shifts shape literary concerns. What, for instance, might it mean that texts written in the language of the marginalized have come to be appreciated as most representative of the contemporary metropole? How do such changes impact our sense of “the literary,” or of what “counts” as culture more generally?

Professor Parham.

03. SEMINAR ON ONE WRITER: VLADIMIR NABOKOV. (Also Russian 25.) See Russian 25.

Limited to 20 students. Professor Peterson.

04. DONNE, HERBERT, MARVELL, MILTON. The years from about 1595, when John Donne appears to have written his first poems, to the death of John Milton in 1674 saw the richest flourishing of both lyric and epic poetry in post-medieval English. Critics do not seriously argue with this claim, however fond they may be of individual poets in later centuries. The question for us is: what makes this body of work so persuasive and moving some 350 years later? We will read in detail the poems, and some of the prose, of Donne, George Herbert, Andrew Marvell, and Milton. Herbert and Marvell, we know, are indebted to the example of Donne, while Milton and Marvell served as close colleagues in the Commonwealth government, and Marvell contributed a major tribute-poem to the 1674 edition of *Paradise Lost*. All four writers participated in and were shaped by critical public events: the continuing and often violent struggle over what forms religion would take in England, the Civil War of the 1640s, the republican experiment from 1649 to 1660, the restoration of the monarchy in that year. We will read, therefore, some of the critical, scholarly, and historical literature that pertains to the four poets. Although an English Studies seminar, students (post-first-year) not majoring in English are also welcome. Two class meetings per week.

Professor Sofield and Simpson Lecturer Wilbur.

05. THEATER AND ANTHROPOLOGY. 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.

95. **Seminar in English Studies.** Five sections will be offered in the spring semester, 2008-09.

01. TAKING HITCHCOCK SERIOUSLY. A study in depth of the filmwork of Alfred Hitchcock, taking account of his status as a master *auteur* and as the classic, meta-classic and post-classic Hollywood filmmaker *par excellence*. In

addition to discussion of key films, serious consideration will be given to readings drawn from the extensive secondary literature about Hitchcock and the significance of his work. Three class hours per week and weekly screenings.

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. FAULKNER AND MORRISON. (Also Black Studies 56.) 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. As 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.

04. RESEARCH METHODS IN AMERICAN CULTURES. (Also American Studies 68.) See American Studies 68.

Those students who wish to take this class as English 95 need to develop an essentially literary final project.

Limited to 20 students. Professor K. Sánchez-Eppler.

05. PERFORMING CLASS ON THE EARLY MODERN STAGE. In the sixteenth and seventeenth centuries, new patterns of production and consumption enabled greater social mobility in England than previously had been possible. London’s theaters charted, participated in, and commented on these changes. This seminar considers representations of class on the early modern stage, paying particular attention to the ways in which it was physically coded onto the actors’ bodies. How do markers such as dress, accented speech, and gesture identify characters as country bumpkins or cosmopolitans, social climbers or born aristocrats? How indelible are these markers? Moving from the mid-sixteenth century through the 1630s, we will also ask how other categories of identity (for example, race and gender) intersect with and often contradict those of class in plays by Shakespeare, Decker, Marlowe, Webster, and others.

Requisite: One course in Renaissance literature, with a course in Renaissance drama encouraged. Visiting Professor Deutermann.

## RELATED COURSES

**Creating a Writing Self.** See Black Studies 27.

Fall semester. Professor Rushing.

**Media, Culture and Citizenship Since 9/11.** See Colloquium 20. (Also Communications 397A at the University of Massachusetts.) To be taught at the University of Massachusetts.

Fall semester. Professor O'Connell and Professor Henderson of the University of Massachusetts.

**Russian Literature at the Frontier: Encounters with Eurasia.** To be taught as First-Year Seminar 03 in 2008-09.

Fall semester. Professor Peterson.

**History and Memory in Literature and Photography.** To be taught as First-Year Seminar 16 in 2008-09.

Fall semester. Professor Hayashi.

**Big Books.** To be taught as First-Year Seminar 17 in 2008-09.

Fall semester. Professor Parker.

## ENVIRONMENTAL STUDIES

*Advisory Committee:* Professors Cox, Crowley, Demorest, Dizard (Chair), Hunter†, Moore, Servost and Temeles; Associate Professors Clotfelter\* and Martini; Assistant Professors Hagadorn, Leise, López, McKinney, Miller, Reyes, and Sims; Senior Lecturer Delaney; Visiting Professor Payne.

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 faculty 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.

\*On leave 2008-09.

†On leave first semester 2008-09.



## 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.

Spring semester. Professors Crowley and Dizard.

**21. Ecology.** (Also Biology 23.) See Biology 23.

Not open to first-year students. Fall semester. Professor Temeles.

**22. Green Roots: The Development of Western Environmentalism.** (Also History 01.) See History 01.

Fall semester. Visiting Professor Payne.

**23. Introduction to Economics with Environmental Applications.** (Also Economics 11, section 5.) 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 students. Spring semester. Professor Sims.

**24. Introduction to Statistics.** (Also Mathematics 17.) See Mathematics 17.

Limited to 20 students. Fall and spring semesters. Professor Wagaman.

**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. The Department.

## OTHER SEMINARS AND TUTORIALS

**51. Seminar on Invasive Species.** Invasive species are the leading cause of extinction, accounting for 39% 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 USA, 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.

Requisites: ENST 12, Biology 23, or consent of the instructor. Not open to first-year students. Limited to 14 students. Fall semester. Professor Temeles.

**78. Senior Departmental Honors.**

Spring semester. The Department.

**97, 98. Special Topics.** Independent reading course.

Fall and spring semesters. The Department.

RELATED COURSES

**CATEGORY I: SCIENCE ELECTIVES**

**Food, Fiber, and Pharmaceuticals.** See Biology 04.

Spring semester. Visiting Professor R. Levin.

**Adaptation and the Organism.** See Biology 18.

Spring semester. Professors Miller and Temeles.

**Evolutionary Biology.** See Biology 32.

Requisite: Biology 18 and 19. Not open to first-year students. Limited to 30 students. Fall semester. Professor Miller.

**Animal Behavior.** See Biology 39.

Requisite: Biology 18. Not open to first-year students. Limited to 30 students. Omitted 2008-09.

**Seminar in Conservation Biology.** See Biology 48.

Requisite: Biology 23 or 32 or consent of the instructor. Not open to first-year students. Limited to 14 students. Spring semester. Professor R. Levin.

**Atmospheric Chemistry.** See Chemistry 38.

Requisite: Chemistry 12. Fall semester. Professor McKinney.

**Environmental Science: Global Warming and Energy Resources.** See Geology 09.

Fall semester. Professor Hagadorn.

**Surficial Earth Dynamics.** See Geology 21.

Requisite: Geology 11 or consent of the instructor. Spring semester. Professor Martini.

**Hydrogeology.** See Geology 28.

Requisite: Geology 11 or consent of the instructor. Spring semester. Professor Martini.

**Seminar in Biogeochemistry.** See Geology 45.

Requisite: Chemistry 11 or Geology 28 or consent of the instructor. Fall semester. Professor Martini.

**Mathematical Modeling.** See Mathematics 14.

Fall semester. Professor Leise.

**Energy.** See Physics 09.

Requisite: A working knowledge of high-school algebra, geometry and trigonometry. 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. Limited to 20 students. Spring semester. Professor TBA.

## CATEGORY II: SOCIAL SCIENCES AND HUMANITIES ELECTIVES

**Environmental and Natural Resource Economics.** See Economics 25.

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

**The Economics of the Public Sector.** See Economics 31.

Requisite: Economics 11. Limited to 50 students. Omitted 2008-09.

**American Wilderness.** See English 01, section 04.

Spring semester. Professor Hayashi.

**Ecological Imperialism.** See History 07.

Spring semester. Visiting Professor Payne.

**People and Pollution, c 1760-Present.** See History 28.

Spring semester. Visiting Professor Payne.

**Environmental History of Latin America.** See History 54.

Spring semester. Professor López.

**African Environmental History.** See History 65.

Fall semester. Visiting Professor Payne.

**Law's Nature: Humans, the Environment, and the Predicament of Law.** See Law, Jurisprudence and Social Thought 35.

Requisite: LJST 01 or 10 or consent of the instructor. Limited to 30 students. Spring semester. Senior Lecturer Delaney.

**Seminar on Fisheries.** See Pick Colloquium 05.

Requisites: Environmental Studies 12, Biology 23, or consent of the instructors. Not open to first-year students. Limited to 20 students. Spring semester. Professors Temeles and Dizard.

**Conservation Biology and the Reconstruction of Nature.** See Pick Colloquium 08.

Not open to first-year students. Limited to 20 students. First semester. Professor Dizard.

**The Political Economy of Petro States: Venezuela Compared.** See Political Science 51.

Not open to students who have taken Political Science 32. Limited to 35 students. Omitted 2008-09. Professor Corrales.

**Environmental Psychology.** See Psychology 46.

Requisite: Psychology 11 or consent of the instructor. Limited to 15 students. Spring semester. Professor Demorest.

## EUROPEAN STUDIES

*Advisory Committee:* Professors Barbezat, Bezucha‡, Brandes, Caplan, Chicker-ing, Ciepiela, Courtright\*, de la Carrera, Doran, Griffiths\*, Hewitt, Hunt, Machala, Maraniss, Marx, Mehta\*, Rabinowitz, Rockwell‡, Rogowski, Rosbot-tom (Chair), R. Sinos, Staller, Stavans‡, and Tiersky; Associate Professors Epstein, Gilpin, and Schneider‡; Assistant Professors Brenneis, L. Katsaros†, and Long; Senior Lecturer Schütz; Visiting Lecturer G. Katsaros.

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 exam-ine a significant portion of European civilization through a variety of disci-plines. 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, political science, or economics 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

\*On leave 2008-09.

†On leave first semester 2008-09.

‡On leave second semester 2008-09.

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.

Spring semester. Professor Rosbottom.

**21. Readings in the European Tradition I.** Readings and discussion of a series of related texts from Homer and Genesis to Dante: Homer's *Iliad*, selected Greek tragedies, Virgil's *Aeneid*, selections from the *Bible*, and from medieval texts. Three class hours per week.

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.

Limited to 25 students. Fall semester. Professor Doran.

**22. Readings in the European Tradition II.** Reading and discussion of writings and art that have contributed in important ways to the definition of the European imagination. Previous readings have included Cervantes' *Don Quixote*, plays of Shakespeare, Montaigne's *Essays*, Racine's *Phaedra*, Molière's *Tartuffe*, Descartes' *Discourse on Method*, Rousseau's *Discourse on the Origin of Inequality*, Voltaire's *Candide*, selected poems of Wordsworth, Marx's *Communist Manifesto*, Flaubert's *Madame Bovary*, Tolstoy's *War and Peace*, Thomas Mann's *Death in Venice*, and others. Open not only to European Studies majors but also to any student interested in the intellectual and literary development of Europe from the Renaissance to the twenty-first century. Two class meetings per week.

Suggested requisite: European Studies 21. Required of European Studies majors. Spring semester. Professor Rosbottom.

**24. Poetic Translation.** This is a workshop in translating poetry into English from another European language, preferably but not necessarily a Germanic 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. Two class meetings per week.

Limited to 12 students. Fall semester: Professor Maraniss. Spring semester: Professor Ciepiela.

**25. Dreams, Madness, and the Assault on Rationality: Literatures and Theories of the Avant-Garde.** Starting in the eighteenth century, the European Enlightenment is traditionally characterized as the Age of Reason and the beginning of a radical assault against religious superstition and political obscurantism. This vision of European culture tends to repress the fascination with madness, dreams, the irrational, and the sublime that permeated avant-garde literatures and theories. With the Enlightenment (and not against it), the avant-garde becomes fascinated with the inversion of rationality and begins to explore

the implicit claim that rationality cannot account for experience—or, further, that it actively obscures what life really is. We will be looking at the forms of this assault on rationality from a literary, artistic, anthropological, and philosophical point of view, from the era of the Enlightenment philosophers to the twentieth century. Literary readings include selections from: Diderot, *Rameau's Nephew*; Hölderlin; Thomas de Quincey, *Confessions of an English Opium-Eater*; Emily Brontë, *Wuthering Heights*; Nerval; André Breton; Fernando Pessoa; Simone Weil; Antonin Artaud; Thomas Bernhard, *Wittgenstein's Nephew*. Theoretical readings include selections from: Rousseau; Sade; Burke; Baudelaire; Freud, *The Interpretation of Dreams*; Marcel Mauss; Georges Bataille, *The Accursed Share*; Wittgenstein; Shoshana Felman. We will also be examining art (Goya, Van Gogh, Redon, de Chirico, Balthus, Giacometti) and film (René Clair, Man Ray, Buñuel, Chris Marker, Paradjanov, Tarkovsky).

Fall semester. Visiting Lecturer G. Katsaros.

**26. Medea: Metamorphoses of a Myth.** (Also Women and Gender Studies 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. Spring semester. Professor Rogowski.

**33. Love.** (Also Spanish 84.) See Spanish 84.

Omitted 2008-09. Professor Stavans.

**35. Culture and Politics in 20th-Century Europe.** (Also Political Science 72.) See Political Science 72.

Omitted 2008-09. Professor Tiersky.

**36. Dangerous Reading: The 18th-Century Novel in England and France.** (Also English 48 and French 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 Ann Radcliffe. French novels will be read in translation. Two class meetings per week.

Omitted 2008-09. Professors Frank and Rosbottom.

**37. Music and Culture I.** (Also Music 21.) See Music 21.

Spring semester. Professor Schneider.

**38. Art and Architecture of Europe, 1400-1800.** (Also Art 35.) See Art 35.

Omitted 2008-09. Professor Courtright.

**44. Renaissance Art in Italy.** (Also Art 51.) See Art 51.

Omitted 2008-09. Professor Courtright.

**45. City, Court and Country.** (Also Art 91, section 01.) See Art 91, section 01.

Omitted 2008-09. Professor Courtright.

**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. Fall semester. Professor Stavans.

**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, re-invention and growth of major metropolises will be the subject of this course.

We will discuss histories and theories of the city and of the urban imagination in Europe since the 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.

Fall semester. Professor Rosbottom.

**52. Designing Architecture Across Borders and Time.** (Also Art 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.

Requisite: Basic Drawing. Limited to 8 students. Admission with consent of the instructor. Spring semester. Professor Long.

**56. Baroque Art in Italy, France, Spain, and the Spanish Netherlands.** (Also Art 56.) See Art 56.

Omitted 2008-09. Professor Courtright.

**65. Making Memorials.** (Also German 65.) See German 65.

Spring semester. Professor Gilpin.

**77, 77D, 78, 78D. Senior Departmental Honors.** A full or double course.

Fall and spring semesters.

**97, 98. Special Topics.**

Fall and spring semesters.

#### RELATED COURSES

**Greek Civilization.** See Classics 23.

Omitted 2008-09.

**Roman Civilization.** See Classics 24.

Omitted 2008-09.

**The Age of Nero.** See Classics 27.

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

**Archaeology of Greece.** See Classics 34.

Spring semester. Professor R. Sinos.

**Major Roman Writers.** See Classics 39.

Omitted 2008-09.

**The Folger Colloquium: Renaissance Marvels.** See Colloquium 28.

Omitted 2008-09. Professors Bosman and Courtright.

**Three Masterpieces of French Literature in Translation.** See French 63. Conducted in English.

Omitted 2008-09. Professor Rosbottom.

**Modern Drama.** See German 38. Conducted in German.

Requisite: German 10 or equivalent. Spring semester. Professor Rogowski.

**Popular Cinema.** See German 44. Conducted in English.

Omitted 2008-09. Professor Rogowski.



**Joyful Apocalypse: Vienna Around 1900.** See German 51. Conducted in English. Omitted 2008-09. Professor Rogowski.

**Kafka, Brecht, and Thomas Mann.** See German 52. Conducted in English. Spring semester. Professor Brandes.

**Nietzsche and Freud.** See German 54. Conducted in English. Fall semester. Professor Rogowski.

**Performance.** See German 60. Conducted in English. Omitted 2008-09. Professor Gilpin.

**Traumatic Events.** See German 63. Conducted in English. Fall semester. Professor Gilpin.

**Music and Culture II.** See Music 22.

Requisite: Music 11, 12, or consent of the instructor. Fall semester. Professor Kallick.

For other related courses, see the offerings in European areas in the Departments of Art and the History of Art, Classics, Economics, English, French, German, History, Music, Philosophy, Political Science, Religion, and Spanish.

## FILM AND VIDEO ARTS

The study of Film and Video Arts examines the history, theory, and practice of the moving image. The field of Film and Video Arts has emerged in recent decades as a distinct area of serious academic study coming from broadly interdisciplinary perspectives, and at Amherst College this area of study is coordinated interdepartmentally. Although there is no formal department, nor is there a major, faculty from numerous departments across the college regularly offer courses in Film and Video Arts. An historical approach to film and video considers the development of international cinema from the silent era to its transformation in video and its future in digital culture. A theoretical approach reflects on the way conceptions of identity, aesthetics, subjectivity, and ontology may be shaped by cinema and video. Both approaches engage discussions in such disciplines as philosophy, social and literary theory, area studies, language study, visual culture, theater and dance, anthropology, and gender studies. The practice of constructing moving images in film and video includes considerations of narrative, non-narrative, and experimental structures, camera motion, editing techniques, sound design, *mise-en-scène*, and digital technologies. The issues of composition and aesthetics that underlie film and video practice illuminate in crucial ways many concerns that also emerge from historical or theoretical discussions of the moving image.

Students who participate in courses in Film and Video Arts find that this field is in active dialogue with different aspects of a liberal arts curriculum. Coursework in Film and Video Arts challenges and transforms the way students regard and react to the moving image beyond its most popular and widely circulated forms. The courses usually involve regular screenings outside of the scheduled class time, plus substantial reading assignments. Some courses contain a strong component of film or video study in relation with other kinds of primary texts.

The course offerings for 2008-09 include the following courses:

2008

**Visual Anthropology.** See Anthropology 41.  
Fall semester. Professor Gewertz.

**Coming to Terms: Cinema.** See English 16.  
Fall semester. Professor Cameron.

**Production Workshop in the Moving Image.** See English 82.  
Fall semester. Visiting Lecturer Mellis.

**Topics in Film Study: Cinema and New Media.** See English 84, section 01.  
Fall semester. Visiting Professor Hudson.

**Topics in Film Study: The Romance.** See English 84, section 02.  
Fall semester. Senior Lecturer von Schmidt.

**National and Global Cinemas.** See English 95, section 01.  
Fall semester. Visiting Professor Hudson.

**Fleeting Images: Choreography on Film.** See Theater and Dance 23.  
Fall semester. Five College Dance Professor Valis-Hill.

**Performance Studio.** See Theater and Dance 62.  
Fall semester. Professor Woodson.

2009

**India in Film: Hollywood, Bollywood, Mollywood.** See Asian Languages and Civilizations 30.  
Spring semester. Professor Emeritus Reck.

**"Asia Pop!"** See Asian Languages and Civilizations 31.  
Spring semester. Professors Van Compernelle and Zamperini.

**Japanese Cinema.** See Asian Languages and Civilizations 34.  
Spring semester. Professor Van Compernelle.

**Vampires, Immigrants, Nations.** See English 01, section 01.  
Spring semester. Visiting Professor Hudson.

**Film and Writing.** See English 01, section 03.  
Spring semester. Senior Lecturer von Schmidt.

**Reading Popular Culture: Screening Africa.** See English 13 (also Black Studies 15).  
Spring semester. Professor Parham.

**Topics in Film Study: Transnational French Cinemas.** See English 84 (also French 64).  
Spring semester. Visiting Professor Hudson.

**Taking Hitchcock Seriously.** See English 95, section 01.  
Spring semester. Professor Cameron.

**Russian and Soviet Film.** See Russian 29.  
Spring semester. Professor Wolfson.

**Video and Performance.** See Theater and Dance 50.  
Spring semester. Professor Woodson.

## FRENCH

Professors Caplan, de la Carrera (Chair), Hewitt, Rockwell†, and Rosbottom; Assistant Professor L. Katsarost; Senior Lecturer Nawar; 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.

†On leave first semester 2008-09.

‡On leave second semester 2008-09.

*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.

## 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 semester: Senior Lecturer Nawar and Assistants. Spring semester: 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 semester: Senior Lecturer Nawar and Assistants. Spring semester: 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: Lecturer Uhden. Spring semester: Professor de la Carrera.

**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: Professors Caplan and Hewitt. Spring semester: Professor Katsaros.

**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 per section. Fall semester: Professors de la Carrera and Rockwell. Spring semester: Professors Caplan and Hewitt.

#### 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. Omitted 2008-09. Professor Caplan.

NOTE: Courses above French 12 are ordered by chronology and topics rather than by level of difficulty.

#### 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 2008-09. Professor Rockwell.

**21. Medieval French Literature: Tales of Love and Adventure.** 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 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 2008-09. 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 fall 2008 is *Amor* and metaphor; Romance in the era of Magna Carta. Readings will include works by Marie de France and Chrétien de Troyes, the *Roman d'Eneas*, the Tristan legend, and the Arthurian romances of the early thirteenth century. Special attention will be paid to the social upheaval of the period and the evolution of legal institutions under Plantagenêt dynasty. Readings, discussions and papers will be in English.

Fall 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. Omitted 2008-09. 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 fall 2008 is "Comedy from Corneille and Molière to Beaumarchais." Readings include 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*) Beaumarchais (*Le Barbier de Séville*, *Le Mariage de Figaro*). Conducted in French.

Requisite: One of the following—French 07, 08, 11, 12 or equivalent. Fall 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*; Laclous, *Les Liaisons dangereuses*; Mozart/da Ponte, *Don Giovanni*; Stendhal, *Le Rouge et le noir*. Conducted in French.

Spring semester. 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. Supplementary work with films and slides. Conducted in French.

Requisite: One of the following—French 07, 08, 11, 12 or equivalent. Fall semester. 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 2008-09. 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. Spring semester. Professor Katsaros.

**43. Agents Provocateurs: Scandalous French Artists, from Baudelaire to Céline.** “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. Omitted 2008-09. Professor Katsaros.

## TWENTIETH-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. Fall semester. 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.

Omitted 2008-09. Professor Hewitt.

**52. Modern French Autobiography.** This course studies the tortuous relationships between fact and fiction as famous French writers focus on their own lives. We will study how identities are constructed through gender, class and race, and will discuss identity formation (and its breakdown) through certain literary and philosophical theories (existentialism, New Novel theory, modernism, Marxism, postmodernism, postcolonialism). After briefly considering passages from Rousseau’s model autobiography, *Les Confessions*, we turn our attention to twentieth-century authors such as Marguerite Duras, Nathalie Sarraute, Alain Robbe-Grillet, Michel Leiris, Jean-Paul Sartre, Maryse Condé, Roland Barthes, and Louis Althusser. Assignments will include one creative essay in which students write on a personal experience using narrative strategies discussed in class. Conducted in French.

Requisite: One of the following—French 07, 08, 11, 12 or equivalent. Omitted 2008-09. Professor Hewitt.

**53. Literature in French Outside Europe: Introduction to Francophone Studies.** (Also Black Studies 22.) 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. Spring semester. 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 the equivalent. Omitted 2008-09. 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*, Laclos' *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.

Spring semester. Professor de la Carrera.

**61. European Film.** A study of issues concerning European film, with a particular focus announced each time the course is offered. In spring 2008 the course will provide an introduction to French film from the 1930s to the present. Among the directors and films to be covered: Jean Renoir (*Grand Illusion*, *Rules of the Game*), Marcel Carné (*Hôtel du Nord*), Jean-Pierre Melville (*Bob le flambeur*), Alain Resnais (*Hiroshima mon amour*, *Last Year at Marienbad*), François Truffaut (*The 400 Blows*), Jean-Luc Godard (*Breathless*, *My Life to Live*, *Contempt*), Robert Bresson, Agnès Varda, Chantal Akerman, Léos Carax (*Lovers on the Bridge*) and Mathieu Kassovitz (*Hate*). The course serves as an introduction to film analysis. Conducted in English.

Omitted 2008-09. Professor Caplan.

**62. Dangerous Reading: The Eighteenth-Century Novel in England and France.** (Also European Studies 36 and English 48.) See European Studies 36.

Omitted 2008-09. Professors Rosbottom and Frank.

**63. Three Masterpieces of French Literature in Translation.** This course seeks to read and study in depth a small number of important narrative or poetic texts of early modern to contemporary France. The purpose is to do close readings of both the selected texts and the socio-political and other cultural trends that were dominant at the time they were written and published. One might read Laclos' *Liaisons Dangereuses* (1782) and delve into the currents of pre-Revolutionary and Revolutionary thought and events that would place this important book in a richer context. Flaubert's *Madame Bovary* (1857) would allow the students to learn about the increasing cultural and financial influence of the bourgeoisie

and the Second Empire's attempt to censor this novel juridically. Finally, reading Proust's *In Search of Lost Time* (1913-1927) permits addressing, among other social phenomena, the effects of the Dreyfus Affair and the First World War on French culture in the early 20th century. Conducted in English. (French majors who wish to count this course toward fulfillment of requirements will write some papers in French and read a portion of these works in that language.)

Omitted 2008-09. Professor Rosbottom.

**64. Topics in Film Studies.** (Also English 84.) See English 84.  
Spring semester. Visiting Professor Hudson.

#### ADVANCED COURSES (FRENCH 70+)

**70. Advanced Seminar.** An in-depth study of a major author or literary problem from specific critical perspectives. The topic for fall 2006 is "Ousmane Sembene: The Works of a Militant Artist." Entirely devoted to the works of Senegalese writer and filmmaker Ousmane Sembene, this course will explore the defining moments of his life, his participation in European leftist organizations, and the dominant features of his works and their significance within African cultural discourse. Our discussions will focus on four main themes: (1) the experience of exile in *Le docker noir*, *La noire de...*, and *Lettres de France*; (2) the question of history in *Les bouts de bois de dieu*, *Emitaï*, *l'Harmattan*, and *Camp de Thiaroye*; (3) political and social issues found in *Le mandat*, *Xala*, *Guelwaar* and *Le dernier de l'empire*, *Moolaade*, and *Faat Kine*; and (4) the quest for a genuine African aesthetics in both literature and film. Conducted in French.

Requisite: One of the following: French 7, 11, 12 or the equivalent. Limited to 15 students. Omitted 2008-09.

**77, 78. Senior Departmental Honors.** A single and a double course.  
Fall and spring semesters. The Department.

**97, 97H, 98, 98H. Special Topics.** Independent Reading Courses. Full or half courses.

Approval of the Department Chair is required. Fall and spring semesters.

#### RELATED COURSE

**Birth of the Avant-Garde: Modern Poetry and Culture in France and Russia, 1870-1930.** See Colloquium 36.

Omitted 2008-09. Professors Ciepiela and Katsaros.

## GEOLOGY

Professors Cheney, Crowley (Chair), and Harms†; Associate Professor Martini; Assistant Professor Hagadorn; 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 29 (Structural Geology),

†On leave second semester 2008-09.

Geology 30 (Mineralogy), and Geology 34 (Sedimentology and Stratigraphy). 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 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.

Fall semester. Professor Hagadorn.

**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.

Fall semester: Professor Crowley. Spring semester: Professor Harms.

**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. Professor Martini.

**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. Spring semester. Professor Coombs.

**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. Fall semester. Professor Hagadorn.

**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. Spring 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.

Requisite: Geology 11, Chemistry 11 or Chemistry 15 or their equivalent recommended. Fall semester. Professor Cheney.

**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. Spring semester. Professor Cheney.

**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. Spring semester. Professor Hagadorn.

**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 2008-09. 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. Fall semester. Professor Martini.

**77, 77D, 78, 78D. 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 and spring semesters. The Staff.

**97, 97H, 98, 98H. Special Topics.** Independent reading or research. A written report will be required. Full or half courses.

Approval of the Departmental Chair is required. Fall and spring semesters. The Staff.

#### RELATED COURSE

**The Resilient (?) Earth: An Interdisciplinary Reflection on Contemporary Environmental Issues.** See Environmental Studies 12.

Spring semester. Professors Crowley and Dizard.

## GERMAN

Professors Brandes and Rogowski (Chair), 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 literary and cultural 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 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 two students to that university in exchange for two German students who serve as Language Assistants at Amherst College. Faculty can also advise 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 will be encouraged to arrange for the writing of their theses under the supervision of a committee comprised of faculty members from various departments, to be chaired by the German Department 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 weekly viewing assignments in the laboratory.

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 in the language laboratory.

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 additional hour in small sections and in the language laboratory.

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, Bettina Wegner, 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 and in the language laboratory.

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 language assistants.

Requisite: German 10 or equivalent. Spring semester. Senior Lecturer Schütz.

## GERMAN CULTURE AND LITERATURE

**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. Slides, book illustrations, recordings, and videos 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. Fall 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. Omitted 2008-09. Professor Brandes.

**33. Comedy and Humor.** The course with the shortest reading list ever—not! Contrary to popular opinion, Germans (and their Austrian and Swiss neighbors) do have a sense of humor that has produced a wide variety of both high-brow and popular forms, ranging from the absurdist skits of Karl Valentin and Liesl Karlstadt, to raunchy “Ostfriesenwitze,” and to the current boom in sex and “relationship” comedies in film. We will explore broadsheets and cartoons (Wilhelm Busch, Loriot, E. O. Plauen, Uli Stein), populist theater forms such as the operetta (Strauss, Lehár) and farcical “Volkstheater,” sophisticated literary comedies (Tieck, Büchner, Sternheim, Dürrenmatt), social satire in print and other media (Heine, Kraus, Tucholsky, Staudte, Irmtraud Morgner, Robert Gernhardt, Eckhard Henscheid, Luise Pusch, Elfriede Jelinek), parody pastiche in song and movies (Comedian Harmonists, Max Raabe, Bully Herbig), and political humor in cabaret from the Wilhelmine period, the Weimar Republic, inside and outside the Third Reich, communist East Germany, and the multi-ethnic Germany of today (Wedekind, Werner Finck, Erika Mann, Gerhart Polt, Sinasi Dikmen). Primary materials will be supplemented by theoretical readings, including Arthur Koestler, Volker Klotz, Susanne Schäfer, and—of course—Sigmund Freud. Conducted in German.

Requisite: German 10 or equivalent. Omitted 2008-09. Professor Rogowski.

**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 2008-09. 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. Spring semester. Professor Rogowski.

**40. Advanced Seminar.** A course designed for the intensive study of a topic in the German literary, cultural, and historical tradition, or of a single author. The seminar is intended for German majors and other students who have solid command of the language. The course topic changes from year to year. Topic for 2007-08: Lessing and the Enlightenment in Germany. The Age of Reason was a force of modernity which led to major innovations in literature, philosophy,

and art. We will focus on the works of G.E. Lessing (1729-1781), exploring the rebellion against authority of the age, ideas of tolerance and universality, new concepts for education and popular enlightenment, and social utopias in the context of an emerging middle-class culture. The seminar will conclude with a discussion of the proclaimed "end of the enlightenment" by the 20th-century Frankfurt School. Readings in Lessing, Mendelssohn, Leibniz, Kant, Sophie La Roche, Gottsched, Anna Luisa Karsch, and Nicolai; music by J.S. Bach, Haydn, and Mozart; selected art and architecture. Conducted in German.

Requisite: German 10 or equivalent. Omitted 2008-09. Professor Brandes.

#### 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 Mitic); 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, Lioriot, 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 2008-09. 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 multiple 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.

Omitted 2008-09. 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.

Spring semester. 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.

Fall semester. Professor Rogowski.

**55. Berlin, Metropolis.**

To be taught as First-Year Seminar in 2008-09. Professor Brandes.

**60. Performance.** 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 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, WWW) 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, digital media and Internet 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 *Ballett 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 2008-09. Professor Gilpin.

**61. Digital Cultures.** This course examines the interactions between contemporary critical and cultural theory and digital cultures, addressing issues of identity construction, general 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 from Websites and from recent international symposia and exhibitions of electronic art and will 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.

Omitted 2008-09. Professor Gilpin.

**63. Traumatic Events.** 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, theatre, television reportage, newspaper documentation, performance, on the Internet, 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 Eisenmann, 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.

**65. Making Memorials.** (Also European Studies 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.

Spring semester. Professor Gilpin.

## OTHER COURSES

**77, 78. Senior Departmental Honors.**

Fall and spring semesters. The Department.

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

Fall and spring semesters. The Department.

## HISTORY

Professors Bezucha‡, Couvares, Dennerline‡, Hunt, G. Levin, Redding, Sandweiss‡, Saxton\*, Servost, and K. Sweeney (Chair); Associate Professor Epstein; Assistant Professors Castro Alves, López, Maxey, Moss, and Ringer; Five College Assistant Professors Chu and Glebov; Visiting Assistant Professors Payne and Shapira; STINT Fellow Frohnert.

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

\*On leave 2008-09.

†On leave first semester 2008-09.

‡On leave second semester 2008-09.

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 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<sup>(P)</sup> or one pre-1800 course and one course in comparative history<sup>(C)</sup>.

*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 essays 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); <sup>P</sup> (Pre-1800); <sup>C</sup> (Comparative).

## INTRODUCTORY COURSES

**01. Green Roots: The Development of Western Environmentalism.** (<sup>C</sup>) (Also Environmental Studies 22.) This course compares and contrasts ways in which Western societies have thought about the “natural” world and the place of humans within it. When—and why—did people begin to admire and value uncultivated land? When did they begin to be concerned about environmental degradation? To what extent is the notion of a “natural” environment a cultural construct? Moving from ancient Greece and Rome through to the present, we shall examine attitudes towards nature in mediaeval Europe and consider changes engendered by the Renaissance, the Reformation, the Industrial Revolution, Romanticism, and the germination of the North American “wilderness” ideal. We shall then go on to explore, through consideration of such issues as animal rights, landscape protection, eco-activism, eco-terrorism and eco-feminism, the evolution of preservationism and conservationism into contemporary European and North American environmentalism. Two class meetings per week.

Fall semester. Visiting Professor Payne.

**02. Europe in the Nineteenth Century: The Making of the Modern World, 1789-1914.** (EU) The study of the history of Europe in the nineteenth century is vital to an understanding of the shaping of our world today. This course covers the major transformations in European politics, culture, philosophy, economy, art, and music from the French Revolution to the First World War. Topics will include: industrialization; the rise of modern nationalism and the ideologies of liberalism, conservatism, utopian socialism, Marxism, and feminism; city life and urban decadence; Victorian sexualities; racism and science; imperialism; social unrest and revolution; the rise of mass politics and culture; theories on population and the shifting roles of men and women; the invention of photography, and changes in notions of time and space. We will listen to operas; view modernist art and popular culture artifacts; and read, among other authors, Freud, Marx, Nietzsche, and Darwin. Two class meetings per week.

Fall semester. Visiting Professor Shapira.

**03. Europe in the Twentieth Century.** (EU) 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. Fall semester. Professor Epstein.

**04. Europe at the Zenith of World Power.** (EU) A survey of European history in the century separating the end of the French Revolutionary and Napoleonic wars (c. 1813-1815) from the outbreak of the First World War in 1914. The



course explores two principal themes: first, the contested development of “nationality” and “nation” states; and, secondly, the trajectory of overseas expansion, imperialism and empire which historians today characterize as the first era of globalization. Two class meetings per week.

Omitted 2008-09. Professor Bezucha.

**05. Britain Since 1815.** (EU) The course covers the historical transformations of the first modern, industrial nation with the largest empire in the world. We will examine the social, cultural, political, intellectual, and artistic developments in Britain and beyond since 1815. Topics will include industrialization and city life; Victorian culture, society, and sexuality; social reform; imperialism and colonial expansion; mass politics, democratization, and suffragette militancy; WW I, trench warfare and the home front; modernity and the 1920s; WW II and the Blitz; the rise of the welfare state; postwar culture and music; decolonization and post-colonial immigration; Thatcherism and New Labour, and the relationship between Britain and America. We will pay special attention to the history of marginalized people, including women, immigrants, and sexual, racial, and religious minorities. Course materials will include novels, newspaper articles, images, and films. Two class meetings per week.

Spring semester. Visiting Professor Shapira.

**07. Ecological Imperialism, c. 1492-Present.** (C) How extensive were the environmental transformations initiated by the “Age of Discovery”? This course considers the ecological impact of the spread of European influence across the globe. We explore the historical background to significant pathogen, vegetable and animal introductions to the Americas and Australasia: smallpox, wheat, and goats, as well as the degree to which the “Old World” was in turn affected by “New World” ecological immigrants such as maize and the potato. We analyze the long-term socio-economic impacts of these changes in bio-diversity and discuss their importance as catalysts for emergent ideas about the environment. We think about the degree to which indigenous Americans and Australians influenced thinking about the natural world, and, in conclusion, we examine responses to more recent biological “invasions” (for instance, North American gray squirrels in Britain), weighing up what these can perhaps tell us about contemporary ideas of “the alien” and “the other.” Two class meetings per week.

Spring semester. Visiting Professor Payne.

**08. Colonial North America.** (US<sup>F</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.

Spring semester. 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 2008-09. 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. Fall semester. Professor Couvares.

**11. Black Diaspora from Africa to the Haitian Revolution.** (LA<sup>P</sup> or AF<sup>P</sup>) (Also Black Studies 21.) 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.

Fall semester. Professor Castro Alves.

**12. Black Diaspora from Emancipation to the Present.** (LA or AF) (Also Black Studies 33.) 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.

**14. Struggles for Democracy in Modern Latin America, 1820 to the Present.** (LA) This course will consider the historical struggle for democracy in various Latin American countries. Students will critically engage major themes and historical periods in modern Latin America. We cover the relationship between Liberalism and democracy during the 19th century; the broadening of democracy at the start of the 20th century; the rise and fall of military dictatorships in the 1960s-80s; and the current clashes between neo-Liberal economic programs and the neo-populist resurgence of the Left. Major themes that carry across these time periods include 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 among slaves, workers, students, and peasants who rose up to

demand inclusion and against repression. Discussion will draw on secondary studies, historical documents, testimonials, music, images, film, and media coverage. Two class meetings per week.

Fall semester. Professor López.

**15. Chinese Civilization.** (AS<sup>F</sup>) (Also Asian 24.) 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.** (AS) (Also Asian 46.) 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.

Omitted 2008-09. Professor Dennerline.

**17. Japanese History to 1700.** (AS<sup>F</sup>) (Also Asian 25.) This course surveys the societies, cultures, and traditions of the Japanese archipelago from pre-history to 1700. We will examine critical themes in early Japanese history, including the rise of the Yamato court, influences from the Chinese continent and Korean peninsula, the Heian court, the emergence of samurai rule, as well as the civil wars and cosmopolitanism of the sixteenth century, concluding with the pacification of the realm under the Tokugawa shoguns in the seventeenth century. We will read eighth-century mythology, Heian court literature, chronicles of war, as well as religious and philosophical texts, asking how they refract the diverse experiences of early Japanese history. Classes will entail lectures coupled with close readings and discussion. Requirements include short response papers and topical essays. Three class meetings per week.

Omitted 2008-09. Professor Maxey.

**18. Modern Japanese History: 1800-2000s.** (AS) (Also Asian 47.) This course introduces the modern history of the Japanese archipelago, from the late Tokugawa period through the rise of the modern Meiji nation-state, colonial expansion and total war. We will conclude with the postwar economic recovery and the socio-political challenges facing the Japanese nation-state in the early 2000s. Along the way, we will explore in the specific context of Japanese history themes that are relevant to modern societies, including the collapse of a "traditional" regime, industrialization, imperialism, feminism, nationalism, war,

and democracy. Classes will consist of lectures along with close readings and discussions that engage primary texts, scholarship, and film. Requirements include short response papers and topical essays. Three class meetings per week.

Omitted 2008-09. Professor Maxey.

**19. Middle Eastern History: 600-1800.** (ME<sup>P</sup>) (Also Asian 26.) This course surveys the history of the Middle East from the outset of the Islamic period to the beginning of the modern period. It is divided into the following segments: the formative period of Islam, the classical caliphates, the classical courts, the Mongols, and the great empires of the Ottomans and the Safavids. The course is organized chronologically and follows the making and breaking of empires and political centers; however, the focus of the course is on the intellectual, social, cultural and religious developments in these periods. Two class meetings per week.

Omitted 2008-09. Professor Ringer.

**20. The Modern Middle East: 1800-Present.** (ME) (Also Asian 48.) 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.

Fall semester. Professor Ringer.

**21. Race, Empire, and Transnationalism: Chinese Diasporic Communities in the World.** (US or AS) How does a study of the Chinese diasporic communities in Southeast Asia and the United States help us understand the questions of ethnic identity formation, construction, and negotiation? More specifically, how does the study of their history and experiences force us to rethink the concepts of "China" and "Chinese-ness"? These are the main questions that we seek to answer in this introductory course about the history of the Chinese diaspora. We will begin by looking at historiographical issues such as what constitutes "China" and "Chineseness." Then we will look into the history of selected Chinese diasporic communities in the world, specifically those in Southeast Asia, North America, and Australia. Throughout the course we will examine how these diasporic people and their families manipulate and transgress attempts by dominant groups to control their bodies and resources. Other questions to be discussed are: What caused people from China to move, and to where? What forms of discrimination and control did they experience? How do their experiences and histories deepen our understanding of "race," "empire," and "transnationalism"? Themes to be included are ethnicity, race, imperialism, gender, nationalism, transnationalism, and globalization. Two class meetings per week.

Limited to 15 students. Spring semester. Five College Professor Chu.

**22. Colonial and Post-Colonial Africa.** (AF) (Also Black Studies 47.) 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.

**28. People and Pollution, c. 1760-Present.** (C) What do we mean by “pollution”? In what ways has pollution shaped society since the onset of the Industrial Revolution? This course considers pollution-related problems that have arisen over the course of the last 250 years. Crises of pollution can be chemical (smog, toxic waste) and aesthetic (electricity pylons, suburban sprawl); many current pollutants were originally invoked as crisis responses: napalm and Agent Orange as weapons of war, insecticides as weapons against dirt and disease in the home. Our approach will be dual. We shall explore the physical impact of rapid social and industrial development on rivers, oceans, air, land, and people. We shall also analyze ways in which societies have chosen to manage pollution dilemmas, ranging from sanitation solutions in eighteenth-century Edinburgh (where open street sewers drained into the loch below the city) to the twentieth-century burial of nuclear waste, proposals to project waste into outer space, and recycling. Two class meetings per week.

Spring semester. Visiting Professor Payne.

#### INTERMEDIATE-LEVEL COURSES

**29. The Reformation Era, 1500-1660.** (EU<sup>P</sup>) 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 2008-09. Professor Hunt.

**30. The European Enlightenment.** (EU<sup>P</sup>) 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.

Spring semester. Professor Hunt.

**31. The Holocaust.** (EU) In this class, we will explore the Holocaust in many of its dimensions. We will trace its antecedents, including the history of Jews in Europe, anti-Semitism in Eastern Europe, and Germany in the nineteenth and early twentieth centuries. We will then focus more closely on the Nazi regime. We will look at Nazi racial policy in general, as well as how Nazi anti-Semitic policy evolved from discrimination to outright murder. We will learn about the different forms that the Holocaust took, including ghettoization, starvation policy, mass shootings, and gassings in extermination camps. We will closely examine different scholarly interpretations of the role of victims, perpetrators, and bystanders during the genocide. Finally, we will examine post-war reactions, including the early Nuremberg War Crimes Trial, and later controversies about the memory of the Holocaust. Classes will consist of lectures and discussions based on close readings of historical accounts and primary sources, including films, memoirs, and government documents. Two class meetings per week.

Limited to 25 students. Fall semester. STINT Fellow Frohnert.

**32. The Era of the French Revolution.** (EU<sup>P</sup>) The history of France during the thirty turbulent years separating the start of the ill-fated reign of Louis XVI in 1774 and the imperial coronation of Napoleon Bonaparte in 1804. Two class meetings per week.

Fall semester. Professor Bezucha.

**33. Modern Germany.** (EU) This course will explore the history of Germany since 1871. It will examine unification, as well as militarism and colonialism in Imperial Germany; Germany in World War I; the politics of culture in Weimar Germany; Nazi Germany, including Nazi racial ideology, World War II, and the Holocaust; communist East Germany and the revolution of 1989; and the evolution of democracy in West and now united Germany. The course will consider major questions of modern German history: Did Germany pursue a peculiar path of development in the nineteenth century? Was the Nazi rise to power inevitable? How did the Nazi past shape East and West Germany? How did Germany become a stable democracy after 1945? Finally, the course will explore recurring themes in German history such as authoritarianism and dictatorship, and continuities and ruptures in political, social, and cultural history. Texts will include films, slides, fiction, memoirs, diaries, government documents, and classic and recent secondary accounts. Two class meetings per week.

Omitted 2008-09. Professor Epstein.

**34. Nazi Germany.** (EU) 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. Spring semester. Professor Epstein.

**37. Material Culture of American Homes.** (US<sup>F</sup>) (Also Art 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 Era of the American Revolution.** (US<sup>P</sup>) Surveying the period from 1760 to 1815, this course examines the origins, the development and the 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, an economic event and a political revolution. Three class meetings per week.

Omitted 2008-09. Professor K. Sweeney.

**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 2008-09. Professor K. Sweeney.

**41. African-American History from the Slave Trade to Reconstruction.** (US; or may be included in AF concentration, but not AF for distribution in the major) (Also Black Studies 57.) See Black Studies 57.

Combined enrollment limited to 50 students. Fall semester. Professor Moss.

**42. African-American History from Reconstruction to the Present.** (US; or may be included in AF concentration, but not AF for distribution in the major) (Also Black Studies 58.) See Black Studies 58.

Combined enrollment limited to 50 students. Omitted 2008-09. 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 2008-09. Professor Saxton.

**45. Women's History, America: 1607-1865.** (US<sup>P</sup>) (Also Women's and Gender Studies 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 2008-09. Professor Saxton.

**46. Women's History, America: 1865 to Present.** (US) (Also Women's and Gender Studies 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.

Omitted 2008-09. 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. Omitted 2008-09. Professor Saxton.

**49. Case Studies in American Diplomacy.** (US) (Also Political Science 46.) 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 today's central position of the United States in world politics as well as present 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 and the post-Cold War eras (e.g., Korea, Middle East, Cuba, Vietnam, and Iraq). One class meeting per week.

Limited to 35 students. Fall semester. Professors G. Levin and Machala.

**53. Popular Revolution in Modern Mexico.** (LA) Few countries are as well known, yet so poorly understood, as is Mexico among North Americans. Stereotypes of illegal immigration, violence, and drug smuggling often take the place of real understanding. As a result, few North Americans appreciate their neighbor's historical struggles to achieve political stability, democracy and economic prosperity. The goals of the course are two-fold: (1) to provide students with a general overview of the course of Mexican history, focusing not only on the dominant narrative, but also on the experience of subaltern groups (including women, indigenous peoples, peasants, and those from the periphery); and (2) to grapple with the question of what social revolution looks like, how it unfolds, and to what degree it has been attained in Mexico. Discussions and secondary readings will be supplemented by original documents, testimonials, movies, images, music, and art. Two class meetings per week.

Spring semester. Professor López.

**54. Environmental History of Latin America.** (LA) Environmental history has taken off in exciting new directions. Lamentations about the felling of the trees have given way to larger questions that connect environmental history with social, political, and economic issues. What links exist between environmental problems (such as environmental degradation, desertification, soil salination, species extinction, biotic invasions, deforestation, and animal grazing) and human problems (such as declining subsistence, income inequality, scientific racism, regional underdevelopment, incomplete capitalist transformation, social marginalization, and political violence)? Taking environmental history seriously forces us to revise our understanding of social changes, the rise and fall of civilizations, and contemporary problems of political instability. And putting current environmental debates into historical context enables us to ask: What models of environmental activism have worked in Latin America, and which have not? Why? 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? Discussion and secondary readings will be supplemented by original documents, testimonials, on-line materials, movies, images, and art. One meeting per week.

Spring semester. Professor López.

**55. Japan as Empire, 1895-1945.** (AS) (Also Asian 45.) 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 first consider the origin and acquisition of an empire, then 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 2008-09. Professor Maxey.

**57. China in the World, 1895-1919.** (AS) (Also Asian 49.) 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.

**58. Religion, Society, and Politics in Greater China.** (AS) (Also Asian 50.) This course will introduce the student to Chinese religions, but the focus is less on religious doctrine or sacred texts than on religious beliefs, related social practices, and politics in Chinese communities past and present. We will read, think, talk, and write about ancient and modern Chinese world views, the development and interactions among the main religious traditions in China over time, local cults, family rituals, spirit possession, popular culture, Christianity, Maoism, and new religions in social and political context. We will engage in theoretical and interpretive discussions about these subjects with the help of historians, anthropologists, religious scholars, and political theorists. The course title refers to "Greater China" because our subject will not be limited to the Chinese mainland but will include Chinese and culturally mixed communities in Taiwan, Southeast Asia, and the U.S. as well. Two class meetings per week.

Omitted 2008-09. Professor Dennerline.

**60. Early Islam: Construction of an Historical Tradition.** (MEP) (Also Asian 55.) 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 instructor. Not open to first-year students. Limited to 15 students. Fall semester. 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.

Spring semester. Professor G. Levin.

**62. Women in the Middle East.** (ME) (Also Asian 63 and Women's and Gender Studies 62.) The course examines the major developments, themes and issues in women'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. Spring semester. Professor Ringer.

**63. Africa Before the European Conquest.** (AF<sup>P</sup>) (Also Black Studies 48.) 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 takeover 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.** (AF<sup>P</sup>) (Also Black Studies 49.) 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.

**65. African Environmental History.** (AF) This course explores human interaction with the African environment between c. 1800 and the present. First, we discuss similarities and differences in the perspectives of pre-industrial and industrial societies towards the land. To what degree did African societies manipulate their environments? Did colonizing Europeans alter the relationship between people and the “natural” world? If so, how, why, and to what extent did this happen? What further socio-environmental changes took place in the wake of decolonization? We examine these issues in terms of resource use, with an emphasis on changes in hunting and wildlife management, agriculture, forestry, water and energy use, and mineral and oil extraction. Through close scrutiny of a range of case studies from across the continent, we go on to consider such critical issues as the right of the international community to intervene in African environmental affairs, implications stemming from the Convention on International Trade in Endangered Species (CITES) and the rise of various forms of eco-tourism.

Fall semester. Visiting Professor Payne.

**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.

Spring 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.

Omitted 2008-09. 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 2008-09. Professor Servos.

**69. Public History in the United States.** (US) This course examines the many ways Americans encounter their pasts—in textbooks, films, monuments, museums, historic sites, and public policy. The versions of history presented in these public forums challenge and augment the interpretations of professional historians, and raise questions about who *owns* and *interprets* the past. Readings will include works on the overall problem of history's relationship to "memory" and "heritage," as well as several case studies that look closely at the politics of public history. Examples might include the ongoing assertions of Confederate heritage, Native American claims to historical places and objects, the National Park Service's interpretation of battlefields and parks, the Smithsonian's exhibition on the use of the atomic bomb, debates over reparations for historical injustice, and commemorations of 9/11 and the Oklahoma City bombing. Requirements include several short papers and an individual project that explores how a particular historical event might be visualized and presented to a broad public audience. Two class meetings per week.

Limited to 25 students. Omitted 2008-09. Professor Sandweiss.

**70. A World of Cities: Urban History in Global Perspective.** (C) This course will offer students a global introduction to the development of cities around the world. Readings will include case studies of cities in North America, Europe, Africa, Latin America, and Asia, as well as at least one field trip to a small regional city (Holyoke). The course will emphasize the movement of people, capital, and ideas among very different cities around the globe. In addition to city-specific readings, the course will explore different theoretical approaches to urban history and urban planning. It will focus on differences among cities, while also asking whether universal patterns are discernible in urban development across ages and cultures. The location of class meetings alternates yearly between Amherst College and the University of Massachusetts. Three class meetings per week.

Limited to 50 students. Omitted 2008-09. Professors Couvares and Page (University of Massachusetts).

**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. Fall semester. Professors Moss and Sandweiss.

**72. The History of Childhood.** (EU) This class explores the changing history of childhood in Europe. We will examine what the child and childhood came to

represent in different periods and cultures. As historical categories of analysis, the child and childhood are still emerging. We will discuss the latest scholarship on topics of child psychology; childhood as a site for state and expert intervention; popular and scientific practices of childrearing; theories of parenthood; the construction of childhood as a period of education rather than labor; children in democratic, dictatorial, and colonial regimes; juvenile delinquency; children and consumerism; children in war and ethnic conflicts, and children and human rights. We will analyze primary texts such as images, films, and autobiographies, and draw on secondary sources that examine the history of private life, gender, selfhood, the family, war, and nationalism. Two class meetings per week.

Fall semester. Visiting Professor Shapira.

#### SEMINARS (UPPER-LEVEL COURSES)

**74. Topics in the History of Sex, Gender and the Family.** (C) (Also Women and Gender Studies 20.) The topic changes from year to year. In spring 2010 We will read a few key theoretical texts (e.g., Jewish and Christian scripture, early theorists of hetero- and homosexuality) but most of the class will be divided as follows: First half: the experience of sex and reproduction in times past including childbirth in the pre-modern age; sex crime in the early modern period; the Demographic Revolution; and birth control and abortion from the eighteenth century to *Roe v. Wade*. Second half: modern controversies about sexuality and the family including debates over reproductive technologies; gay assimilationism; the Sexual Revolution of the 1960s and 70s; religion, sexuality and backlash in the 1980s and 90s; and sexuality and the Internet. One class meeting per week.

Limited to 20 students. Omitted 2008-09. Professor Hunt.

**75. Seminar on Modern European History.** (EU) The topic changes each time the course is taught. In fall 2008 the general focus will be on European overseas expansion and empire. During the first half of the semester we will compare and contrast the historical experience of France and Great Britain between the Seven Years War (1756-1763) and the Great War (1914-1918). Lectures and discussion of topics such as the politics of anti-slavery in London and Paris, and the consolidation of British rule in India and French rule in Algeria. Attention will be given to recent trends in scholarship, as well as to the current public debate over the heritage of European colonialism and imperialism. Each student will design an individual project and write a research paper during the second half of the semester. Two class meetings per week.

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

**76. Topics in European History: Ethnic Cleansing in Twentieth-Century Europe.** (EU) Although the term "ethnic cleansing" was first widely used in the 1990s, the process it describes has a long history. Before World War I, much of Europe was characterized by different ethnic groups living in close proximity. During the course of the century, however, virtually all of Europe came to be made up of relatively homogenous nation-states. This seminar will explore the violent process of the "unmixing of peoples." How and why do various nationalisms lead to ethnic cleansing? How do individuals experience ethnic cleansing? What does it mean for an area to be "ethnically cleansed"? And what are the costs and consequences of ethnic cleansing? Case studies will include the Turkish removal of its Armenian population during World War I, Nazi ethnic-cleansing measures

(including the Holocaust), the post-1945 removal of Germans from East Central Europe, and ethnic cleansing in the Balkans during the 1990s. Class meetings will focus on secondary readings on nationalism and ethnic cleansing, and primary sources such as photographs, autobiographies, official documents, and documentary films. One class meeting per week.

Limited to 15 students. Spring semester. Professor Epstein.

**80. "Affirmative Action Empire": Soviet Experiences of Managing Diversity.** (EU) This course introduces students to the history of the Soviet state and society through a variety of topics, all of which touch on the problem of dealing with diversity under a Communist regime. We will begin with a discussion of recent theories of nationalism and empire, and read Joseph Stalin's and Vladimir Lenin's texts on revolution and nationalism. Later, we shall discuss how the Communist regime envisioned socialist transformations in various parts of the Soviet Union, focusing in particular on the Soviet campaign for the modernization of Islamic Central Asia and the unveiling of Central Asian women. We will also explore the meaning of the Great Terror that swept the country as Stalin's grip on power hardened, and look at World War II and its legacies. Using a range of historical sources, from animated films to novels and rock songs, we shall explore the culture of the late Soviet Union and discuss social forces that predetermined its demise as the only grand alternative to Western-style liberal democracy. It is expected that by the end of the class students will be familiar with the assumptions and the language of Soviet-style Marxism, and understand the evolution of the economic, cultural and social policies of the Soviet regime. Assignments include three response papers, and a final 20-page research paper. Two class meetings per week.

Fall semester. Five College Professor Glebov.

**82. Topics in African-American History: Slavery and the American Imagination.** (US; or may be included in AF concentration, but not AF for distribution in the major) (Also Black Studies 67.) 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 2008-09. Professor Moss.

**82. Topics in African-American History: Race and Educational Opportunity in America.** (US; or may be included in AF concentration, but not AF for distribution in the major) (Also Black Studies 67.) 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.

**84. Seminar in U.S. Cultural History.** (US) The topic changes from year to year. One class meeting per week.

Admission with consent of the instructor. Preference given to History majors. Limited to 20 students. Omitted 2008-09. Professor Couvares.

**85. Seminar in Western American History.** (US) This seminar will focus on the West of the imagination, considering how historical texts, novels and visual images can function as primary source materials to understand some of the central issues of western American history. We will examine a broad range of pictorial materials—including maps, prints, paintings, photographs, and films—in order to understand how images have shaped American perceptions of the western landscape and the diverse peoples of the West. We will also consider how novels—including Helen Hunt Jackson's *Ramona* and Owen Wister's *The Virginian*—have molded popular understanding of the region's past. Particular attention will be given to the ways in which artists and writers have both expressed and influenced broader cultural ideas relating to exploration and settlement, relations between native and non-native peoples, and the legacy of the Spanish Southwest. Students will be expected to write a 20-page research paper on a topic of their choice. Two class meetings per week.

Limited to 15 students. Omitted 2008-09. Professor Sandweiss.

**86. Visual Culture and American History.** (US) This seminar explores the ways in which images—as both reportage and as propaganda—have been used throughout American history to reflect and shape popular ideas about current events. Attention will also be given to the ways in which historians have subsequently used these images to develop their own understandings of the past. This class will meet in Special Collections and Archives at Frost Library so that we can give sustained attention to original photographs, prints, political cartoons, periodicals, and illustrated books. We will consider the role of visual images at a number of key junctures in American history and explore a number of events and themes including the Mexican American War, the Civil War, attitudes towards Native Americans, immigration, the creation of the national parks, the Depression, and the environmental movement of the late twentieth century. All students will be required to write a documents-based research paper of at least 20 pages. Two class meetings per week.

Limited to 15 students. Omitted 2008-09. Professor Sandweiss.

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

**88. Latin America and the Caribbean in the Age of Revolution.** (LA<sup>P</sup>) (Also Black Studies 41.) 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. Omitted 2008-09. Professor Castro Alves.

**89. Black Marxism.** (C) (Also Black Studies 51.) 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 Ngũgĩ wa Thiong'o). One class meeting per week.

Limited to 15 students. Fall semester. Professor Castro Alves

**90. The History and Memory of the Asia-Pacific War.** (AS) (Also Asian 62.) 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—suggest a number of conflicting perspectives 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 history of Japan's Fifteen-Year War and move on to prominent debates concerning the history and memory of that war. A reading response journal, short response papers, and a research paper will be required. Students will also serve as discussion initiators. One class meeting per week.

Not open to first-year students. Limited to 15 students. Omitted 2008-09. Professor Maxey.

**92. Riot and Rebellion in Colonial and Post-Colonial Africa.** (AF) (Also Black Studies 50). 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. Not open to first-year students. Limited to 20 students. Fall semester. Professor Redding.

**93. Seminar on Middle Eastern History: Modern Turkey—Modern Iran: From Authoritarian Modernization to Islamic Resistance.** (ME) (Also Asian 64.) 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.

Not open to first-year students. Limited to 20 students. Preference given to students who have taken at least one course regarding the Middle East. Omitted 2008-09. Professor Ringer.

**94. Middle Eastern Court Culture.** (ME) (Also Asian 65.) 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. Not open to first year students. Limited to 15 students. Spring semester. 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. Not open to first-year students. Limited to 20 students. Fall semester. Professor K. Sweeney.

**96. Madness to Prozac: The Sciences of the Self in the Modern Era.** (EU) This seminar will explore the emergence of sciences of the self in the West from the late eighteenth century to the twenty-first century. We will concentrate especially on psychiatry and psychology and how they have shaped and remade modern selves. Using interdisciplinary scholarship from history, critical theory, sociology, and psychology, we will examine the following topics: the birth of modern psychiatry and psychology; theories of madness; the rise of the asylum; colonial psychiatry; sexology; the medicalization of gender and ethnic difference; the emergence of neurosis and trauma; psychoanalysis and talking cure; hysteria; shell shock and post-traumatic stress disorder; human sciences and the welfare state, and the rise of the "Prozac Nation." One class meeting per week.

Not open to first-year students. Limited to 15 students. Spring semester. Visiting Professor Shapira.

**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 Hunt. Spring semester: Professor Servos.

**77, 77D, 78, 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. Fall and spring semesters. The Department.

**97, 97H, 98, 98H. Special Topics.** Independent Reading. Full or half course. Fall and spring semesters.

#### RELATED COURSES

**The American Dream.** (US) See American Studies 11.

Fall semester. Professors Clark, Hayashi, and K. Sweeney.

**Religion, Democracy and American Culture.** (US) See American Studies 12.

Spring semester. Professors Couvares, Guttman, and Sánchez-Eppler.

**Research Methods in American Cultures.** (US) (Also American Studies 68 and English 95, section 04.) See American Studies 68.

Spring semester. Professor Sánchez-Eppler.

**Post-Cold War American Diplomatic History.** (US) See Colloquium 18.

Spring semester. Professors G. Levin and Machala.

**American Diplomacy in the Middle East.** (US or ME) See Colloquium 19.

Omitted 2008-09. Professors G. Levin and Machala.

**Economic History of the United States, 1600-1860.** (US<sup>P</sup>) See Economics 28.

Requisite: Economics 11. Fall semester. Professor Barbezat.

**Economic History of the United States, 1865-1965.** (US) See Economics 29.

Spring semester. Professor Barbezat.

**Law and Historical Trauma.** (C) See Law, Jurisprudence and Social Thought 38.

Omitted 2008-09. Professor Hussain.

**Cuba: The Politics of Extremism.** (LA) See Political Science 48.

Omitted 2008-09. Professor Corrales.

**Religion in the United States.** (US) See Religion 19.

Fall semester. Professor Wills.

**History of Christianity—The Early Years.** (EU<sup>P</sup>) See Religion 45.

Omitted 2008-09. Professor Doran.

**Religion in the Atlantic World: 1441-1808.** (C) See Religion 58 (also Black Studies 28).

Spring semester. Professor Wills.

## KENAN COLLOQUIUM

Every three years the President selects as William R. Kenan, Jr., Professor a faculty member distinguished for scholarship and teaching. The Kenan Professor devises a colloquium or seminar, usually interdisciplinary in nature, to be taught in conjunction with one or more junior faculty members.

## LATIN AMERICAN 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 388. 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: History 11, 12, 14, 53, 54, 87 and 88; Political Science 89; Spanish 17, 21, 26, 31, 35, 80, 81, 83, 85, 86, and 87.

## LAW, JURISPRUDENCE AND SOCIAL THOUGHT

Professors Douglas\*, Kearns, and Sarat; Associate Professors Umphrey and Hussain (Chair); Assistant Professor Sitze\*; Visiting Assistant Professor MacAdam; Senior Lecturer Delaney, Visiting Lecturer Likin.

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 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

\*On leave 2008-09.

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 B+ 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.** (Also Political Science 18.) Law in the United States is everywhere, ordering the most minute details of daily life while at the same time making life and death judgments. Our law is many things at once—majestic and ordinary, monstrous and merciful, concerned with morality, yet often righteously indifferent to moral argument. Powerful and important in social life, the law remains elusive and mysterious. This power and mystery is reflected in, and made possible by, a complex bureaucratic apparatus which translates words into deeds and rhetorical gestures into social practices.

This course will examine that apparatus. It will describe how the problems and possibilities of social organization shape law as well as how the social

organization of law responds to persons of different classes, races and genders. We will attend to the peculiar ways the American legal system deals with human suffering—with examples ranging from the legal treatment of persons living in poverty to the treatment 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.

**02. The Image of Law in Social and Political Thought.** Law haunts the imagination of social and political thinkers. For some, law is a crucial tool for the radical reconstruction of society, an essential component of any utopian project. For others, law is by its very nature conservative, ever wedded to the status quo, a cumbersome and confusing apparatus made necessary by a world of imperfection. This course will attempt to make sense of the diverse and contradictory images of law which inform the work of social and political theorists. We will examine how images of law both lie at the center of, and are constituted by, concepts of personhood, community, legitimacy, and power. Readings include works by (or about) Thoreau, Hobbes, Blackstone, Marx, Freud, and such contemporary thinkers as Shklar, Unger, Hart, and Fish.

Omitted 2008-09. Professor Kearns.

**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. Omitted 2008-09. Professor Douglas.

**05. Race, Place, and the Law.** (Also Black Studies 71.) 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 2008-09. Senior Lecturer Delaney.

**06. Apartheid.** 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 50 students. Omitted 2008-09. 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. Fall 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. Most schools of legal thought aim in some way at the optimization of human social existence; conversely, utopian narratives consistently portray different juridical systems that are productive of peace, morality and beauty, while dystopian texts explore (often very similar) systems as leading to various sorts of totalitarianism, madness and disaster. In studying a range of cases, 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 how does each discourse enrich or hamper the other? How do the inner complexities of these discourses condition that affinity? Where do we find legal and utopian discourse at odds, and why? How does history shape 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. Professor 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 Hussain.

**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 2008-09. Professor 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 which 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. Omitted 2008-09. 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 10 or consent of the instructor. Limited to 30 students. Omitted 2008-09. 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 associated 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. Fall semester. 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 which 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. Spring semester. 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 2008-09. 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 2008-09. Professor Umphrey.

**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 2008-09. 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.

Requisite: LJST 01 or consent of the instructor. Fall semester. Senior Lecturer Delaney.

**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 2008-09. 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. Limited to 30 students. Spring semester. Senior Lecturer Delaney.

**36. Tragedy in the Theatre of Law.** 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. Omitted 2008-09. 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. Spring semester. 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. Omitted 2008-09. 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 2008-09. Professor Douglas.

**42. When Law Fails.** (Analytic Seminar) Well publicized miscarriages of justice today draw public attention to the failures and imperfections of our legal system. All too often, it seems, law fails and becomes a tool of injustice. Yet it may be that law without failure is inconceivable and undesirable. As Chief Justice Rehnquist put it, the quest for perfect justice "would all but paralyze our system for enforcement of the criminal law." In this course we will ask what we can learn about the aspirations and operations of law by examining its failures, its miscarriages of justice.

We will begin by trying to determine what constitutes a miscarriage of justice. One conventional and compelling answer is when an innocent person is convicted and incarcerated. And, indeed, the image of the wrongfully convicted dominates popular culture, policy and advocacy. Is that answer useful for talking about ways in which the law fails or does it impose too narrow a lens? Are miscarriages of justice systemic or symptomatic, or are the problems which lead law to misfire idiosyncratic? Can law fail even when it reliably acquires

the innocent and punishes the guilty? Can legal errors ever be “harmless”? What are the legal, cultural, and political meanings of a miscarriage of justice?

To answer these questions we will examine the contemporary innocence movement and the increased use of DNA to uncover law’s failures as well as the impact of faulty eyewitness identifications, false confessions, biased juries, the politicization of prosecution, and racial bias in the criminal justice system. We will also examine the secret detention and trial of unlawful enemy combatants in the war on terror and the use of military tribunals. How do we think about miscarriage of justice in situations that openly claim different standards and different goals from the regular criminal justice system. We also will take up the treatment of miscarriages of justice in literature and popular culture.

Throughout, we will seek to identify the theoretical frames that are most productive in illuminating what happens when law fails as well as the broader implications of miscarriages of justice for the ways we think about law.

Requisite LJST 01 or 10 or consent of the instructor. Open to juniors and seniors. Limited to 15 students. Omitted 2008-09. Professors Hussain and Sarat.

**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 2008-09. 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 paradigmatic 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 Žižek.

Requisite: LJST 10 or consent of the instructor. Limited to 15 students. Omitted 2008-09. 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.

**47. Global Legality.** Traditionally, the idea of law has been associated with the legal system of a nation state, derived from a national constitution and delimited by territorial borders. Yet today, with the complex process called globalization, it is often argued that the prominence of borders, the older sovereign powers of that state, and even the idea of a national law are all in decline. Instead, we have an unprecedented flow of goods, money and people; the increasing regulation of economic and social life by supranational organizations such as the I.M.F. and World Bank; and with the institution of human rights, a new conception of rights and duties that is universal in scope. This class will examine the economic, cultural and, above all, legal dimensions of globalization. We will focus on the history of the League of Nations and the United Nations, the idea and practice of human rights, and the transfer of state powers to international agencies. We will also ask, however, if such processes are as new as they are often made out to be. Taking a larger historical perspective that includes colonialism and imperialism, we will trace older versions of a global legality, of the recurrent dream (or nightmare) of a single order of law and values to govern all of humankind.

Requisite: LJST 10 or consent of the instructor. Limited to 30 students. Omitted 2008-09. 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. Fall semester. 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. Spring semester. 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.

**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 justice” to such extreme crimes? Is it possible to grasp the complexities of history in the context of criminal trial? What are the special challenges and responsibilities facing those who struggle to submit traumatic history to legal judgment? We will consider these questions by focusing specifically on a range of legal responses to the crimes of the Holocaust. Our examination will be broadly interdisciplinary, as we compare the efforts of jurists to master the problems of representation and judgment posed by extreme crimes with those of historians, social theorists, and artists. Readings will include original material from the Nuremberg, Eichmann, and Irving trials, and works by, among others, Hannah Arendt, Zygmunt Bauman, Christopher Browning, Primo Levi, and Art Spiegelman.

Requisite: LJST 10 or consent of the instructor. Limited to 15 students. Omitted 2008-09. 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 2008-09. Senior Lecturer Delaney.

**74. Norms, Rights, and Social Justice: Feminists, Disability Rights Activists and the Poor at the Boundaries of the Law.** (Also Political Science 74.) See Political Science 74.

Limited to 15 students. Omitted 2008-09. Professor Bumiller.

**77, 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 is by consent of the Department.

**97, 98. Special Topics.** Independent Reading Courses. Reading in an area selected by the student and approved in advance by a member of the Department.

#### RELATED COURSES

**History of Anthropological Theory.** See Anthropology 23.  
Spring semester. Professor Gewertz.

**Economic Anthropology and Social Theory.** See Anthropology 43.  
Limited to 25 students. Spring semester. Professor Goheen.

**Law and Economics.** See Economics 66.

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

**“The Linguistic Turn”: Language, Literature and Philosophy.** See English 54.

Open to juniors and seniors. Fall semester. Professor Parker.

**92. Riot and Rebellion in Colonial and Post-Colonial Africa.** (Also Black Studies 50.) See History 92.

Admission with consent of the instructor. Not open to first-year students limited to 20 students. Fall semester. Professor Redding.

**Philosophy of Law.** See Philosophy 24.

Spring semester. Professor Shah.

**Normative Ethics.** See Philosophy 34.

Requisite: One course in philosophy or consent of the instructor. Omitted 2008-09. Professor Shah.

**What Is Morality About?** See Philosophy 38.

Requisite: One course in Philosophy or consent of the instructor. Spring semester. Professor Shah and Visiting Professor Silverstein.

**Modern Classics in Political Philosophy.** See Political Science 28.

Omitted 2008-09. Professor Mehta.

**The American Constitution I: The Structure of Rights.** See Political Science 41.

Omitted 2008-09. Professor Arkes.

**The American Constitution II: Federalism, Privacy, and the “Equal Protection of the Laws.”** See Political Science 42.

Fall semester. Professor Arkes.

**Punishment, Politics and Culture.** See Political Science 60.

Limited to 15 students. Spring semester. Professor Sarat.

**Psychology and the Law.** See Psychology 63.

Requisite: Psychology 20 or consent of the instructor. Limited to 15 students. Fall semester: Visiting Professor Foels. Spring semester: Professor Hart.

**Ancient Israel.** See Religion 21.

Omitted 2008-09. Professor Niditch.

**Reading the Rabbis.** See Religion 41.

Fall semester. Professor Niditch.

**Foundations of Sociological Theory.** See Sociology 15.

Limited to 30 students. Fall semester. Professor Himmelstein.

**Gender Labor.** See Women’s and Gender Studies 24.

Spring semester. Professors Barale and Olver.

## LINGUISTICS

Courses in linguistics and related fields are offered occasionally through the Departments of Asian Languages and Civilizations, 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 AND COMPUTER SCIENCE

Professors Armacost‡, Call, Cox (Co-Chair), C. McGeoch, L. McGeoch, Rager, Starr‡, and Velleman; Associate Professors Benedetto and Kaplan (Co-Chair); Assistant Professors Leise and Wagaman; Visiting Assistant Professors Condon and Hutz.

The Department offers the major in Mathematics and the major in Computer Science as well as courses meeting a wide variety of interests in these fields. Non-majors who seek introductory courses are advised to consider Mathematics 05, 09, 11, 15, and Computer Science 05 and 11, none of which requires a background beyond high school mathematics.

## 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 27, 31, and 38, Physics 16, 17, 23, and 24, 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 with a strong background in Mathematics may be excused from taking certain courses such as introductory calculus courses. It is recommended that such students take the Advanced Placement Examination in Mathematics.

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 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

‡On leave second semester 2008-09.

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 Coordinator.

*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 from the Department Coordinator. 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.

Fall semester. Students cannot register for both Mathematics 05 and Chemistry 11 in the same semester. Professor Cox.

**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.

Spring semester. Professor Cox.

**09. Lies, Damned Lies, and Statistics.** In 1895 H.G. Wells wrote that “Statistical thinking will one day be as necessary for efficient citizenship as the ability to read and write.” Today, statistics are cited to sway our opinion on everything from which toothbrush dentists prefer to how crime rates have changed from one political administration to the next. This seminar focuses not on statistical calculations, but on the critical evaluation of statistics that are presented every day in mass media. Topics to be discussed include proper survey and study methodologies, accurate visual displays of information, fundamentals of probability, the basics of hypothesis testing and confidence intervals, as well as the

true meaning of correlation and the limitations of regression models. Three class meetings per week.

Limited to 20 students. Omitted 2008-09.

**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 semester. The Department. Spring semester. Visiting Professor Condon.

**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: Professors Hutz and Leise. Spring semester: Professor Benedetto.

**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.

Fall semester. Professor Leise.

**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.** (Also Environmental Studies 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, non-parametric alternatives to standard hypothesis tests of the mean, the chi-square test, simple linear regression, and a brief introduction to analysis of variance (ANOVA). Three class hours plus one hour of laboratory per week.

Limited to 20 students. Fall and spring semesters. Professor Wagaman.

**18. Regression Modeling and Design of Experiments.** This continuation of Mathematics 17 includes more detailed regression modeling using both linear and multiple regression techniques. Also covered are categorical data analysis techniques such as chi-square tests, regression modeling with indicator variables and logistic regression, followed by one and two factor analysis of variance (ANOVA). Two class hours plus two hours of laboratory per week.

Not open to students who took Mathematics 36 in 2005-06. Prerequisite: Mathematics 17. Omitted 2008-09.

**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.

Prerequisite: Mathematics 13 and one of 21, 22, or 25. Omitted 2008-09.

**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. For spring 2007, the topics will be nonlinear dynamics and chaos. We will study the dynamics of one- and two-dimensional flows. The focus of the course will be on bifurcation theory: how do solutions of nonlinear differential equations change qualitatively as a control parameter is varied, and how does chaos arise? To illustrate the analysis, we will consider examples from physics, biology, chemistry, and engineering. The course will also cover basic theorems concerning existence and uniqueness of solutions and continuous dependence on parameters. Three class hours per week plus a weekly one-hour computer laboratory.

Prerequisite: Mathematics 13 or consent of the instructor. Limited to 20 students. Spring semester. Professor Leise.

**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.

Prerequisite: Mathematics 12 or consent of the instructor. This course and Mathematics 22 may not both be taken for credit. Fall semester. Professor Cox.

**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.

Prerequisite: Mathematics 12 or consent of the instructor. This course and Mathematics 21 may not both be taken for credit. Spring semester. Professor Leise.



**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. Visiting Professor Hutz.

**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 2008-09.

**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 Hutz.

**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.

Not open to students who have previously taken Mathematics 14. 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: Probability (Mathematics 14 or 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. Professor Benedetto.

**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.

**37. Topics in Mathematics.** The topics may vary from year to year. Four class hours per week.

Requisite: Mathematics 26. Omitted 2008-09.

**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 2008-09.

**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 Benedetto.

**77, 78. Senior Departmental Honors.**

Open to seniors with the consent of the Department. Fall and spring semesters. The Department.

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

Fall and spring semesters. The Department.

#### RELATED COURSE

**Philosophy of Mathematics.** See Philosophy 50.

Omitted 2008-09. Professors A. George and Velleman.

## Computer Science

*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.

The requirements listed above apply to students graduating after 2010. Majors graduating in 2009 and 2010 must take a set of core courses and at least three electives. The core courses include Computer Science 11 and 12, along with either Computer Science 14 or 16. In addition, they must take either Computer Science 21 and 31 or Computer Science 20 and 30. If the Computer Science 21/31 sequence is used, either Mathematics 15 or an approved substitute is required. If the Computer Science 20/30 sequence is used, one additional course is required, either a Computer Science elective or a Mathematics course numbered 14 or higher. If a student is excused from taking both Computer Science 11 and 12 by advanced placement, an additional elective is required. For students graduating in 2009 and 2010, Computer Science 26 is highly recommended but not required. If taken, it can be counted as an elective.

Students who have already taken Computer Science 21 are strongly encouraged to take Computer Science 31 in fall 2008, the last time it will be offered. Students with questions about the transitional requirements should contact the department.

*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 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. Fall semester. Professor C. McGeoch.

**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 semester: Professor Rager. Spring semester: 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 semester: Professor L. McGeoch. Spring semester: Professor Rager.

**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. It is not open to students who previously took Computer Science 14. 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. This class is not open to students who previously took Computer Science 21. 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. Fall semester. Professor Rager.

**24. Artificial Intelligence.** An introduction to the ideas and techniques that allow computers to perform intelligently. The course will cover both methods to solve general problems (e.g., heuristic search) and methods aimed at specific problems (e.g., techniques for speech recognition). Systems that can adapt their behavior using machine learning will be emphasized. Topics will be chosen to reflect the interests of the class and may include: communicating in English, probabilistic reasoning, game playing, planning, speech recognition, neural networks, and the possibility and implications of the existence of non-human intelligence. Offered in alternate years.

Requisite: Computer Science 12. Omitted 2008-09.

**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 either Computer Science 14 or 16. Spring semester. Professor Kaplan.

**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. This course is not open to students who previously took Computer Science 27 or 29. Spring 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. Topics include balanced search trees, amortized algorithms, graph data structures and algorithms, greedy algorithms, dynamic programming algorithms, NP completeness, and case studies in algorithm design.

This course will be offered in the fall semester each year, beginning in 2009-10. It is part of the new Computer Science 20/30 sequence and will not be open to students who have taken Computer Science 21 or 31.

Requisites: Computer Science 12 and 20. Omitted 2008-09.

**31. Algorithms.** This course addresses the design and analysis of computer algorithms. Although theoretical analysis is emphasized, implementation and evaluation techniques are also covered. Topics include: set algorithms such as sorting and searching, graph traversal and connectivity algorithms, string algorithms, numerical algorithms, and matrix algorithms. Algorithm design paradigms will be emphasized throughout the course. The course will end with a discussion of the theory of NP-Completeness and its implications. Four class hours per week.

Requisites: Computer Science 21 and Mathematics 15, 26, or 28 or consent of the instructor. This course is being offered for the last time in 2008-09. Fall semester. Professor C. McGeoch.

**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.

Requisites: Computer Science 12 and either 14 or 16. Omitted 2008-09.

**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.

Requisites: none, although analytical aptitude is essential. Spring semester. Professor Rager.

**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.

Requisites: Computer Science 26 and either Computer Science 12 or 20. Omitted 2008-09.

**40. Seminar in Computer Science.** The topic for 2008 is Advanced Data Structures. A major focus of the seminar will be on data structures for dynamic graph problems. Dynamic graphs can be used to represent, for example, telecommunication or transportation networks that can change over time. Properly designed data structures can permit queries about the graph (such as checking connectivity and finding shortest paths) to be handled efficiently, without requiring excessive computation when the graph changes. A second focus will be on data structures supporting rapid handling of queries in massive data sets.

Requisite: Computer Science 21. Fall semester. Professor L. McGeoch.

**77, 78. Senior Departmental Honors.**

Open to seniors with consent of the Department. Fall and spring semesters. The Department.

**97, 98. Special Topics.** Independent reading.

## MELLON SEMINAR

The Andrew W. Mellon Professorship is awarded for a three-year period to a member of the faculty whose scholarship and teaching transcend normal disciplinary lines. The Mellon Professor contributes to the continuing process of curriculum revision and revitalization by developing courses or colloquia exploring new ways to teach and learn in his or her area of interest and inquiry.

**12. From Dilemma to Dialogue: Science, Values and Spiritual Traditions.** From Galileo's imprisonment by the Church to the dropping of the first atomic bomb on Hiroshima, establishing the right relationship between science, human values and spiritual convictions has only become more important. The division between knowledge and ethics, science and religion, objective knowledge and subjective experience, reflects a deep divide in our understanding of the human being as debated by scientists, philosophers and theologians. Using contemporary and historical sources, we will explore the complex interaction between science, values and spiritual traditions as they seek to understand reality and resolve ethical dilemmas. We will look for ways to move from dilemma to dialogue and collaboration. Examples of such attempts will include recent collaborative work between cognitive scientists and the Dalai Lama, the feminist critique of science, the scientific studies of the German poet Goethe, and the Hermetic tradition. In addition to readings, films, seminar discussion and analysis, this class will emphasize reflective, experiential and contemplative methods of learning.

Limited to 30 students. Spring semester. Professor Zajonc.

## MUSIC

Professor Kallick†; Associate Professors Sawyer (Chair) and Schneider‡; Assistant Professor Engelhardt; Valentine Visiting Professors Hunt, Móricz, and Rosenak; Visiting Associate Professor Atlas; Visiting Assistant Professor Robinson; 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, 65, 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 2008-09 the fee for each semester course will be \$600, 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 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

†On leave first semester 2008-09.

‡On leave second semester 2008-09.



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 2008-09, major seminars include Music 33, Music 34 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 33, 34 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 midpoint 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. Spring semester. Professor Engelhardt.

**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. Fall semester. Professor Engelhardt.

**09 and 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 and 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. Omitted 2008-09. 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. Music analyzed and performed during the course will be drawn primarily from 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 (<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. Valentine Professor Móricz.

**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. Requisite: Ability to read music, some experience in singing or playing an instrument, or Music 11.

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 (<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: Valentine Professor Rosenak. Spring semester: Professor Schneider.

**15. Bob Marley and the Globalization of Jamaican Popular Music.** (Also Black Studies 13.) The 1972 partnership of British-based Island Records and reggae icon Bob Marley signaled a new and important presence in the international pop music world and a rising voice of Pan-African consciousness. The commercial viability of reggae led to the globalization of a music culture with a complex semiotics and particularity to Jamaican society. Musically and sociologically, the influence of ska, reggae, Jamaican DJ culture, and Rastafarianism has been a significant factor in multiple continents, creating a web of relationships between communities in Jamaica, the United States, Great Britain, and many countries in Africa. This course will utilize the music and life of Bob Marley to generate a number of questions about the role of popular music in globalization and the creation, continuation, and challenging of racial and ethnic identities. We will explore the roots and development of Afro-Jamaican popular music, its leading figures and styles, and its enduring influence throughout the world. Two class meetings per week.

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

**16. Dungeons and Dragons.** The fantastic, the criminal, and the mysterious are opera's coin of the realm. In a course designed as an introduction to opera and musical theatre, we will explore how myth, history, and tales reflecting cultural conflict join with music and stagecraft to create musical drama. Listening, video viewing, and trips to live productions will be central to the semester's work. Two class meetings per week.

Omitted 2008-09. Professor Kallick.

#### STUDIES IN OPERA AND MUSICAL THEATER

**18. Creating Musical Drama.** In conjunction with the music department's 2005-06 Mozart Project, Music 18 staged one of the greatest of all operas, Mozart's *The Marriage of Figaro*. Maestro Mark Swanson, stage director Scott Parry, lighting designer Michael Baumgarten, and a cast of remarkable young singers joined us in creating a fully staged production of Mozart's quintessential exploration of bedroom farce, political revolution, and human folly. No experience in music or theater required, only a desire to engage fully with Mozart and his music.

Omitted 2008-09. Professor Kallick.

#### STUDIES IN MUSIC HISTORY AND CULTURE

**20. Mahler and Shostakovich Symphonies.** 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. Two class meetings per week.

Requisite: Music 12 or consent of the instructor. Omitted 2008-09. Professor Kallick.

**21. Music and Culture I.** (Also European Studies 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. Spring semester. Professor Schneider.

**22. Music and Culture II.** 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. Fall semester. Professor Kallick.

**23. Music and Culture III.** One of three courses in which music from both Western and world repertoires is studied in relation to pertinent historical, theoretical, and cultural issues. We will focus on musical responses to war in the twentieth century. Signature works include Maurice Ravel's *La Valse*, Benjamin Britten's *War Requiem*, Dmitri Shostakovich's *Babi Yar*, Krzysztof Penderecki's *Threnody to the Victims of Hiroshima*, and John Adams's *Wound Dresser*. Attendance at concerts in New York, Boston, and/or New Haven as well as in Amherst will provide opportunities to hear live performances. 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 or consent of the instructor. Omitted 2008-09. Professor Kallick.

**25. Jazz History After 1945: Experimentalism, Pluralism, and Traditionalism.** (Also Black Studies 19.) One of two courses that trace the development of jazz from its emergence in early 20th-century New Orleans to its profound impact on American culture. Jazz History after 1945 explores the emergence of bebop in the 1940s, the shift of jazz's relationship with American popular culture after World War II, and the dramatic pluralization of jazz practice after the 1950s. We will also look at the emergence of fusion and the jazz avant-garde of the 1960s and 1970s, and theorize the reformulation of "tradition" during the 1980s. Central to our examination will be the phenomenon of "neoclassicism" common in jazz discourse today, measuring that against the radical diversity of jazz practice around the world. Many figures central to the development of the varied post-bebop directions in jazz will be discussed: Miles Davis, John Coltrane, the Association for the Advancement of Creative Musicians, Ornette Coleman, the New York Downtown scene, and many others. Two class meetings per week.

Requisite: Music 11, 12, or consent of the instructor. Limited to 25 students. Spring semester. Visiting Professor Robinson.

**26. Tracking Beethoven.** An exploration of the life and works of Ludwig van Beethoven (1770-1827). We will follow his career from Bonn to Vienna, studying a selection of orchestral works, chamber music works, and dramatic works with an eye toward the influence of Mozart and Haydn. Particular attention will be paid to how Beethoven understood the politics of his era and why he has come to symbolize the heroic struggle for political and artistic freedom globally. Two class meetings per week. *Fulfills either the departmental seminar requirement or the comprehensive exam requirement for the major.*

Requisite: Some musical experience or consent of the instructor. Omitted 2008-09. Professor Kallick.

## 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** (fall semester), **30H** (spring semester). **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 2008-09 the fee for each semester course will be \$600, 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.

## 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.

Requisite: Music 12 or consent of the instructor. 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 (<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: Valentine Professor Rosenak. Spring semester: Visiting Professor Atlas.

**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. Professor Hunt.

**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. Spring semester. Professor Hunt.

**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 repertoire 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. Fall 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 (<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. Spring semester. 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: Fluency in jazz performance and improvisation on either an instrument or voice and Music 36 or equivalent. Admission with consent of the instructor. Omitted 2008-09. Lecturer Diehl.

**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. Fall semester. Visiting Professor Robinson.

#### SPECIAL COURSES AND SEMINARS

**42. Music and Revolution.** Richard Wagner (1813-83)—composer, philosopher, essayist, entrepreneur—dominated musical life during much of the nineteenth century. As a composer he was best known for his music dramas—the term he preferred over opera. Yet his music and his ideas about music transformed not just opera, but all types of music and, in particular, the symphony. In this course we will study Wagner’s operas and music after Wagner, including works by Johannes Brahms, Gustav Mahler, Peter Tchaikovsky, Richard Strauss and others. *Fulfills either the departmental seminar requirement or the comprehensive exam requirement for the major.*

Requisite: Music 31 or consent of the instructor. Omitted 2008-09. Professor Kallick.

**44. Music, History, and Ideas.** This course will explore a wide variety of musical compositions, spanning from 1100 to the present. Works will be clustered around a series of topics that illuminate music’s continuing connections to prevailing cultural and intellectual ideas in Western thought. Assignments include readings, listening, and viewing with frequent writing assignments and class presentations. *Fulfills either the departmental seminar requirement or the comprehensive exam requirement for the major.*

Requisite: Music 31 or consent of the instructor. Omitted 2008-09. Professor Kallick.

**45. String Quartets: From Beethoven to Shostakovich.** Beethoven’s last five quartets, along with the *Great Fugue*, mark a threshold of radical experimentation in the composer’s stylistic development. We will study the expressive and technical innovations of these late works as well as the challenges they pose for performers. We will also consider quartets after Beethoven that present clear evidence of Beethovenian influence with particular emphasis on the works of Dimitri Shostakovich. We will attend live performances and call upon guest performers to discuss the special performance problems presented by these works. Course work will include frequent listening assignments, a series of short written assignments, and one extended paper. Two class meetings per week. *Fulfills either the departmental seminar requirement or the comprehensive exam requirement for the major.*

Requisite: Music 31 or consent of the instructor. Omitted 2008-09. Professor Kallick.

**47. Chasing Elysium.** Beethoven’s Ninth Symphony culminates with an “Ode to Joy,” a salute to Elysium’s daughter, who magically overcomes the divisions among people and unites them as brothers. In this course we will study a wide selection of musical compositions and texts after Beethoven that respond to and compete with this supreme creation in acts of homage, reinterpretation, anxiety, and rejection. Our work will focus on close listening, writing about music, and attendance at performances. Two class meetings per week. *Fulfills either the departmental seminar requirement or the comprehensive exam requirement for the major.*

Requisite: Music 31. Omitted 2008-09. 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 31 or consent of the instructor. Limited to 15 students. Spring semester. Visiting Professor Robinson.

**49. Seminar in the Anthropology of Music: Eastern European Musical Minimalism and the Present Age.** This course examines the phenomenon of musical minimalism in the work of Estonian composer Arvo Pärt and others. We will explore the aesthetic, symbolic, and theological aspects of musical minimalism within a set of global cultural formations and social transformations. Our focus on Pärt's music and persona will include representations of Pärt in media and scholarship, the use of his music in the films of Tom Tykwer, Werner Herzog, Jean-Luc Godard, Michael Moore, and others, and the impact of record labels like ECM, for instance. This will enable us to engage a number of issues critical to the present age, including the ways in which popular, jazz, classical, and non-Western musics interact, the appeal of spirituality and religious orthodoxy in a secular world, and the ways in which cosmopolitan identity and post-Soviet nationalism are expressed musically. This course will culminate in written, composition, or performance projects. *Fulfills either the departmental seminar requirement or the comprehensive exam requirement for the major.*

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. Spring semester. Professor Sawyer.

**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. Three class meetings per week.

Requisite: Students should have some background in music performance, chords, or writing. Limited to 12 students. Omitted 2008-09.

**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 Sawyer.

**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. Professor Sawyer.

**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. Professor Sawyer.

#### DEPARTMENTAL HONORS AND SPECIAL TOPICS

**77, 77D, 78, 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 or a full course.

Fall and spring semesters.

**97, 97H, 98, 98H. Special Topics.** Independent Reading Course. Full or half course.

Fall and spring semesters.

## NEUROSCIENCE

*Advisory Committee:* Professors S. George and Raskin‡, Associate Professors Clotfelter and Turgeon (Chair), Assistant Professor Baird.

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.

*Major Program.* Each student, in consultation with a member of the Advisory Committee, will construct a program that will include a basic grounding in

‡On leave second semester 2008-09.

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.

The large number of courses required for the major makes it necessary for a prospective Neuroscience major to begin the program early (with Chemistry 11 and Mathematics 11 in the first semester of the first year). A student considering a Neuroscience major should also consult early in his or her academic career with a member of the Advisory Committee. 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.** (Also Psychology 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 15 or Biology 18 or 19. Limited to 36 students. Spring semester. Professors Baird and George.

**77, 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. The Committee.

**97, 97H, 98, 98H. Special Topics.** Independent Reading. Full or half course.

Fall and spring semesters.

## PHILOSOPHY

Professors A. George‡, Gentzler, Moore, and Vogel (Chair); Professors Emeriti Kearns and Kennick; Associate Professor Shah; Keiter Visiting Assistant Professor Silverstein.

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

‡On leave second semester 2008-09.

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 prerequisite, and are more narrowly focused. No course may be used to satisfy more than one requirement.

All students are welcome 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, or 50); 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. Spring semester. 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.

One section will be taught fall semester and two sections spring semester. Each section limited to 25 students.

Fall semester: Professor Shah.

Spring semester: Professor 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. Professor Gentzler.

**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; preference to Amherst College students. Spring semester. Visiting Professor Silverstein.

**19. Philosophy of Religion.** (Also Religion 18.) See Religion 18.

Limited to 25 students. Spring semester. 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. Preference will be given to those who have not already had a course in Philosophy. Omitted 2008-09. Professor A. George.

**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. Fall semester. Visiting Professor Silverstein.

**23. Health Care Ethics.** U.S. citizens are currently faced with many important decisions about health care policy. Who should have access to health care and to which services? Should physician-assisted suicide be legalized? Should AIDS be treated differently from other sorts of communicable diseases? Should abortion remain legal? These issues, in turn, raise basic philosophical questions. What is the nature of rights? Do we, for example, have a basic right to health care, to privacy, to decide the course of our treatment, or to authority about the timing and manner of our deaths? Do fetuses have a right to life? These issues, in turn, raise questions about the relative weight and nature of various goods—e.g., life, pain relief, health, privacy, autonomy, and relationships—and questions about the justice of various distributions of these goods between different individuals when their interests are in conflict. Finally, our attempts to answer these questions will raise basic questions about the nature of rationality. Is it possible to reach rational decisions about ethical matters, or is ethics merely subjective?

Limited to 25 students; preference given to students with sophomore standing or above. Omitted 2008-09. Professor Gentzler.

**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. Spring semester. Professor Shah.

**27. Issues in Aesthetics.** A critical examination of selected theories of the nature of art, expression, creativity, artistic truth, aesthetic experience, interpretation and criticism. Special emphasis is placed on the thought of modern philosophers and critics.

Limited to 30 students. Omitted 2008-09. 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.

Fall semester. Professor Moore.

**29. The Problem of Evil.** (Also Religion 51.) See Religion 51.

Limited to 25 students. Omitted 2008-09. Professor Dole.

**31. Philosophy of Action.** Wittgenstein asked: “What is left over if I subtract the fact that my arm goes up from the fact that I raise my arm?” This important question lies at the intersection of ethics and the philosophy of mind. We will not get far with questions about how to act—questions of ethics, in the broadest sense—until we know more about what action is. We are thus led to connect practical questions with issues in the theory of agency. Related topics include: free will, the nature of intention, the structure of practical reasoning. We will study classic papers on these topics by twentieth-century philosophers.

Requisite: One course in Philosophy or consent of the instructor. Limited to 25 students. Omitted 2008-09. Professor Shah.

**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 2008-09. Professor Vogel.

**33. Philosophy of Mind.** An introduction to philosophical problems concerning the nature of the mind. Central to the course will be the mind-body problem. Here we will be concerned with 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, and persons.

Requisite: One course in Philosophy. Spring 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. Omitted 2008-09. 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. Fall semester. 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. Spring semester. Visiting Professor Klement of the University of Massachusetts.

**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 2008-09. 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. Limited to 25 students. Spring semester. Professor Shah and Visiting Professor Silverstein.

**41. Nietzsche.** A careful reading of *Beyond Good and Evil*, *The Gay Science*, *On The Genealogy of Morals*, *Ecce Homo*, selections from *The Will to Power*, and finally *Thus Spoke Zarathustra*.

Requisite: Philosophy 17 or 18. Not open to first-year students. Limited to 25 students. Omitted 2008-09.

**42. Aristotle’s Political Philosophy: *The Nicomachean Ethics and Politics.*** According to many contemporary political philosophers, the state should remain neutral between competing conceptions of the good life. If Mary wants to be an ascetic devoting her life to the worship of Minerva and Bob wants to commit his life to drinking beer and collecting beer caps, it is, in Billie Holiday’s words,

“nobody’s business if [they] do.” It is certainly not the state’s business. In contrast, Aristotle announces at the beginning of his *Nicomachean Ethics* that the human good is the primary object of the science of politics. The *Ethics* is devoted to discovering its nature, the *Politics* to delineating the social conditions under which humans are most likely to achieve this good. The best state, according to Aristotle, is the one that realizes these conditions.

In this course, we will explore the presuppositions behind this fundamental difference between Aristotelian and many modern conceptions of the proper role of the state. Is Aristotle right to suggest that the human good is the primary object of political inquiry? Is he right to conclude that the good life is a virtuous life? What role should the state play in the promotion of a good and virtuous life for its citizens? Should the state be neutral between competing conceptions of the good life and virtue? Is it even possible for the state to remain neutral? In any case, in what sort of state are humans most likely to flourish?

We will take Hobbes’ *Leviathan* as our point of departure and explore certain fundamental assumptions about human nature and human possibility that underlie many modern conceptions of the state. We will then turn to a detailed examination of Aristotle’s *Nicomachean Ethics* and *Politics*, and examine the metaphysical, epistemological, and moral bases for Aristotle’s alternative political view.

Requisite: One course in Philosophy. Limited to 25 students. Omitted 2008-09. Professor Gentzler.

**43. Plato’s *Republic*.** Why should I be just? Even if I do benefit from other people’s being just, surely there are occasions on which I would benefit from being unjust. If so, then don’t I sometimes have a good reason to be unjust? Plato’s greatest work, the *Republic*, is devoted to answering this question. To defend the practice of justice, Plato must take a stand on most of the major questions in political philosophy, moral psychology, practical rationality, the nature of human well-being, metaphysics, and epistemology. This class will be devoted to an assessment of the entirety of Plato’s argument.

Requisite: One course in Philosophy or consent of the instructor. Limited to 25 students. Omitted 2008-09. Professor Gentzler.

**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 2008-09. 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. Omitted 2008-09. Professor A. George.

**46. What Would Kant Do?** Are there objectively correct moral principles that can tell us whether an action is right or wrong? Is it rational to do the right thing if it conflicts with my interests? Do I have duties to myself, such as the duty not

to commit suicide? Is it always wrong to lie? Is the human will free? Is religious belief rationally defensible? Immanuel Kant, thought by many to be the greatest philosopher of the modern era, had profound answers to all these important questions. We will investigate their plausibility.

Requisite: One course in Philosophy or consent of the instructor. Omitted 2008-09. Professor Shah.

**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. Limited to 25 students. Fall semester. 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. Limited to 25 students. Spring semester. 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. Omitted 2008-09. 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. Omitted 2008-09. Professor Gentzler.

**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 perception 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. Limited to 15 students. Spring semester. 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. Omitted 2008-09. Professor Vogel.

**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. Fall semester. 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 2008-09. Professor Moore.

**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. Fall semester. Professor A. George.

**69. Seminar: Well-Being and Well-Lived Lives.** Moral philosophers, economists, political scientists, and psychologists all make use of the closely related concepts of well-being, welfare, utility, prudential value, and quality of life. Indeed, we all want what is good for us. But what does it mean to say that something is good for us? That we like it? That we want it? That it develops our essential capacities as human beings? Can we measure and compare different levels of well-being? What makes a life well lived? Are well-lived lives those that give us well-being? Or do other factors contribute to the quality of a life? What roles should the concepts of well-being and well-lived lives play in moral and political philosophy?

Requisite: Two courses in Philosophy. Limited to 15 students. Omitted 2008-09. Professor Gentzler.

**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, 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. Fall and spring semesters.

## RELATED COURSES

**The Image of Law in Social and Political Thought.** See Law, Jurisprudence and Social Thought 02.

Omitted 2008-09. Professor Kearns.

**Artificial Intelligence.** See Computer Science 24.

Omitted 2008-09.

**Modern Classics in Political Philosophy.** See Political Science 28.

Omitted 2008-09. Professor Mehta.

**The Political Thought of Kant, Hegel and Marx.** See Political Science 40.

Omitted 2008-09. Professor Mehta.

**Ancient Political Philosophy.** See Political Science 49.

Omitted 2008-09. Professor Mehta.

**Topics in Contemporary Political Philosophy.** See Political Science 83.

Omitted 2008-09. Professor Mehta.

**Christianity, Philosophy and History in the Nineteenth Century.** See Religion 49.

Fall semester. Professor A. Dole.

## PHYSICAL EDUCATION

Athletic Director Coffey; Professors Morgan and Thurston; Coaches Arena, Bagwell, Bussard, Carmean, Everden, Faulstick, Garner, Gromacki, Hixon, Hughes, Knerr, LaFontaine, McBride, Mills, Nedeau, Nichols, Paradis, Plumer, Robson, and Serpone.

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 Hall, Loinaz (Chair), and Friedman\*; Visiting Assistant Professor Darnton.

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 interested 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.

\*On leave 2008-09.

†On leave first semester 2008-09.



*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.

Requisite: A working knowledge of high-school algebra, geometry and trigonometry. 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. Limited to 20 students. Spring semester. Professor TBA.

**11. Light, Color and Vision.** We will examine the phenomena of light, color, and vision from the points of view of physics, physiology and neuroscience. We will also see how these phenomena affect visual perception and are manipulated by artists including painters and theater designers. The course will treat the reflection, refraction, diffraction and interference of light along with optical instruments, modern quantum theories of light, and lasers. We will also discuss optical illusions and natural light phenomena such as rainbows and glories.

Fall semester. Omitted 2008-09.

**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.

Fall semester. Professor Jagannathan.

**15. Scientific Computing.** (Also Computer Science 15.) See Computer Science 15. Requisite: Mathematics 11. Omitted 2008-09.

**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 semester: Professor TBA. Spring semester: Professor Darnton.

**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 and spring semesters. Professor Loinaz.

**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 Jagannathan.

**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 TBA.

**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 Zajonc.

**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 TBA.

**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 Hall.

**28. Molecular and Cellular Biophysics.** (Also Chemistry 28.) How do the physical laws that dominate our lives change at the small length and energy scales of individual molecules? What design principles break down at the sub-cellular level and what new chemistry and physics becomes important? We will answer these questions by looking at bio-molecules, cellular substructures, and control mechanisms that work effectively in the microscopic world. How can we understand both the static and dynamic shape of proteins using the laws of thermodynamics and kinetics? How has the basic understanding of the smallest molecular motor in the world, ATP synthase, changed our understanding of friction and torque? We will explore new technologies, such as atomic force and single molecule microscopy that have allowed research into these areas. This course will address topics in each of the three major divisions of Biophysics: biomolecular structure, biophysical techniques, and biological mechanisms.

Requisites: Chemistry 12, Physics 16(23), Physics 17(25), Biology 19 or evidence of equivalent coverage in pre-collegiate courses. Spring semester. Professor Darnton.

**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 TBA.

**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 Loinaz.

**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 Hall.

**48. Quantum Mechanics I.** Wave-particle duality and the Heisenberg uncertainty principle. Basic postulates of Quantum Mechanics, wave functions, solutions of the Schrodinger 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 TBA.

**57. Astroparticle Physics.** (Also Astronomy 57.) See Astronomy 57.

Requisite: Physics 48 or consent of instructor. Fall semester. Postdoctoral Fellow Phillips.

**76. Quantum Information, Quantum Measurement and Quantum Computing.** Quantum mechanics is well known for its counterintuitive and seemingly paradoxical predictions. Despite its failure to give us a clear, intuitive picture of the world, the theory is remarkably successful at predicting the outcomes of experiments, although those predictions are probabilistic rather than deterministic. Because of its unparalleled success, the thorny issues about the theory's foundations were often ignored during its first 50 years. Recent advances in both theory and experiment have again brought these issues to the fore. This course will review some of the most interesting and intriguing facets of quantum mechanics, as well as the theory's potential applications to information science and computing. Topics to be covered will include the Schrodinger cat paradox and the quantum measurement problem; Bell's inequalities, entanglement and related phenomena that establish the "weirdness" of quantum mechanics; secure communication using quantum cryptography; and how quantum computers (if built) can solve certain problems much more efficiently than classical ones. We will also explore recent experiments in which quantum phenomena appear on the macroscopic scale and some of the philosophical conundrums raised by those results.

Requisite: Physics 25 or 35 or consent of the instructor. Omitted 2008-09.

**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, 78D. Senior Departmental Honors.** Same description as Physics 77. A single or double course.

Requisite: Physics 77. Spring semester. The Department.

**97, 97H, 98, 98H. Special Topics.** Independent Reading Course. Full or half course.

Fall and spring semesters.

## 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.

Requisites: Environmental Studies 12, Biology 23, or consent of the instructors. Not open to first-year students. Limited to 20 students. Spring semester. 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. Limited to 20 students. Fall semester. Professor Dizard.

## POLITICAL SCIENCE

Professor Arkes, Basu\*, Bumillert†, Dumm (Chair), Machala, Marx, Mehta\*, Sarat, W. Taubman‡, and Tiersky‡; Associate Professor Corrales‡; Visiting Assistant Professor Lee; Five College Associate Professor Western; Loewenstein Fellow Wohlfarth.

*Major Program.* Majors in Political Science must complete 10 courses for *rite* or 12 for honors in courses offered or approved by the Department, including at least one introductory course 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. 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.

\*On leave 2008-09.

†On leave first semester 2008-09.

‡On leave second semester 2008-09.

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 Honor's 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.** 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 societies recognize certain identities while ignoring or repressing others. In other words, it entails analyzing the ways in which political processes make and remake identities. What do groups gain and lose from identity-based movements? And what are the broader implications of identity-based movements for democratic politics?

Limited to 30 students. Omitted 2008-09.

**03. Secrets and Lies.** 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 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 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 2008-09. Professor Dumm.

**04. The State.** 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. Omitted 2008-09. Professor Corrales.

**05. Politics, Statecraft, and the Art of Ruling.** 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. Omitted 2008-09. Professor Arkes.

**07. Political Leadership and Democracy.** A study of democracy at home and abroad. 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. The result is that America is simultaneously very promising and very dangerous.

Limited to 25 students. Omitted 2008-09. Professor Tiersky.

**12. Political Obligations.** 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.

Spring semester. Professor Arkes.

**13. World Politics.** 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 25 students. Omitted 2008-09. Professor Machala.

**18. The Social Organization of Law.** (Also Law, Jurisprudence and Social Thought 01.) See Law, Jurisprudence and Social Thought 01.

Limited to 100 students. Fall semester. Professor Sarat.

**20. Rethinking Post-Colonial Nationalism.** 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 2008-09. Professor Basu.

**22. Modern Indonesia.** (CP) The title of the course is borrowed from Cornell University's landmark Modern Indonesia Project, situated in the Southeast Asia Program. Area Studies programs such as these were founded in the post-World War II era and for the last 50 years have influenced U.S. policy and regional geopolitics in Asia in significant ways. The rich body of literature generated by Western scholars (mostly Dutch and American) allows us to go beyond an area studies perspective and to use Indonesia as a way to think through problems of colonialism, post-colonialism, nationalism, the relationship of violence to the nation-state, and the margins of the nation-state. We will explore the development of Indonesia through its history and through the ways in which our theories have represented its modernity. This course will use a number of primary sources such as archival films of the Dutch East Indies, transcripts of political speeches by early nationalists such as Sukarno, prison memoirs, and the controversial film about the 1965 Communist coup, *The Year of Living Dangerously*, that was banned in Indonesia until recently.

Not open to first-year students. Limited to 20 students. Spring semester. Visiting Professor Lee.

**23. The American Presidency.** (AP) This course will explore the role of the Presidency in the American political system. Among the subjects that will be explored: Constitutional origins of the Presidency, the growth of the executive branch, Presidential powers in domestic and foreign affairs, Presidential elections, and executive/legislative relations.

Fall semester. Professor Dumm.

**24. Human Rights Activism.** (CP, GP) (Also Women's and Gender Studies 32.) See Women's and Gender Studies 32.

Omitted 2008-09. Professors Basu and Saxton.

**25. Argentina, Brazil, Chile: Film and Politics of Democratization.** (CP, GP) (Also Spanish 88.) See Spanish 88.

Limited to 40 students. Fall semester. Professors Corrales and Suárez.

**26. Metropolis: The Politics and Cultures of Cities.** Cities are oftentimes our entry point into "civilization." The diversity of our cities ranges from the global cities linking the old world and the new to the impoverished mega-cities of the global south. Yet, given such diversity, have we been theoretically colonized by "Metropolis"? By surveying the different uses of city space and debating various models of urbanization, from the formation of European cities to the indigenized theories of spatial formation in the "non-West," we can begin to interrogate our model of the ideal city, our "Metropolis" in question. Our course will look critically at these models and their far-reaching implications for the way urbanization has taken place in discursive and material terms. We will consider the social processes in the production of space and urban subjectivities, reading selections from influential theorists of city-space, such as Henri Lefebvre, Walter Benjamin, and Michel de Certeau. A rich variety of contemporary and historical case studies of cities across the globe are juxtaposed in this course under city-types as provocative assertions of the urban.

Limited to 20 students. Not open to first-year students. Fall semester. Visiting Professor Lee.

**27. Russian Politics Past and Present.** (CP, IR) How and why did a revolution that began as a dream of heaven on earth end up in a nightmare in which as many as 20 million perished? To what extent was Stalin's brand of totalitarianism rooted in such sources as Marxism-Leninism itself, in traditional Russian political culture, and in Stalin's own paranoid personality? How did Stalinism express itself in politics, economics, culture, and ethnic and foreign policy? What was its impact on reforms under Khrushchev and Gorbachev? The first part of the course will examine the rise and fall of the USSR. The second, post-Soviet, section will focus on three transitions (from totalitarianism toward democracy, from a super-centralized economy to a more or less free market, and from a multinational empire to fifteen separate nation-states) as well as new Russia's relations with the world and especially the United States. In addition, we will discuss other general political issues as they work themselves out in Soviet and Russian contexts: the nature of revolution and nationalism, the causes and consequences of tyranny, the perils of political and social reform, and the role of power and ideology in foreign policy.

Omitted 2008-09. Professor Taubman.

**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 2008-09. Professor Mehta.

**29. Women and Politics in Africa.** (Also Black Studies 25 and Women's and Gender Studies 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 2008-09.

**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. Spring semester. Professor Machala.

**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 2008-09. 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 2008-09. 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.

**40. The Political Thought of Kant, Hegel and Marx.** (PT) This seminar will consider some of the main moral and political themes in the writings by Kant, Hegel and Marx. The readings will include Kant’s *Critique of Practical Reason*, selections from Hegel’s *Philosophy of Right* and his *Philosophy of History*, and selections from Marx’s *Capital*. An underlying and organizing theme of this seminar will be the role of history in the political thought of these thinkers.

Limited to 30 students. Omitted 2008-09. Professor Mehta.

**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.

Omitted 2008-09. 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.)

Fall semester. Professor Arkes.

**45. Contemporary Europe.** (CP, IR) An analysis of Europe’s role in the world order and the substance, significance and contradictions of European integration. What are Europe’s strengths and weaknesses as an international power? Does Europe pull its weight in international relations or is it content to be a free rider on the policies and ambitions of other countries? What is the European Union? How does it work and what are its successes and failures? What are the relationships between the separate European countries and the EU? What about the European Union? Is European integration still the future for the Old Continent, or is there now “enough Europe”? Underlying these questions is the larger historical issue: Is Europe an exhausted civilization?

Not open to first-year students. Limited to 25 students. Fall semester. Professor Tiersky.

**46. Case Studies in American Diplomacy.** (AP, IR) (Also History 49.) See History 49.

Limited to 35 students. Fall semester. Professors Machala and G. Levin.

**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 25 students. Omitted 2008-09. 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 2008-09. Professor Mehta.

**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. Omitted 2008-09. Professor Corrales.

**52. Wireless Communities: Technology and Political Modernity.** (PT) In this course we will consider the role technology has played in 20th-century state politics and mass movements. In particular we will look at the development of the radio, the camera, and the internet to compare and contrast the ways in which our world view has shifted because of these technologies. What kinds of political practices do these technologies enable, or seem to encourage? The technologies in question have aided the colonial enterprise, the rise of fascism, the propaganda machinery of authoritarian regimes, and several resistance movements associated with the new social movements of the last two decades. The rational and scientific triumphs of technological innovation thus cannot be separated from their communicative and political uses. Technology is never a neutral object but must be seen and understood from the social, economic, and political frameworks in which it is embedded. Readings will draw heavily from cases in Southeast Asia, with some comparative possibilities from studies of East and South Asia as well.

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

**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, GP) Other than war, punishment is the most dramatic manifestation of state power. Whom a society punishes and how it punishes are key political questions as well as indicators of its character and the character of the people in whose name it acts. This course will explore the connections between punishment and politics with particular reference to the contemporary American situation. We will consider the ways crime and punishment have been politicized in recent national elections as well as the racialization of punishment in the United States. We will ask whether we punish too much and too severely, or too little and too leniently. We will examine particular modalities of punishment, e.g., maximum security prisons, torture, the death penalty, and inquire about the character of those charged with imposing those punishments, e.g., prison guards, executioners, etc. Among the questions we will discuss are: Does punishment express our noblest aspirations for justice or our basest desires for vengeance? Can it ever be an adequate expression of, or response to, the pain of victims of crime? When is it appropriate to forgive rather than punish? We will consider these questions in the context of arguments about the right way to deal with juvenile offenders, drug offenders, sexual predators ("Megan's Law"), rapists, and murderers. We will, in addition, discuss the meaning of punishment by examining its treatment in literature and popular culture. Readings may include selections from The Book of Job, Greek tragedy, Kafka, Nietzsche, Freud, George Herbert Mead, and contemporary treatments of punishment such as Foucault's *Discipline and Punish*, Butterfield's *All God's Children*, Scarry's *Body in Pain*, Garland's *Punishment in Modern Society*, Hart's

*Punishment and Reasonability*, and Mailer's *Executioner's Song*. Films may include *The Shawshank Redemption*, *Dead Man Walking*, *Mrs. Soffel*, *Minority Report*, and *One Flew Over the Cuckoo's Nest*.

Limited to 15 students. Spring semester. Professor Sarat

**63. Global Women's Activism.** (Also Women's and Gender Studies 44.) See Women's and Gender Studies 44.

Omitted 2008-09. 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.** (CP, IR) (Also European Studies 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. *This course can be taken as a regular course or it can fulfill the requirement for an advanced seminar in Political Science.*

Preference to Political Science and European Studies majors, and third- and fourth-year students. Limited to 20 students. Omitted 2008-09. 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. Omitted 2008-09. Professor Corrales.

**74. Norms, Rights, and Social Justice: Feminists, Disability Rights Activists and the Poor at the Boundaries of the Law.** (GP, LP) (Also Law, Jurisprudence, and Social Thought 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. Omitted 2008-09. 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 2008-09. Professor Mehta.

**77D. Senior Departmental Honors.** Totalling 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 and spring semesters. The Department.

**78. Senior Departmental Honors.** Totalling 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 and spring semesters. The Department.

**79. Seminar on War and Peace.** (IR, PT) A conceptual and theoretical study of war and peace. Neither a history of war nor a policy study of wars and crises 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.

Students should have some relevant background in the study of international relations, moral aspects of political life and/or international law. *This course fulfills the requirement for an advanced seminar in Political Science.*

Requisite: Some background in international relations study; in morality, law and politics; and/or international law. Limited to 20 students. Not open to first-year students. Fall 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. Omitted 2008-09. 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 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. Previous course work relating to international relations, American politics or foreign policy, or political theory required. *This course fulfills the requirement for advanced seminar in Political Science.*

Admission with consent of the instructor. Limited to 20 students. Fall 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, Jurgen 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 2008-09. 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. Omitted 2008-09.

**85. States of Poverty.** (AP, GP) (Also Women's and Gender Studies 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.** (CP) (Also Women's and Gender Studies 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, 73, or 74. Limited to 25 students. Omitted 2008-09. 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 Political Science 12, 18, 41, 42, or 49. Limited to 25 students. Fall semester. 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.

**91. Documenting Change in Southeast Asia.** (CP) This course is an advanced seminar that explores the political changes from the late colonial to the contemporary period in Southeast Asia. In this class we will look at the political and cultural inventions that have shaped Southeast Asia as a field of knowledge from the age of colonial expansion and consolidation of power in the region to the birth of the nation-state and its various incarnations in the nationalist era, independence, the cold war, civil wars, insurgencies, and the development era of the 1970s-1990s. Throughout this course, we will return to the recurring idea of Nationalism as the great defining movement of the twentieth century, encapsulating the spectrum of radical possibilities and counter-revolutionary politics as well as the unequal relations between the centers and margins of the nation-state. Politics, language, history and modern cultural identities have emerged as the products of cultural change and ingenuity. What falls under the lens of scholarship on Southeast Asia now include oral histories, photography, political art, and studies of technology. Documenting Change in Southeast Asia acknowledges the shifting landscape engendered by new sites of political power and protest, as well as new sites of theoretical interest. Students are invited to debate the frames of reference for each unit theme and to discuss different units. For a final paper, students are encouraged to compare countries as well as to think critically about any topic that takes up issues of political modernity in "Southeast Asia."

Admission with consent of the instructor. Not open to first-year students. Limited to 20 students. Fall semester. Visiting Professor Lee.

**97, 98. Special Topics.**

Fall and Spring semesters.

RELATED COURSES

**Post-Cold War American Diplomatic History.** (AP, IR) See Colloquium 18.

Limited to 30 students. Preference given to students who have taken one of the following courses: Political Science 26, 30, History 49, 50, 51. Not open to first-year students. Spring semester. Professors Machala and G. Levin.

**American Diplomacy in the Middle East from the Second World War to the Iraq War.** (AP, IR) See Colloquium 19.

Omitted 2008-09. Professors G. Levin and Machala.

**Murder.** See Law, Jurisprudence and Social Thought 20.

Limited to 100 students. Omitted 2008-09. Professor Sarat.

## 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 Stephen George. 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, Olvert, and Raskint; Associate Professors Sanderson‡ (Chair, fall semester), Schulkind and Turgeon (Chair, spring semester); Assistant Professor Baird; Visiting Assistant Professor Foels; Keiter Visiting Assistant Professor Valdesolo; Visiting Professor Halgin.

*Major Program.* Students majoring in Psychology are required to elect nine full courses in Psychology; starting with the class of 2011, students must take ten courses. The major is designed to ensure a comprehensive understanding of the content of the discipline and the skills required to work within it. The required introductory courses include Psychology 11, 12 and 22, which must be completed by the end of the junior year. It is strongly advised that these courses be taken on the Amherst campus. 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). It is not possible to place out of Psychology 12. Students who place out of a required course must still take nine courses (starting with the class of 2011, ten courses). Additionally, to provide a thorough understanding of fundamental areas within psychology, students must choose one course from at least three of the following groups of intermediate-level courses:

Area 1: Developmental (Psych 27), Adolescence (Psych 32), Aging (Psych 36).

Area 2: Social (Psych 20), Personality (Psych 21), Abnormal (Psych 28).

Area 3: Psychopharmacology (Psych 25), Introduction to Neuroscience (Psych 26).

Area 4: Cognitive (Psych 33), Memory (Psych 34).

All students must also choose one advanced seminar to provide in-depth experience with advanced material that builds on prior work in an intermediate-level course. Advanced seminars may be chosen from the following courses:

†On leave first semester 2008-09.

‡On leave second semester 2008-09.



Clinical Inquiry (Psych 53), Close Relationships (Psych 54), Neurophysiology of Motivation (Psych 56), Hormones and Behavior (Psych 59), Developmental Psychobiology (Psych 60), Psychology and the Law (Psych 63), Music Cognition (Psych 66), Autobiographical Memory (Psych 68).

Starting with the class of 2010, in addition to completing Psych 11, 12, 22, one course from three of the four distribution areas, and an advanced seminar, majors will be required to complete one intermediate seminar by the end of junior year (to provide close attention to writing as well as experience with oral presentation), and either a thesis or the senior seminar.

Intermediate seminars may be chosen from the following courses: Psychology of Food and Eating Disorders (Psych 17), Sports Psychology (Psych 35), Psychobiography (Psych 38), 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), Social Cognition (Psych 51), History of Psychiatry (Psych 57).

The senior seminar will require that each student engage in independent library research, in which a body of literature is critically reviewed, analyzed and written up in a paper around 30 pages in length. The three broad introductory classes (Psych 11, 12, and 22), and one intermediate seminar must be completed by the end of junior year.

Starting with the class of 2011, students must also pass a “qualifying exam” **prior** to declaring the major. The exam will cover material from Psychology 11 and Psychology 12 and will be scheduled at a set three-hour block during the first week of every semester.

*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 175 students. Fall semester. Professor Sanderson.

**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 semester: Professor Baird. Spring semester: 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 and spring semesters. 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. Spring semester. Visiting Professor Foels.

**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. Fall 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.

Requisite: Psychology 11 or consent of the instructor. Limited to 30 students. Fall semester. Professor Schulkind. Spring semester: Visiting Professor Foels.

**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.

Requisites: Psychology 12 or Psychology/Neuroscience 26, or consent of the instructor. Limited to 40 students. Spring semester. Professor Turgeon.

**26. Introduction to Neuroscience.** (Also Neuroscience 26.) See Neuroscience 26.

Requisite: Psychology 12 or 15 or Biology 18 or 19. Limited to 36 students. Spring semester. Professor Baird.

**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 of the 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. Fall semester. 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 15 students. Omitted 2008-09. 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. Omitted 2008-09. Professor Raskin.

**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, Adler, Horney) to models focusing on important organizing variables (e.g., motives, interpersonal styles). Next, we evaluate existing psychobiographies of important figures such as Leonardo Da Vinci, Emily Dickinson, and Woodrow Wilson. Finally, each student prepares a psychobiographical term paper on a figure of his or her choice.

Requisite: Psychology 11. Limited to 15 students. Spring semester. 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 and consent of the instructor. Limited to 15 students. Omitted 2008-09. 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. Fall semester. Professor Turgeon.

**44. The Social Psychology of Race.** (Also Black Studies 52.) 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. Fall semester. Professor Hart.

**45. Psychology of Morality.** Morality can guide our behavior, stifling self-interest and promoting altruism. Yet, we can also point to many examples when our moral sense fails us—instances of hypocrisy, iniquity, or violence. This class will apply current psychological research to explore how and why morality influences our judgments and actions. We will place a specific emphasis on the relative roles of emotions and of principled reasoning in these processes. We will incorporate evidence and argument from the fields of evolutionary biology, philosophy, anthropology, social neuroscience, and social psychology to explore the effects of moral thinking and feeling on topics such as economic and legal decision making, political affiliation, helping behavior, aggression and social deviance.

Requisite: Psychology 11. Limited to 15 students. Fall semester. Keiter Visiting Professor Valdesolo.

**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 design and conduct their own research projects which focus on one of the topics previously studied.

Requisite: Psychology 11 or consent of the instructor. Limited to 15 students. Spring semester. 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 15 students. Omitted 2008-09. Professor Sanderson.

**51. Social Cognition.** This course focuses on how cognitive processes influence and are influenced by social variables. The topics covered in the course include classic and contemporary theories of social cognition, and an exploration of how mental representations underlie basic areas of psychology such as attention, reasoning, memory, stereotypes, prejudice and the use of self. The course will draw on empirical psychological literature predominantly from the field of social psychology, but also from cognitive and developmental psychology.

Requisite: Psychology 11. Limited to 15 students. Fall semester. Professor Foels.

**52. Cognitive Development.** How do infants and young children acquire knowledge about the world? This course will cover key theoretical perspectives and research findings concerning the development of children's thinking from birth through the early school years. We will focus on both the content of children's knowledge across a variety of domains and the abilities that contribute to the acquisition of this knowledge (e.g., mechanisms of change) as well as the interaction between children and their environment. We will examine how infants learn to make sense of the world around them, discover how they think and reason, and explore such topics as the development of memory, language, and social cognition.

Requisite: Psychology 27 or 33. Limited to 15 students. Omitted 2008-09. Professor Schulkind.

**53. Clinical Assessment.** This course will examine methods used by clinical psychologists to understand the psychology of individual personalities. The course will focus on the analysis of narrative imagery to decipher the dominant patterns of thinking, feeling, and behaving that reflect the way an individual organizes his/her experience of the world. We will study narratives freely generated (i.e., autobiographical reports) as well as those generated to a standard psychological test (i.e., the Thematic Apperception Test). In the second half of the course, students will each pick a psychological test to study in detail and will lead class meetings devoted to those tests.

Requisite: Psychology 21 or 28. Limited to 15 students. Open to juniors and seniors. Fall 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 or 21. Open to juniors and seniors. Admission with consent of the instructor. Limited to 15 students. Fall 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. Omitted 2008-09. 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, Neuropsychanalysis, attempts to integrate the two. This course will survey psychiatry's evolution, with special emphasis on the major contributions that have changed perspectives and directions in psychiatric medicine. We will also review the history of how mentally-ill patients have been housed, from custodial asylums to de-institutionalization and community-based programs, as a reflection of changing attitudes towards mental disease. Seminar. One class meeting per week.

Requisite: 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. Fall semester. 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. Spring semester. 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. Fall semester: Visiting Professor Foels. Spring semester: 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 2008-09. 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. Limited to 15 students. Spring semester. Professor Schulkind.

**77, 78, 78D. Senior Departmental Honors.**

Open to senior majors in Psychology who have received departmental approval. Fall and spring semesters.

**97, 97H, 98, 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 full course or a half course.

Open to juniors and seniors with consent of the instructor. Fall and spring semesters.

## RELIGION

Professors Doran (Chair), Niditch, and Wills; Associate Professor M. Heim\*; Assistant Professors A. Dole and Jaffer; Visiting Professor Darlington; Visiting Lecturers S. Heim and Sessions.

\*On leave 2008-09.



The study of Religion is a diversified and multi-faceted discipline which involves the study of both specific religious traditions and the general nature of religion as a phenomenon of human life. It includes cultures of both the East and West, ancient as well as modern, in an inquiry that involves a variety of textual, historical, phenomenological, social scientific, theological and philosophical methodologies.

*Major Program.* Majors in Religion will be expected to achieve a degree of mastery in three areas of the field as a whole. First, they will be expected to gain a close knowledge of a particular religious tradition, including both its ancient and modern forms, in its Scriptural, ritual, reflective and institutional dimensions. Ordinarily this will be achieved through a concentration of courses within the major. A student might also choose to develop a program of language study in relation to this part of the program, though this would not ordinarily be required for or count toward the major. Second, all majors will be expected to gain a more general knowledge of some other religious tradition quite different from that on which they are concentrating. Ordinarily, this requirement will be met by one or two courses. Third, all majors will be expected to gain a general knowledge of the theoretical and methodological resources pertinent to the study of religion in all its forms. It is further expected of Honors majors that their theses will demonstrate an awareness of the theoretical and methodological issues ingredient in the topic being studied.

Majors in Religion are required to take 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 2008-09, the major traditions will be Christianity and Judaism and the theme will be war. Through a range of classical and modern sources, we will explore the complex ways in which issues in religion relate to the causes and conduct of war. In addition to

working with cases presented in class, each student will prepare an independent study project dealing with religious issues at play in a contemporary conflict.

Fall 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.

Spring semester. Professor Niditch.

**14. Introduction to Hinduism.** (Also Asian 17.) In Hindu traditions there has been a sustained debate about the meaning of life. Some claim that the highest human achievements are found in social engagement, in having a family, enjoying wealth and power, and in aesthetic pleasure. Others believe such worldly achievements are ultimately unsatisfactory, and that one should break free of social bonds, renounce the world and seek enlightenment. This course follows the debate, from over 2500 years ago to the present, as its participants reflect on human purpose and create different schools of Hinduism. In following their debates we will explore alternative definitions of dharma, karma, reincarnation, ritual efficacy, meditation, happiness, caste, gender, yoga, gods, food practices, politics, violence, and modernity.

Spring semester. Visiting Lecturer S. Heim.

**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.

Fall semester. Professor Jaffer.

**18. Philosophy of Religion.** (Also Philosophy 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. Spring semester. 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.

Fall semester. Professor Wills.

**20. Close Reading: The Classics of Judaism and Christianity.** This seminar offers an opportunity for students to engage in the close reading of one or two classic works in the history of Judaism or Christianity. The texts chosen will vary from year to year. In 2007-08 the course will focus on the parables of Jesus. The parables are often seen as the most distinctive feature of Jesus’ teaching. We will explore what kind of a literary figure is a parable: is it an extended metaphor, or does it owe something to the *mashal* pronounced by prophets in the Hebrew Scriptures? Can one “get behind” the parable as articulated by each gospel writer to recover an “original” formulation? We will look not only at parables found in the canonical scripture, but also those found in other early Christian writings.

Omitted 2008-09. Professor Doran.

**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 2008-09. 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.** (Also Asian 15.) 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. Visiting Lecturer S. Heim.

**24. Muhammad.** This course will examine Islam's twin scriptures: the Qur'an, seen by Muslims as the literal word of God, and the accounts of sayings and deeds of the Prophet Muhammad known as *hadith*, which serve as a guide for Muslim thought and practice as well as for the interpretation of the Qur'an. We will begin by reading the Qur'an and exploring its major concepts and themes. We will then turn to *hadith*, starting with a study first of their emergence and proliferation in the first centuries of Islamic history, and then the efforts of *hadith* scholars to winnow them down to a smaller body of authentic traditions. After first asking what these texts say to us, we will turn to the more important question of what they have said to Muslims over the centuries by reading works of Qur'anic exegesis and looking at how the Qur'an and *hadith* are invoked by Muslims in religious discourses.

Spring semester. Professor Jaffer.

**26. Theravada Buddhism.** (Also Asian 69.) 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.

Omitted 2008-09. Professor M. Heim.

**27. Buddhist Ethics.** (Also Asian 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.

Omitted 2008-09. Professor M. Heim.

**28. Socially Engaged Buddhism.** (Also Asian 57.) How is Buddhism engaged in the world? This course explores how Buddhism is being used in Asia and the United States to address contemporary issues such as human rights, environmentalism, economic development and gender relations. The historical development and application of engaged Buddhism will be examined in light of traditional Buddhist concepts of morality, interdependence and liberation in comparison with Western ideas of freedom, human rights and democracy. Cases of Burma, Thailand, Sri Lanka, Tibet, India and the U.S. will be studied within their broader cultural, historical and political contexts as we look at progressive and conservative responses to social change. How do globalization and cultural traditions influence the process of religious and cultural

change as people deal with social problems? Prior knowledge or experience with Buddhism or Asian studies is recommended.

Spring semester. Professor Darlington of Hampshire College.

**35. Religion in Mesoamerica.** This seminar is an advanced introduction to the history and study of religious expression in the cultural region known as Mesoamerica from prehispanic times to the present. Utilizing a diverse array of primary and secondary materials, we will examine the development of various beliefs, practices, and religious structures, in light of several interpretive approaches to the study of myth, sacred time and space, ritual performance, syncretism, and transculturation. We will explore the nature and symbolism of sacred architecture and ceremonial centers, cosmogonies and worldviews, divination and the ritual calendar, imperial ideologies, sacrificial practices, and concepts concerning the human body, death, and the soul. Attention will be given to regional and cultural variations, continuities and changes over time, and the impact and implications of conquest, colonialism, and the advance of modernity.

Spring semester. Visiting Lecturer Sessions.

**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.

Omitted 2008-09. 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 literatures describe and classify folk material, approach questions of composition and transmission, and deal with complex issues of context, meaning, and message. We will then apply the cross-disciplinary and cross-cultural methodologies of folklore to readings in the Hebrew Scriptures. Selections will include narratives, proverbs, riddles, and ritual and legal texts. Topics of special interest include the relationships between oral and written literatures, the defining of "myth," feminism and folklore, and the ways in which the biblical writers, nineteenth-century collectors such as the Brothers Grimm, and modern popularizers such as Walt Disney recast pieces of lore, in the process helping to shape or misshape us and our culture.

Omitted 2008-09. Professor Niditch.

**39. Women in Judaism.** (Also Women's and Gender Studies 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.

Spring 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 2008-09. 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.

Fall semester. Professor Niditch.

**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.

Spring semester. 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 2008-09. Professor Doran.

**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.

Limited to 25 students. Spring semester. Professor A. Dole.

**51. The Problem of Evil.** (Also Philosophy 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 2008-09. Professor A. Dole.

**53. Sufism.** (Also Asian 56.) Sufism is a discipline in the Islamic religious tradition through which practitioners aim to realize the annihilation of the self and union with God. With this basic definition as its starting point, the first step in this course will be the examination of Sufism within the broader context of Islamic belief and practice. It will examine the scriptural basis of Sufism, the history of its emergence and elaboration, its spiritual exercises, key concepts, and lives and contribution of some of its major figures. It will then return to the basic definition and ask what exactly is meant by annihilation of the self and union with the divine. We will pursue this question by examining some of the theoretical writings of Ibn `Arabi and the poetry of Jalal al-Din Rumi.

Spring semester. Professor Jaffer.

**55. Islamic Theology and Philosophy.** This course is an introduction to the most important philosophers and theologians in classical Islam. It uses primary sources (in English translation) to introduce the concepts that Muslim intellectuals articulated and the movements they engendered in the ninth through twelfth centuries. In this course, we will examine questions concerning the nature of God, the immortality of the human soul, causality and miracles, and the creation of the world. Although many of the philosophical and theological problems that we will examine first arose a thousand years ago, the problems are still the subject of debate throughout the Islamic world.

Fall semester. Professor Jaffer.

**58. Religion in the Atlantic World: 1441-1808.** (Also Black Studies 28.) An examination of the religious history of the Atlantic world, from the beginning of the Atlantic slave trade to the Anglo-American withdrawal from that trade. Emphasis will be placed on the encounter of African and European religions. How did the religion(s) of Africans and the religion(s) of Europeans differ and how were they alike at the time of their meeting in the Atlantic world? How did they change in response to one another along the west coast of Africa, and in the Caribbean and the Americas? Attention will be given to both West African and Kongo-Angola religious traditions, to both Catholicism and Protestantism, to both elite and popular religious patterns, and to the role of Islam in Africa and the New World. Two class meetings per week.

Spring semester. Professor Wills.

**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 2008-09. 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 Wills.

**65. Religion in Scientific Perspective.** The idea of "scientific explanations of religion" has a long history in the academy, and the fortunes of scientific explorations of religion have been mixed. But the past decade has seen the emergence of new approaches to this project, as a growing body of literature has applied the



tools of the cognitive sciences and evolutionary theory to the study of religion. This course will survey the recent literature on the subject, and will bring this material into conversation with “classical” naturalistic theorizing concerning religion. We will read works by David Hume, Stewart Guthrie, Pascal Boyer, Scott Atran, Justin Barrett, Richard Dawkins, Robert Hinde, David Sloan Wilson, and others.

Fall semester. Professor A. Dole.

**71. Buddhist Literary Cultures.** This course studies Buddhist literature and literary aesthetics from South Asia, China, Tibet, Japan. We will consider several genres including biographies of the Buddha, hagiographies, sutras, epics, folk tales, poetry, short stories, plays, and novels. We will explore how literature may be uniquely empowered to generate and reflect certain sensibilities and to make certain truths known. We will also be focusing on what the texts mean for the people who write, hear, read, and preserve them and how these meanings occur over time. By examining how literary ideals inflect religious, ethical, and political values (and vice versa), we will be attentive to how literary communities and institutions work. Students in the course will experiment with writing and appreciating poetry by participating in a “Haiku Slam.”

Omitted 2008-09. Professors M. Heim and Zamperini.

**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.

**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 instructors. Spring semester. The Department.

**97, 98. Special Topics.** Independent Reading Course. Reading in an area selected by the student and approved in advance by a member of the Department.

Fall and spring semesters. The Department.

## RELATED COURSES

**Indian Civilization.** See Anthropology 21.

Fall semester. Professor Babb.

**Religion and Society in the South Asian World.** See Anthropology 34 (also Asian Studies 60).

Omitted 2008-09. Professor Babb.

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

Spring semester. Professor Abiodun.

**The Reformation Era, 1500-1660.** See History 29.

Omitted 2008-09. Professor Hunt.

## RUSSIAN

Professors Ciepiela, Peterson, Rabinowitz (Chair), and J. Taubman; Assistant Professor Wolfson; Visiting Assistant Professor Walling; Senior Lecturer Emerita Schweitzer; Senior Lecturer Babyonyshev.

*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 either Russian 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. 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 one-hour 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. By presenting the fundamentals of Russian grammar and syntax, the course helps the student make balanced progress towards competence in listening

comprehension, speaking, reading, writing, and cultural competence. Five meetings per week, including an additional conversation hour conducted by a native speaker.

Fall semester. Professor J. Taubman, Visiting Professor Walling, and Senior Lecturer Babyonyshev.

**02. First-Year Russian II.** Continuation of Russian 01.

Requisite: Russian 01 or equivalent. Spring semester. Professor J. Taubman, Visiting Professor Walling, and Senior Lecturer Babyonyshev.

**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 be the appropriate course placement for students with 2-3 years of high school Russian. Fall semester. Professor Rabinowitz and Senior Lecturer Babyonyshev.

**04. Second-Year Russian II.** Continuation of Russian 03.

Requisite: Russian 03 or equivalent. Spring semester. Professor Ciepiela and Senior Lecturer Babyonyshev.

**11. Third-Year Russian: Studies in Russian Language and Culture I.** This course advances skills in reading, speaking, understanding, and writing Russian, with materials from twentieth-century culture. Readings include fiction by Chekhov, Babel, Olesha, Nabokov, Tynianov, and others. Conducted in Russian, with frequent writing assignments and occasional grammar and translation exercises.

Requisite: Russian 04 or equivalent. First-year students with strong high school preparation (usually 4 or more years) may be ready for this course. Fall semester. Professor Wolfson and Senior Lecturer Emerita Schweitzer.

**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 equivalent. Spring semester. Professor Rabinowitz and Senior Lecturer Emerita Schweitzer.

**14H. Advanced Intermediate Conversation and Composition.** A 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 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 heroes, include from the nineteenth century: Gogol ("Viy," "Diary of a Madman," "Ivan Shponka and His Aunt," "The Nose," "The Overcoat"); Dostoevsky ("The Double," "A Gentle Creature," "Bobok," "The Dream of a Ridiculous Man"); Tolstoy ("The Kreutzer Sonata," "Father Sergius"), and from the twentieth century: Olesha (*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.

Not open to first-year students. Limited to 35 students. Fall semester. Professor Rabinowitz.

**19. Russian Literature at the Frontier: Encounters with Eurasia.** To be taught as First-Year Seminar in 2008-09.

Fall semester. Professor Peterson.

**21. Russian Literature and Society: The Rise of a National Tradition.** Literature was the main vehicle for the transmission of national culture and identity in nineteenth-century Russia. In a society limited by repressive censorship and authoritarian rule, the Russian author assumed the role of a "second government." Why and how did Russian writers ascend to this special status? What is uniquely Russian about Russian literature? What gives it power to shape and influence identities? This course studies the emergence of a national literary tradition in Russia as it was fashioned by writers and their reading publics in the first half of the nineteenth century. Among authors to be read are Karamzin, Pushkin, Gogol, Lermontov, Pavlova, Turgenev, Goncharov, and early Dostoevsky and Tolstoy. Literary texts will be placed in their wider social and cultural contexts, Russian as well as European. Topics for discussion include the Russian public sphere, the role of the artist in society, the Russia vs. the West controversy, the myth of St. Petersburg, the superfluous man, the "woman question." All readings in translation, with special assignments for those able to read in Russian.

Omitted 2008-09.

**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.

Spring semester. Professor Rabinowitz.

**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. Fall semester. Professor Wolfson.

**25. Seminar on One Writer: Vladimir Nabokov.** (Also English 95, section 3.) 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. Fall semester. Professor Peterson.

**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.** Lev 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 13 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 publicistic writings (*Childhood*, *The Death of Ivan Ilyich*, *Kreutzer Sonata*, *What Is Art?*), as we explore both the nature

of his artistic achievement 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.

Omitted 2008-09. Professor J. Taubman.

**29. Russian and Soviet Film.** 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.

#### ADVANCED LITERARY SEMINARS

**43. Advanced Studies in Russian Literature and Culture I.** The topic changes every year. This year's theme will be "The Poet and History." We will read the historical writings of Alexander Pushkin in different genres, namely his story "The Captain's Daughter" and his essay "The History of Pugachev during the reign of Catherine the Great." We will then read Marina Tsvetaeva's essay "Pushkin and Pugachev," in which she reflects on how prose genres shape the poet's viewpoint on historical events. If time allows, we will also examine Pushkin's and Tsvetaeva's poems on historical themes. Taught entirely in Russian.

Fall semester. Senior Lecturer Emerita Schweitzer.

**44. Advanced Studies in Russian Literature and Culture II.** Topic to be announced. Two class meetings per week. Taught entirely in Russian.

Spring semester. Senior Lecturer Babyonyshev.

**77, 78. Senior Departmental Honors.** Meetings to be arranged. Open to, and required of, seniors writing a thesis.

Fall and spring semesters. The Department.

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

Fall and spring semesters. The Department.

#### RELATED COURSES

**Birth of the Avant-Garde: Modern Poetry and Culture in France and Russia, 1870-1930.** See Colloquium 36.

Omitted 2008-09. Professors Katsaros and Ciepiela.

**"Affirmative Action Empire": Soviet Experiences of Managing Diversity.** See History 80.

Fall semester. Five College Professor Glebov.

**Problems of International Politics.** See Political Science 75.

Admission with consent of the instructor. Limited to 20 students. Spring semester. Professor W. Taubman.

## SPANISH

Professors Maraniss and Stavans‡ (Chair, fall semester); Associate Professor Suárez (Chair, spring semester); Assistant Professor Brenneis; Lecturers Arbesú, Ferrer-Medina, Maillo, and Nieto.

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. All courses offered by the Department above Spanish 03 will count for the major. Five of those courses must be taken from the Spanish offerings at Amherst College. Students are required in their final year to take a Senior Seminar in which they apply the knowledge accumulated through advanced analytical tools. (Spanish 32 and 44 will satisfy this requirement for 2009 graduates. Please see course descriptions.) Courses enrolled abroad or outside the Department will require departmental approval. Students who take language courses are expected to continue on to the culture courses. Once enrolled in a culture course (courses numbered 16 and up) students may not go back to take a language course and receive credit toward the Spanish major. Only one pass/fail course will count 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: On the Department's web page there is a list of *foundational texts*, organized according to geographical areas: Spain, Latin America, and U.S. Latinos. By October 15 students taking the exam must notify the Department of their selection of a total of twelve texts, four per geographical area. In order to understand these texts 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 individu-

‡On leave second semester 2008-09.

alized questions about the texts they have chosen, their significance and interconnections—historical, cultural, and aesthetic. This exam will be taken over a 48-hour period to be determined by the Department. Exam questions will be available to them at 8 a.m. on the first day; seniors will be required to return the completed exam by 8 a.m. two days later. 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 written exam are deemed unacceptable, an oral exam will be scheduled. Students will have only *one* chance to pass this oral exam.

*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.

*Placement in Spanish language courses.* See individual course descriptions for placement indicators.

*Placement in courses on Hispanic culture.* Unless otherwise specified, admission to courses in literature is granted upon satisfactory completion of Spanish 05 or a course of equivalent level at another institution (a score of 4 in the Advanced Placement Examination).

#### 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 and spring semesters. Lecturer Nieto.

**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 teaching assistant and regular work in the language laboratory. 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 and spring semesters. Lecturers Arbesú, Maillo, and Assistants.



**05. Language and Literature.** An introduction to the critical reading of Hispanic literary texts; an intensive review of Spanish grammar; training in composition, conversation and listening comprehension. Conducted in Spanish. Three hours a week in class and one hour with a teaching assistant. Prepares students for more advanced language and literature courses. This course counts for the major.

Limited to 15 students. Fall semester: Professor Brenneis, Lecturer Ferrer-Medina, and Assistants. Spring semester: Professor Suárez, Lecturer Ferrer-Medina, and Assistants.

**06. Spanish Conversation.** This course will develop the student's fluency, pronunciation and oral comprehension in Spanish. We will base our discussion on current issues and on the experience of the Spanish-speaking people of Spain, Latin America, and the United States. We will deal with media information through various sources (newspapers, television, radio, video). The course will meet for three hours per week with the instructor and one hour with a teaching assistant and work at the language laboratory. This course counts for the major.

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 15 students. Fall and spring semesters. Lecturer Nieto.

**07. Advanced Spanish Composition.** Rapid review of Spanish grammar, practice in set translation and free composition in various genres. Three hours of classroom work per week. Conducted in Spanish. This course counts for the major.

Recommended for Spanish majors and honor students. For students who have completed Spanish 05 or have a score of 5 on the Advanced Placement Examination. Highly recommended for native speakers looking to improve their grammar and writing skills. Limited to 15 students. Fall and spring semesters: Lecturer Arbesti.

**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 the course is to develop reading and writing skills, although all of four language skills (listening, speaking, reading, and writing) are emphasized via cultural and community activities.

Limited to 15 students. Fall and spring semesters. Lecturer Ferrer-Medina..

**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.

Requisite: Spanish 05 or the equivalent in secondary school Spanish (advanced standing or a score of 5 on the advanced placement examination). Limited to 17 students. Fall and spring semesters. Lecturer Maillo.

PANORAMIC INTRODUCTIONS (15-39)

**16. Introduction to Spanish 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). Omitted 2008-09. Professor Maraniss.

**17. Introduction to Latin American Literature.** An examination of the major literary contributions of Latin America from the indigenous *Popol Vuh* to the "post-boom" period of the 1980s and beyond. Students will be asked to place these works in the historical, political, and social milieu from which they spring. We will study multiple media (chronicles, travel diaries, short stories, poems, novels, essays, films, and plays) in order to understand the rich heritage of Latin American literature and culture. Conducted in Spanish.

Requisite: Spanish 05 or equivalent. Limited to 25 students. Omitted 2008-09.

**20. Introduction to Modern Spanish Literature.** 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.

Spring semester. Professor Maraniss.

**21. Introduction to Latino Fiction.** A close reading of Latino fiction from the late 19th century to the present day. Novels and stories by Julia Alvarez, Junot Díaz, Sandra Cisneros, Cristina García, Edward Rivera, Tomás Rivera, among others, will be studied in their hemispheric context. Conducted in English.

Omitted 2008-09.

**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. Fall semester. Professor Suárez.

**25. Introduction to Race and Gender in the Spanish-Speaking Caribbean.** Through an analysis of how race and gender is constructed in key texts and in manifestation of popular culture of the 19th and 20th century, this interdisciplinary course brings together the political, social, and literary history of Cuba, Puerto Rico, and the Dominican Republic. Our study of the construction of race and gender will serve as a point of departure for asking ourselves how colonialism, Plantation society, and U.S. intervention impact the construction of a national subject in these countries; how migration and transculturation shape national identity; and in what ways the Spanish-speaking Caribbean can be said to be a part of or apart from the rest of Latin America and the Caribbean. Films will supplement our readings. Conducted in Spanish.

Requisite: Spanish 07 or equivalent. Omitted 2008-09.

**26. Latin Music.** A critical overview of the role music plays in the Hispanic world, from the colonial period to the present. Geographical areas to be covered include Spain, Latin America, the Caribbean Basin, and the United States. The student will be exposed to vast amounts of instruments and rhythms, their

roots and influence, as well as trends, from aboriginal songs to flamenco, border *corrido*, salsa, *bachata*, music of resistance and affirmation, and jazz. Major figures like Pablo Milanés, Carlos Mejía Godoy, Mercedes Sosa, Celia Cruz, Rubén Blades, Tito Puente, and Shakira will be discussed. Conducted in Spanish.

Requisite: Spanish 07 or equivalent. Omitted 2008-09. Professor Stavans.

**28. Seventeenth-Century European Theater.** 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.

Omitted 2008-09. Professor Maraniss.

**30. The Spanish Inquisition.** An exploration of the role that the Holy Office of the Inquisition played in Spain and the Americas persecuting and prosecuting so-called "Judaizers." Using historical documents, testimonies, as well as novels, poems, theater, and movies, the course will place the institution in context, from its inception in 1478 until its demise in 1834. Particular attention will be given to the Jewish victims in autos-da-fe in the Iberian Peninsula before and after the Edict of Expulsion in 1492 and in Mexico and Peru in the colonial period, and to the way the institution shaped Sephardic civilization as a whole over the last 500 years. Concepts like *limpieza de sangre* and *honradez* will be discussed. The testimony of other victims (political dissidents, sexual deviators, etc.) will also be contemplated. Finally, the multiple echoes of the Inquisition on Jewish and Hispanic life today will be analyzed.

Omitted 2008-09. Professor Stavans.

**31. Latin-American Cinema.** A panoramic view of trends, film-makers, and styles from the 1940s to the present. Countries whose industries will be analyzed include Mexico, Cuba, Brazil, Argentina, and Mexico. The student will be exposed to a large variety of directors, including Luis Buñuel, Emilio 'El Indio' Fernández, Hector Babenco, Eliseo Subiela, and Tomás Gutiérrez Alea, Alfonso Cuarón, and Alejandro González Iñárritu. Conducted in Spanish.

Requisite: Spanish 07 or equivalent. Omitted 2008-09. Professor Stavans.

**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 ungendered space as a point of comparison and contrast. Conducted in Spanish. *This course will be taught as a Senior Seminar and will require an advanced level of Spanish.*

Requisite: Spanish 7. Underclassmen will be admitted with consent of the instructor. Spring semester. 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 2008-09. Professor Maraniss.

**35. Arts and Human Rights in Latin America.** This course is a dynamic, highly interactive, experimental class that seeks to examine the role different art forms (crafts, dance, graffiti, poetry, theater, etc.) have played and continue to play in the arena of human rights and citizenship building. The arts have been important in bringing down (or at least contesting) dictatorial regimes, and shaping processes of democratization. Arguably, art is foundational to re-visiting history, building citizenry, and inspiring communities and nations.

Both artistic expression and human rights compose vast fields of their own. To study the production and impact of the arts on socio-political conditions in Latin America, we will view films, read history, theory, and poetry. In particular, this semester, we will focus on the socio-political interventions made by artistic expression in Chile, Argentina, and Brazil. Conducted in Spanish.

Requisite: Spanish 05 or equivalent. Omitted 2008-09. Professor Suárez.

**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 7 or equivalent. Omitted 2008-09. Professor Brenneis.

#### NATION-SPECIFIC STUDIES (40-59)

**44. The Spanish Civil War: Art, Politics, and Violence.** 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. *This course will be taught as a Senior Seminar.*

Requisite: Spanish 7 or equivalent. Underclass students will be admitted with consent of the instructor. Fall semester. Professor Maraniss.

**46. Cuba after 1989: Culture, Film, and Literature.** In 1989 the Berlin Wall was chiseled away, changing global culture and politics forever. In Eastern Europe, the rhetoric and divisions necessitated to fuel the cold war were transformed into new discourses of democracy and capitalist opportunities. In contrast, Cuba, remaining an iron-clad communist state, fell into a deep "período especial," which ushered in a two-tiered economy greatly dependent on the European tourist industry. The revolutionary dream, many would argue, was then voided. Arguably, "fin-de-siglo" Cuba is a state in crisis. And a new, rich, often hypnotic, production of culture, film, and literature is available to give us a sensational glimpse of the latest of Cuban conditions. In this class we will be reading and screening some of the most outstanding materials from this period. Authors will include Abilio Estévez, Zoe Valdés, Pedro Juan Gutiérrez, and Daína Chaviano. Conducted in Spanish.

Requisite: Spanish 7 or equivalent. Limited to 20 students. Omitted 2008-09. Professor Suárez.

**51. Dominican Configurations: Diaspora, Music and History.** In this seminar, we will analyze several contemporary Dominican and Dominican Diaspora novels and short stories to learn about the history of Dominican lives on the island and in the diaspora. We will read critical and theoretical materials to better understand the role that literature plays in creating a national narrative of Dominican-ness; we will also explore how it is that Dominicans are an important, formative sector of Latino/a reality in the United States. Particular emphasis will be placed on debunking myths and engaging the hard realities imposed by a long history of violence. Race, gender, class as viewed and reviewed by diaspora authors will be contextualized within the larger framework of post-colonial studies and dictatorship literature. Music will be examined as a form of national, and contestatory narrative. Conducted in Spanish. All writing is in Spanish. Reading materials, due to their availability, will be in Spanish and English. *This course will be taught as a Senior Seminar.*

Requisite: Spanish 7 or equivalent. Underclass students will be admitted with consent of the instructor. Omitted 2008-09. Professor Suárez.

**52. Barcelona.** As a global city with a local identity, Barcelona resides both literally and figuratively at the border between Spain and the rest of the world. This interdisciplinary course will explore the in-between space this vibrant city inhabits at the turn of the 21st century, at once imagined as a tourist's playground in films and popular novels, while also actively guarding its particular Catalan cultural roots. Students will study architectural, literary, cinematic, linguistic and political movements set amid the urban cityscape of Barcelona, focusing on the city's role in the exportation of a unique Spanish and Catalan identity beyond Spain's borders. Course will be taught in Spanish.

Requisite: Spanish 7 or equivalent. Omitted 2008-09. Professor Brenneis.

**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 7 or consent of the instructor. Spring semester. 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 7 or consent of the instructor. Spring semester. 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.

Open to juniors and seniors or with consent of the instructor. Limited to 20 students. 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.

Spring semester. Professor Maraniss.

**63. *One Hundred Years of Solitude*.** 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 07 or equivalent. Omitted 2008-09. Professor Stavans.

**64. *Don Quixote*.** A detailed textual and historical analysis of Cervantes' masterpiece, first published in two installments, the first in 1605, the second in 1615. The course will place the novel in the context of the Renaissance, reflecting on the way it showcases ideas on politics, philosophy, and art. Also, students will contemplate its impact on world literature, from Sterne's *Tristram Shandy* to Dostoevski's *Crime and Punishment*, as well as on the works of Borges, Milan Kundera, and Salman Rushdie, among others. *This course satisfies the Senior Seminar requirement for Majors.* Conducted in Spanish.

Requisite: Spanish 07 or the equivalent. Underclass students may be admitted with consent of the instructor. Omitted 2008-09. Professor Stavans.

**77, 78. Senior Departmental Honors.** Two single courses.

Fall and spring semesters. The Department.

#### THEMATIC ANALYSES (80-96)

**80. Latino Autobiography.** Since the 1960s U.S. Latino writers have used autobiography in order to carve out a new identity that would allow them not only to reclaim their heritage but also to define their relationship to American culture. In this course we will think about definition, distinction, and uses of memoir and autobiography and examine personal writings by Mexican-Americans, Puerto Ricans, Dominicans, Chilean-Americans, and Cuban-Americans in order to better understand how Latino writers find and invent themselves. Particular attention will be given to how Latino writers experiment with this genre in order to address changing constructions of immigration, language, exile, and identity. We will study a wide range of authors and works, including Richard Rodriguez' *Hunger for Memory*, Pat Mora's *House of Houses*, Nicholasa Mohr's *El Bronx Remembered*, Ariel Dorfman's *Heading South: Looking North*, Julia Alvarez' *Something to Declare*, Isabel Allende's *Paula*, and Gustavo Pérez Firmat's *Cincuenta lecciones de exilio y desexilio*. Conducted in English.

Requisite: Reading knowledge of Spanish. Limited to 20 students. Omitted 2008-09. Professor Suárez.

**81. Contextualizing Motherhood: Representation and Reality in Latino/a and Latin American Literatures.** This is a reading and writing intensive course that demands that students think inter-textually, inter-disciplinarily, and globally.

While the larger part of readings and films will focus on Latino/a and Latin American literatures, we will read French feminist narratives, psychoanalysis, and sociological surveys to understand the dynamics of representation of motherhood in reality, as represented by the media, and as exposed via autobiographical writings. We will explore the theme globally (within an international context) and locally (within the Americas, with specific focus on different national, ethnic, and racial cases). Through a collection of voices and views, I ask the students to explore their own relationship (personal, critical, sociological, and theoretical) to the theme.

How is motherhood defined? How do we think of motherhood in sociopolitical terms? What effects do negative and/or positive representations of motherhood have on women and the Latino/a community? Are representations of motherhood in Latino/a and Latin American literature restrictive or expansive. Conducted in Spanish.

Requisite: Spanish 07 or equivalent. Limited to 20 students. Omitted 2008-09. Professor Suárez.

**83. *Testimonio: Stories of Truth and Memory in Latin America.*** The goal of this class is to analyze the historical and political production and use of *testimonio* literature in Latin America. In the last 20 years *testimonio* literature has been the topic of heated debate ranging from scholars claiming its importance as a political tool presenting the voice and circumstances of marginalized and oppressed peoples to critics deriding it as lies.

We will explore the forms in which literature is testimonial, as well as the ways testimonial exposure has succeeded in, or failed to, enact political change and social awareness. Some of the many questions to be addressed include: What are the distinctions between testimonial literature and legal testimony? Can testimony be equivalent to truth? What role do memory and political agendas play in the production of testimonial literature? What do we expect from testimonial literature? How did the Rigoberta controversy affect the way other testimonial literature is read? Can fiction be testimonial?

Through journal writing, class presentations, film viewing, and debates, we will be able to arrive at our own conclusions. All classes and most readings will be conducted in Spanish.

Requisite: Spanish 07 or equivalent. Underclass students will be admitted with consent of the instructor. Omitted 2008-09. Professor Suárez.

**84. *Love.*** (Also European Studies 33.) This panoramic, interdisciplinary course will explore the concept of love as it changes epoch to epoch and culture to culture. Poetry, novels, paintings, sculptures, movies, TV, and music will be featured. Starting with the *Song of Songs*, it will include discussions of Plato, Aristotle, Catullus, and other Greek classics, move on to Dante and Petrarch, contemplate Chinese, Arabic, African, and Mesoamerican literatures, devote a central unit to Shakespeare, continue with the Metaphysical poets, and move on to American literature. Special attention will be paid to the difference between love, eroticism, and pornography. Multilingual students will be encouraged to delve into various linguistic traditions, in tongues like French, Russian, German, Yiddish, and Spanish. Conducted in English.

Omitted 2008-09. Professor Stavans.

**85. *Reconstructing History Through Literature.*** In this course we will explore the literary reconstruction of Latin American history by 20th-century critics, filmmakers, and novelists. Through a transhistorical exploration of contemporary renderings of colonial and 19th-century Latin American texts, events and

key figures, we will examine the political and historical contexts behind these rewritings of historical texts. Cristobal Colón's *Diario* (1492) by Abel Posse's *Los perros del paraíso* (1983); Hernán Cortés *Cartas de relación* (1519-1526) by Laura Esquivel's *Malinche* (2006); Carlos de Sigüenza y Gongora's *Infortunios de Alonso Ramírez* (1690) by Luis Rafael Sánchez's *La guagua aérea* (1994); the life of Simón Bolívar (1783-1830) by Gabriel García Márquez's *El general en su laberinto* (1989); Gertrudis Gómez de Avellaneda's *Sab* by María Elena Cruz Varela's *La hija de Cuba* (2006). Films will complement our readings. Conducted in Spanish.

Requisite: Spanish 07 or equivalent. Omitted 2008-09.

**86. Slavery, Race and Empire in Latin America.** Studying the debates regarding slavery—both African and Indigenous—conducted during the early stages of Spanish colonial expansion allows us better to understand contemporary race relations in Latin America, the Spanish-speaking Caribbean, and Latino communities in the U.S. With this as a point of departure, we will explore Imperial/colonial discourses regarding the legitimacy of the conquest in the context of the expulsion of the Jews, the fall of the last Moorish stronghold in Spain, the rise of the African slave trade, and the colonization and Christianization of the newly conquered lands. By exploring how chroniclers, essayists, and writers presented multiple perspectives regarding slavery, race and ethnicity based on their differing political agendas, we will trace multiple arguments, in their literary and historical forms, regarding the incorporation of the Amerindian and African slaves into the Empire and, after independence and abolition, the Nation. Authors that address still unresolved racial and ethnic discrimination in Latin America may include Alejo Carpentier (Cuba), Miguel Angel Asturias (Guatemala), Rosario Castellanos (Mexico), Mario Vargas Llosa (Peru), and Ernesto Cardenal (Nicaragua). Conducted in Spanish.

Requisite: Spanish 07 or equivalent. Omitted 2008-09.

**87. Transamerican Literary Exchanges.** Crossing the disciplinary divide between U.S. American, Latin American, and U.S. Latino literature continues to challenge contemporary scholars. How do Spanish-written texts written and published in the U.S. impact this impasse? Should we consider these texts as a part of the U.S. American canon, Latin American canon, both or neither? What about texts written in English by Latin American authors and published in the U.S.? Do they challenge such terms as immigrant, exile, Latino and Latin American, or do they simply affirm them? By reading these types of works from the 19th-century to the present, we will question how these texts fit into and/or fall outside of current paradigms for exploring the Latino/Latin American experience in the U.S. Works/authors may include but are not limited to *Jicoténcatl* by Félix Varela, essays by Vicente Rocafuerte, José Martí, and Eugenio María Hostos; María Luisa Bombal's *La última niebla/House of Mist*, Tomás Rivera's *Y no se lo trago la tierra*; Rosario Ferré's *El coloquio de las perras*; Manuel Puig's *Eternal Curse on the Reader of These Pages*; Rolando Hinojosa-Smith's *Mi querido Rafa*; Boris Salazar's *La otra selva*; and Uva de Aragón's *Memoria del silencio*. Conducted in Spanish.

Requisite: Spanish 05 or the equivalent. Omitted 2008-09.

**88. Argentina, Brazil, Chile: Film and Politics of Democratization.** (Also Political Science 25.) 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. Fall semester. Professors Suárez and Corrales.

**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 5 or equivalent. Omitted 2008-09. 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 7 or consent of the instructor. Fall semester. Professor Brenneis.

**97, 97H, 98, 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.

Fall and spring semesters.

## 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 and Woodson (Chair); Assistant Professor Mukasa\*; Senior Resident Artist Lobdell‡; Playwright-in-Residence Congdon; Professor Emeritus Birtwistle; Five College Associate Professor Valis Hill; Visiting Lecturers Cohen, Kaplowitz, Pengelly, Sylla, and Wolfzahn.

\*On leave 2008-09.

‡On leave second semester 2008-09.

*Curriculum.* The study of theater and dance is an integrated one. While recognizing historical differences between these arts, the department emphasizes their aesthetic and theoretical similarities.

The basic structure of the curriculum and the organizational pattern of the department's production activities are designed to promote the collaborative and interdependent nature of the theatrical arts. Faculty, staff and major students form the nucleus of the production team and are jointly responsible for the college's Theater and Dance season. Advanced students carry specific production assignments. Students in Core Courses and in Courses in the Arts of Theater and Dance also participate, through laboratory experiences, in the creation and performance of departmental productions.

*Major Program.* In the election of departmental courses, students may choose to integrate the many aspects of theater and dance or to focus on such specific areas as choreography, playwriting, directing, design, acting, performance art and video. Because advanced courses in theater and dance are best taken in a prescribed sequence, students preparing to major in the department are advised to complete the three Core Courses and one course in the Arts of Theater and Dance by the end of the sophomore year. Two of the three core courses are offered every semester in rotation. Students interested in the possibility of majoring in the Department should consult with the Chair as soon as possible.

*Minimum Requirements.* The three Core Courses; two courses in the History, Literature and Theory of Theater and Dance (one of which must be 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 extracurricular activity, students who elect a course or two in the department with a view toward enriching their study of other areas, students who take many courses in the department and also participate regularly in the production program while majoring in another department, as well as students who ultimately decide to major in theater and dance.

## 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.

Limited to 12 students. Fall and spring semesters. 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 playwrighting

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 suitable 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 semester. 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. Professor Emeritus Birtwistle.

**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.

Fall semester. Professor Emeritus Birtwistle.

**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.

Fall semester. Five College Professor Valis Hill.

**24. Twentieth-Century American Dance: Sixties Vanguard to Nineties Hip-Hop.** This survey of late twentieth-century dance begins in the sixties—a decade of revolt and redefinition in American modern dance when expressions of nonconformity became a key theme for artists of the counterculture who struggled for self-definition in defiance of traditional social values. The socio-political environment of the sixties, particularly the Feminist Movement, provoked new ideas about dance, the dancer's body and a radically changed dance aesthetic; and produced dance works that spoke of freedom, spontaneity, spirituality; experimentation, democratic participation and the liberation of the body. The postmodern perspectives that grew out of debates of the period about the nature of gender, ethnicity, and sexuality in turn yielded theories about the relationship between cultural forms and the construction of identities from a new generation of dancers, whose works emphasized dialogue and self-reflective critique. Presenting dance as an art form and embodied social practice, borrowing from spectacular vernaculars, and blurring the traditional boundaries of the modern and classical, these late-century renegades moved dance (as performance art and prime subject for cultural studies) from the margins to the mainstream.

Omitted 2008-09.

**26. Science Play: Astronomy and Physics on the Stage.** (Also Astronomy 15.) See Astronomy 15.

Omitted 2008-09. Professor Mukasa and Teaching Fellow Phillips.

**27. The Changing Images of Blacks in Film.** (Also Black Studies 18.) Images in film reflect our culture. We can learn a great deal about the social dynamics, power struggles, truths and manipulations in American culture by examining the changing images in film over time. Arguably the most important social dynamic in our country's history has been that of race relations, something seen most poignantly in the context of Black and White. By examining the changing images of Blacks in film, we can see that film is not a neutral reflection of "reality" but a way to represent and shape social reality to the advantage or disadvantage of those seeking social control and social liberation. As we survey films from history to our present, we will look at how images tell stories, how they need to be seen in context, and how dramatic structures reflect social constructs. In this class our journey will take us from the disturbing celebration of the Ku Klux Klan in D.W. Griffith's *The Birth of a Nation*, still considered by many to be one of our most important films, to the struggle of Black actors to move past Mammies and coons, from brave early attempts at independent Black filmmaking to the popularity and paradoxes of Blaxploitation; from "Super Sidney Poitier" to our modern era of Black characters reflecting hope and ambiguity. Examining the changing images of Blacks in film provides a fascinating look at the pain and promise of our attempts to use film to define and redefine ourselves as a nation.

Omitted 2008-09. Professor Mukasa.

**28. Contemporary American Drama.** Playwriting is vital and alive in America today. Building upon the foundations of American Realism and the American avant-garde, modern American plays explore a wide range of human issues including family and the search for place; sex and sexuality; politics, social power, and personal identity. In addition, there is an important strain of

American playwriting that involves modern reinterpretations of ancient Greek classics. Many of the plays of the past 30 years represent what should be seen as a new genre: tragic comedy, where humor and serious dramatic issues are intertwined in a seamless and effective way. Focusing on new plays plus “contemporary classics” from playwrights such as A. Wilson, Shepard, Congdon, Vogel, Kushner, Hwang, Parks, Fornes, Mamet, Dove, Iizuka, and Mee, we examine the stylistic and theoretical antecedents for this work and examine modern American culture through the lens of some of its most articulate theater artists. In this class we explore how to analyze plays dramaturgically, identifying elements in a play that are not immediately visible to an untrained eye but that are essential to taking the play to the stage.

Omitted 2008-09. Professor Mukasa.

#### 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. Visiting Lecturer Sylla.

MODERN IV/V.

Fall semester. Visiting Lecturer Cohen.

Spring semester. Visiting Lecturer Pengelly.

CONTACT IMPROVISATION.

Spring semester. Visiting Lecturer Wolfzahn.

MODERN II/III.

Spring semester. Visiting Lecturer Cabretta.

**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.

Not open to first-year students. Admission with consent of the instructor. Limited to 15 students. Spring semester. Playwright-in-Residence Congdon.

**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 2008-09. Professor Woodson.

**34. Contemporary Dance Technique and Repertory.** 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 Cohen.

**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. Consent of the instructor is required for students with no experience in improvisation or composition. Two two-hour class meetings per week and weekly lab/rehearsal sessions.

Limited to 12 students. Spring semester. Professor Woodson.

**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. Limited to 16 students. Omitted 2008-09. 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 2008-09. 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. Spring semester. Professor Remsen of the University of Massachusetts.

**43. Costume Design.** 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.

Requisite: Theater and Dance 12 or consent of the instructor. Limited to 8 students. Lab work in costume construction. Spring semester. Professor Dougan.



**44. Drawing for the Theater and Film.** An intermediate level drawing course that will explore the techniques used and issues involved in visual storytelling. Students will learn to develop their ideas through rough sketches and eventually compose longer sequences in storyboard form. The course will involve figure drawing and perspective drawing, focusing on the relationship of the human figure to its theatrical or cinematic environment.

Suggested requisites: Theater and Dance 12 and Art 04. Limited to 10 students. Omitted 2008-09. Professor Dougan.

**45. Stage Directing.** This course focuses on the practice of the artistic, technical and dramaturgical skills required of the director through scene work, exercises, and prepared production statements. It provides a general survey of the job of the director in the professional world and of many of the guiding ideas in both contemporary theater directing and that of the past. Major assignments involve studio presentation of three scenes.

Requisite: Two of the following three courses—Theater and Dance 11, 12 or 13 (or equivalent college-level experience). There is a special emphasis on work with actors. This class works in concert with Theater and Dance 38: Acting Technique. Limited to 8 students. Fall semester. Professor Emeritus Birtwistle.

**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. Spring semester. Visiting Lecturer Kaplowitz.

**47. Models for Choreography and Performance.** In this intermediate studio course students will be introduced to a wide range of choreographic processes and techniques as practiced by different guest artists who approach the art of performance-making from diverse perspectives. Each guest artist will be in residence for three to four weeks and will introduce students to some of the ways that they as artists find and develop material for performance. These various compositional techniques, conceptual frameworks and strategies will serve as models for students in developing their own choreography and performance material. Students will create their own compositions/choreography as a response to these different models and/or incorporate different elements from the various approaches to forge their own aesthetics. These studies will be performed throughout the semester in the studio, on stage and in site-specific locations. Four hours of class instruction plus four hours of lab/rehearsal per week.

Requisite: Previous experience with Composition or consent of the instructor. Limited to 15 students. Omitted 2008-09.

**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. Spring semester. 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.

**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 an advanced course in directing that emphasizes creating vital, interesting characters in the context of an active story and an evocative performance world. The approach in this class encompasses a wide range of directorial styles friendly to a spectrum from "straight theater" to "performance." It aims to reinforce the skills that you have and to help you develop and expand these skills more effectively. Students direct two one-act plays for public performance.

Requisite: Theater and Dance 45. Spring semester. Professor Emeritus Birtwistle.

**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 Professor Dougan. Not open to first-year students. Fall semester. The Department.

**76H. Production Studio.** Same description as Theater and Dance 75H.

Spring semester. The Department.

**77, 78. Senior Departmental Honors.** For Honors candidates in Theater and Dance.

Open to seniors. Fall and spring semesters. The Department.

**97, 97H, 98, 98H. Special Topics.** Independent Reading Course. Full or half course.

Admission with consent of the instructor. Fall and spring semesters. The Department.

#### RELATED COURSE

**Creating Musical Drama.** See Music 18.

Omitted 2008-09.

## 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 on 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, Basu\*, Bumillert, Griffiths\*, Hunt (Chair), Olvert†, and Saxton\*; Visiting Assistant Professors Picq and Walling; Five College Fellow Guessous.

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 consultation 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.

**01. Having Arguments.** (Also English 01, section 01.) This course will study some of the arguments that structure our thinking about four contemporary concerns—punishment, censorship, animal rights, the right to die—and how those concerns are inextricably shaped by gender and race, class and sexuality. While we might have strong opinions about these topics, it is nonetheless the case that all of our judgments about the “rightness” of our ideas, feelings, and behaviors can be (and undoubtedly will be) questioned by someone else with very different opinions. The goal of this course is not to discover the “right” way to think about, for example, euthanasia or vegetarianism. Instead, we will examine the kinds of evidence and authority, logic and structure that produce strong arguments in favor of thinking one way or another. Readings will include such authors as Kazuo Ishiguro, Toni Morrison, George Orwell, Peter Singer, and Charles Johnson.

Limited to 12 students. Preference given to sophomores. Fall semester. Professor Barale.

\*On leave 2008-09.

†On leave first semester 2008-09.

**05. The Dao of Sex: Sexuality in China, Past and Present.** (Also Asian 28.) See Asian 28.

Limited to 25 students. Omitted 2008-09. Professor Zamperini.

**06. Women in Art in Early Modern Europe.** (Also Art 84.) See Art 84.

Limited to 15 students. Omitted 2008-09. Professor Courtright.

**10. Witches, Vampires and Other Monsters.** (Also Art 85.) See Art 85.

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 will include women and social change; male and female sexualities including homo-sexualities; 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. Professor Hunt.

**13. Fashion Matters: Clothes, Bodies and Consumption in East Asia.** (Also Asian 29.) See Asian 29.

Limited to 25 students. Omitted 2008-09. Professor Zamperini.

**14. Medea: Metamorphoses of a Myth.** (Also European Studies 26.) See European Studies 26.

Limited to 25 students. Spring semester. Professor Rogowski.

**18. True Confessions: Gender, Sexuality, Autobiography.** This course will explore how a wide range of autobiographical or pseudo-autobiographical narratives have used concepts of gender and sexuality to define the self. In particular, we will consider the idea of confession: how individuals represent their lives through the lens of their own sins, crimes, and secrets. In the first part of the course, we will consider autobiographical accounts of unrequited love, pregnancy, cross-dressing, and sexual deviancy from the Middle Ages through the Enlightenment by such authors as Dante Alighieri, Margery Kempe, Catalina de Erauso, and Jean-Jacques Rousseau, paying particular attention to the importance of gender and sexuality for different representations of selfhood. In the latter part of the course, we will turn to works of fiction by such authors as Arthur Schnitzler, Gertrude Stein, and Vladimir Nabokov that use the conventions of confession and autobiography to structure their own challenges to the role of the author, their reflections on the nature of the self, and the problems of giving voice to characters across the lines of gender and sexual orientation.

Fall semester. Visiting Professor Walling.

**20. Topics in the History of Sex, Gender, and the Family.** (Also History 74.) See History 74.

Limited to 20 students. Omitted 2008-09. Professor Hunt.

**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.

Spring semester. Professor Hunt.

**30. A History of Love: Chinese Romance in Time.** (Also Asian 36.) See Asian 36. Fall semester. Professor Zamperini.

**32. Human Rights Activism.** (Also Political Science 24.) 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 2008-09. Professors Basu and Saxton.

**39. Women in Judaism.** (Also Religion 39.) See Religion 39.  
Spring semester. Professor Niditch.

**44. Global Women's Activism.** (Also Political Science 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 2008-09. Professor Basu.

**61. Women and Politics in Africa.** (Also Political Science 29 and Black Studies 25.) See Political Science 29.

Omitted 2008-09.

**62. Women in the Middle East.** (Also History 62 and Asian 63.) See History 62.  
Limited to 20 students. Spring semester. Professor Ringer.

**63. Women's History, America: 1607-1865.** (Also History 45.) See History 45.  
Omitted 2008-09. Professor Saxton.

**64. Women's History, America: 1865 to Present.** (Also History 46.) See History 46.  
Omitted 2008-09. Professor Saxton.

**68. Globalization, Social Movements and Human Rights.** (Also Political Science 86.) See Political Science 86.

Omitted 2008-09. Professor Basu.

**77, 77D, 78, 78D. Senior Departmental Honors.** Open to senior majors in Women's and Gender Studies who have received departmental approval.

Fall and spring semesters.

**85. States of Poverty.** (Also Political Science 85.) See Political Science 85.

Requisite: Some previous exposure to background material. Admission with consent of the instructor. Limited to 20 students. Spring semester. Professor Bumiller.

**97, 98. Special Topics.** Independent Reading Courses.

Fall and spring semesters.

#### RELATED COURSES

**Sex Role Socialization.** See Psychology 40.

Omitted 2008-09. Professor Olver.

**Sociology of Family.** See Sociology 21.

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

**Argentina, Brazil, Chile: Film and Politics of Democratization.** See Spanish 88

Fall semester. Professors Suárez and Corrales.

## FIVE COLLEGE FACULTY COURSE OFFERINGS

FIVE COLLEGE SUPERVISED INDEPENDENT LANGUAGE PROGRAM, Five College Center for the Study of World Languages, University of Massachusetts (under the Five College Program). Elementary-level courses are currently offered in the following languages: Bulgarian, Czech, Dari, Modern Greek, Hungarian, Indonesian, Norwegian, Persian, Romanian, Serbo-Croatian, Slovak, Thai, Turkish, Turkmen, Twi, Urdu, Yoruba, Vietnamese, and Wolof. For further information, including information on registration, consult the website (<http://www.umass.edu/fclang>).

FIVE COLLEGE MENTORED LANGUAGE PROGRAM, Five College Center for the Study of World Languages, University of Massachusetts (under the Five College Program). Elementary, intermediate and advanced courses are currently offered in the following languages: Modern Standard Arabic, colloquial Arabic (dialects are offered in rotation), Hindi, and Swahili. For further information, including information on registration and prerequisites, consult the website (<http://www.umass.edu/fclang>).

### African Studies

CATHARINE NEWBURY, Professor of Government (at Smith College in the Five College Program).

**Government 232. Women and Politics in Africa.** This course explores the genesis and effects of political activism by women in Africa, which some believe represent 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.

Fall semester. Smith College.

**Political Science 391G. 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 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.

Fall semester. University of Massachusetts.

**Government 227. Contemporary African Politics.** This survey course examines the ever-changing political and economic landscape of the African continent. The course aims to provide students with an understanding of the unique historical, economic, and social variables that shape modern African politics and will



introduce students to various theoretical and analytical approaches to the study of Africa's political development. Central themes will include the ongoing processes of nation-building and democratization, the constitutional question, the international relations of Africa, issues of peace and security, and Africa's political economy.

Limited to 35 students. Spring semester. Smith College.

**Politics 398. The Rwanda Genocide in Comparative Perspective.** The 1994 genocide in Rwanda caused untold human suffering, left more than half a million people dead, and reverberated throughout the Central African region. This course explores parallels and contrasts between Rwanda and other cases of genocide and mass murder in the 20th century. Topics include the 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. Comparisons with the Armenian genocide, the Holocaust, the destruction of the Herero, and war in Sierra Leone and the Democratic Republic of the Congo.

Spring semester. Mount Holyoke College.

## Arabic

MOHAMMED MOSSA JIYAD, Senior Lecturer in Arabic (at Mount Holyoke College in the Five College Program).

**Asian 130f. Elementary Arabic I.** This course covers the Arabic alphabet and elementary vocabulary for everyday use, including courtesy expressions. Students will concentrate on speaking and listening skills and basic Arabic syntax and morphology, as well as basic reading and writing. (4 credits)

Fall semester. Mount Holyoke College.

**Asian 232f. Intermediate 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.

**Asian 295. Independent Study in Arabic.** Designed for students who would like to continue their study at an advanced level, those who have come back from the Middle East, and those who have Arabic as a minor or designed major. It involves extensive reading, writing and translation assignments. Students read original texts, get media-based materials from various sites, and listen to audio live reporting from various TV sites on the web; mainly from BBC, alJazeera, alArabiyya and CNN. This is a demanding course recommended for those who have chosen Arabic to be part of their future career. Time to be arranged. (2-4 credits)

Fall semester. Mount Holyoke College.

**Asian 131s. Elementary Arabic II.** Continuation of Elementary Arabic I. Students will expand their command of basic communication skills, including asking questions or making statements involving learned material. Also, they will expand their control over basic syntactic and morphological principles. Reading materials (messages, personal notes, and statements) will contain formulaic greetings, courtesy expressions, queries about personal well-being, age, family,

weather and time. Students will also learn to write frequently used memorized material such as names, forms, personal notes and addresses. (4 credits)

Spring semester. Mount Holyoke College.

**Arabic 233s. Intermediate 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 fuller and more equal participation in all aspects 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 conditions 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.

## Architectural Studies

THOM LONG, Assistant Professor of Architectural Studies (at Hampshire College in the Five College Program).

**HACU 279. Mutations in Expression—Unpacking Cross-Pollination in Design and Representation.** This interdisciplinary design course will explore various themes and practices in design. We will roughly model our studies after the Bauhaus, a highly influential, interdisciplinary school existing in Germany in the early 1900s. In this course, we delve deeply into the realm of art and design and study it from many angles, searching for patterns and overlaps in theory and production.

Both physical and digital tools will be introduced to students who will be challenged not only to develop their skills but also to develop dialogues between skillsets and methodologies. In the course we will explore type, figures and forms—and discover how a simple conceptual idea can develop and mutate as it is applied to various media from paper to furniture to space. We will also ask big questions about the performative nature of design and its effect on “everyday life,” hoping to unpack the differences between techniques, and other “strategies” and “tactics” (as Michel de Certeau identified). Simultaneously, students will be asked to read relevant theory and history within and outside a given field and write critically about their work relative to the larger agenda of the course and that of the Bauhaus.

We will be considering these operations of design outside of their typical disciplinary frames—instead, we will work with them in parallel with Karen Koehler's Bauhaus exhibit at Smith College—breaking the projects into categories such as *Construction and Destruction*; *Place and Space*; *Spectacle and Display*; and *Mass Culture, Motion and the Body*. This course does not intend to train designers (as in typical studio design courses) but thematically to develop methods of thinking and producing. The course will introduce design tools, and then push students to think, design, and work in new and unique ways.

Preferred requisite: One design or art studio course. Admission with consent of the instructor. Fall semester. Hampshire College.

**Art 205-1. Sculpting Space (Architectural Design Studio).** This studio architecture course will be a design investigation of a particular theme in, or approach to, architecture and the built environment (details to be determined). In this course, students will develop and apply traditional and contemporary architectural skills (sketches, plans, elevations, models, computer diagramming, and various modes of digital representation [TBD]) to interdisciplinary and socially pertinent design problems. Creative and indexical study and analysis will be used to generate and foster a broad range of concepts and language to solve architectural issues involving site, construction, inhabitation, function, form and space. Our goal is to apply creative techniques in art and sculpture to the creation of public architectural spaces. The specific topic and lab fee to be determined.

Requisite: Drawing I, though one semester of design or sculpture is recommended. Enrollment will be determined after the first class meeting. Fall semester. Mount Holyoke College.

**HACU 307. Think. See. Do—Concentrations in Studio Architecture.** Open to second-year Division II and Division III students completing or anticipating thesis studio projects in architecture and design, this course will enable students to develop projects in an individual and collaborative studio setting. Students will work to further develop their individual projects while learning new design and representational skills both to gain additional insights and to 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) and to formulate design responses and interactions. We 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. For non-Hampshire students, students should have an established work methodology and have taken several studios in architectural design, and intend to use this course to complete a compressed 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 8 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).

**IA 327. Concentrators Seminar in Visual Art.** (Division III) This is an advanced studio/theory class open to Division III visual art concentrators working in any medium. The course will emphasize individual process: beginning with generating ideas, developing them formally and conceptually, understanding their

cultural context, and experiencing the iterative nature of art making. The primary focus of the course will be on group critique, but there will also be a series of assigned readings (art criticism, cultural theory, artist interviews, etc.) and some short written assignments, including artist statements. Visiting artists will present their own work and conduct individual critiques. We will also discuss art practice beyond Hampshire (grants, galleries, graduate school, etc.). Students should expect to complete the semester with a body of completed work, some clear ideas about what their Division III exhibition will look like, what it will mean, and how they plan to execute it.

Admission with consent of the instructor. Fall semester. Hampshire College.

**ARS 263. Intermediate Digital Media.** This course will build working knowledge of multimedia digital artwork through experience of web design and delivery, sound, and animation software.

Requisite: ARS 162. Fall semester. Smith College.

**IA 241. Digital Art: Multimedia, Malleability and Interactivity.** Proceeding from the premise that the ideas behind a successful artwork should be intimately related to its materials, this course will investigate three of the most significant characteristics of digital media. We will work with a wide variety of tools that allow for the creation and manipulation of various media, including bitmap and vector images, 2D animation, and sound. Students will create a series of conceptually based digital artworks, culminating in an interactive multimedia final project. Readings will include essays by diverse authors such as Richard Wagner, Walter Benjamin, Norbert Weiner, and Nam June Paik.

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 consent of the instructor. Limited to 14 students. Spring semester. Smith College.

## Asian/Pacific/American Studies

RICHARD CHU, Assistant Professor of History (at the University of Massachusetts in the Five College Program).

**History 247. "Empire," "Race," and the Philippines: Indigenous Peoples vs. the Spanish, U.S., and Japanese Imperial Projects.** Is the United States an "empire"? Today, U.S. political, military, and economic involvement in many parts of the world like the Middle East makes this an urgent and important question. This course addresses the issue of American imperial power by examining the history of U.S. colonization of the Philippines during the first half of the twentieth-century and by comparing it with that of two other imperial powers—Spain and Japan. Themes to be discussed include imperialism, colonialism, religion, ethnicity, gender, orientalism, nationalism, post-colonialism, neo-colonialism, crony capitalism, globalization, and militarism. Requirements include two exams and a final paper.

Fall semester. University of Massachusetts.

**American Studies 220. Asian-Pacific American History.** This course is an introductory survey course in the history of Asian-Pacific-Americans within the broader historical context of U.S. imperialism in the Asia-Pacific region. We will compare and contrast the historical experiences of specific groups of the A/P/A community; namely, those of Chinese, Filipino, Japanese, Korean, Southeast Asian (Vietnamese, Cambodian, and Hmong), Asian Indian, and Pacific Islander descent.

The objective of the course is to provide the students with a fundamental understanding of A/P/A history that is inextricably linked to the goal of the United States to establish military, economic, and cultural hegemony in the world as seen through its colonial and neo-colonial policies both in the U.S. and the Asia-Pacific region.

Thematically, the course will focus on imperialism, migration, race and racism, class, gender, sexuality, immigration, colonialism, post-colonialism, nationalism, ethnicity, globalization, and transnationalism. Discussions will emphasize the complexity and diversity, as well as the commonalities, of certain groups of the A/P/A community affected by American imperialism.

Fall semester. Smith College.

**History 247. Asian-Pacific American History.** This course is an introductory survey course in the history of Asian-Pacific-Americans within the broader historical context of U.S. imperialism in the Asia-Pacific region. We will compare and contrast the historical experiences of specific groups of the A/P/A community; namely, those of Chinese, Filipino, Japanese, Korean, Southeast Asian (Vietnamese, Cambodian, and Hmong), Asian Indian, and Pacific Islander descent.

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Spring semester. University of Massachusetts.

**History 21. Race, Empire and Transnationalism: Chinese Diasporic Communities in the World.** See History 21.

Limited to 15 students. Spring semester. Amherst College.

SUJANI REDDY, Assistant Professor of American Studies (at Amherst College in the Five College Program).

**American Studies 32. The Asian American Experience.** See American Studies 32.

Limited to 20 students. Fall semester. Amherst College.

**SS 235. Blacks and Asians.** This course considers case studies from the long history of interactions among Blacks and Asians. We will focus specifically, though not exclusively, on U.S.-based encounters. Topics include, but are not limited to: the Indian Ocean world; the Non-Aligned Movement; 1960s radicalism; competition/cooperation between black and immigrant labor; the Rodney King verdict and aftermath; the U.N. World Conference Against Racism in Durban,

2001; immigrant detention and the prison industrial complex; and the candidacy of Barack Hussein Obama. Our case studies will serve as lenses onto questions of imperialism, capitalism, diaspora, and racialized minorities/majorities. We will ask ourselves how a “Blacks and Asians” framework” expands our analysis of U.S. racial formation, as well as consider its limitations and potential pitfalls.

Fall semester. Hampshire College.

**American Studies 230. Asian 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.

Spring semester. Smith College.

A second course to be announced.

Spring semester. Amherst College.

## Dance

CONSTANCE VALIS HILL, Associate Professor of Dance (at Hampshire College in the Five College Program).

**HACU 125T. Reading, Writing, Blogging Dance.** This class will develop and sharpen the skills needed for looking at and writing about contemporary dance and performance. We will focus on the practical task of writing, using theoretical and critical writings as an aid in capturing and conveying how performance communicates and what it expresses. We will experiment with different forms of writing, from the critical and analytical to the experiential (romps, reflections, images, after-images). The class will also join together to form a dance blog website (where dance entries and commentaries are written in chronological order) to engage in temporal and interactive modes of dance writing. As a dance-writing collective, we will share a supportive space for deepening our engagement and enhancing our perceptions, receptivity, and empathy with dance performance. As we discover our own unique dialogue with the art, dance writing is redefined as a personal act of human response, with room for questioning, passion, wisdom, and humor. Hopefully, we will tool the skills needed to synthesize the reality of the performance with its poetic or cultural resonance. Attendance at live dance performances across the five colleges is mandatory. (Restricted to entering Hampshire College students.)

Fall semester. Hampshire College.

**Theater and Dance 23. Fleeting Images: Choreography on Film.** See Theater and Dance 23.

Fall semester. Amherst College.

**HACU 325. Twentieth-Century American Dance: Sixties Vanguard to Nineties Hip-Hop.** This survey of late twentieth-century dance begins in the sixties—a decade of revolt and redefinition in American modern dance when expressions of nonconformity became a key theme for artists of the counterculture who struggled for self-definition in defiance of traditional social values. The socio-political environment of the sixties, particularly the Feminist Movement, provoked new ideas about dance, the dancer’s body and a radically changed dance aesthetic; and produced dance works that spoke of freedom, spontaneity, spirituality; experimentation, democratic participation and the liberation of the body. The postmodern nature of gender, ethnicity, and sexuality in turn yielded theories about the relationship between cultural forms and the construction of identities from a new generation of dancers, whose works emphasized dialogue and self-reflection critique. Presenting dance as an art form and embodied social practice, borrowing from spectacular vernaculars, and blurring the traditional boundaries of the modern and classical, these late-century renegades moved dance (as performance art and prime subject for cultural studies) from the margins to the mainstream.

Spring semester. Hampshire College.

**Dance 540. History and Literature of Dance.** Emphasis will include: in-class discussion and study of dance history and dance research, current research methods in dance, the use of primary and secondary source material. Students will complete a dance history research paper on a topic of their choice. (5 credits)

Requisite: Two semesters of dance history. Spring semester. Smith College.

## English

JANE DEGENHARDT, Assistant Professor of English (at the University of Massachusetts in the Five College Program).

**English 300. Shakespeare and Empire.** While Shakespeare and his contemporaries were writing plays for the English stage, England was attempting to advance its position on the world stage through overseas exploration and commerce. Transatlantic, Mediterranean, and far eastern geographies suddenly took on a new significance as European traders and explorers visited them and reported back their findings. In turn, the Renaissance theater produced a large number of plays that were set in these distant locales. This course will subject six of Shakespeare’s plays to in-depth scrutiny. We’ll think about how these plays used foreign settings to explore English concerns about trade, cross-cultural contact, and empire. For example, how does Shakespeare imagine England’s future through the commercial world of *The Merchant of Venice*? How do plays such as *The Tempest* and *Othello* capture England’s precarious position as both a sovereign power hoping to expand and an insignificant island that paled in comparison to larger empires? And how does Shakespeare re-imagine England’s imperial past as a conqueror of France in *Henry V*, or as a nation conquered by ancient Rome in *Cymbeline*?

This course will place significant emphasis on strengthening writing skills through workshop and revision. You will learn how to organize persuasive arguments, articulate clear and specific thesis statements, perform effective close readings, and write compelling conclusions. Course requirements include regular attendance and participation, two class presentations, one midterm paper (five pages), and one research paper (10 pages), plus drafting, peer review, and revision.

Fall semester. University of Massachusetts.

**English 35. Shakespeare.** See English 35.

Limited to 50 students. Fall semester. Amherst College.

**English 891. "Renaissance Tragicomedy."** This course explores the rise of a popular genre of stage plays that debuted in England around 1600 and attracted every major playwright of the period. It will analyze the tropes and conventions of tragicomedy in relation to social and cultural politics, as well as the literary models that preceded tragicomedy, especially romance. We'll pay particular attention to the political implications of genre. And we'll analyze closely the formal structures and thematic content of tragicomic plays, including the specific means by which they arrive at comic resolutions and the tragic potentials that these plays flirt with but refuse to play out. Primary sources include Shakespeare's *Measure for Measure* and *Two Noble Kinsmen*; John Fletcher's *The Laws of Candy* and *The Queen of Corinth*; Philip Massinger's *The Renegado*; John Webster's *The Devil's Lawcase*; Thomas Dekker's *The Witch of Edmonton*; John Marston's *The Malcontent*; and Robert Greene's *Orlando Furioso*, as well as romances by Tasso, Cervantes, Chaucer, and others. Secondary readings includes both traditional genre theory and emerging criticism on tragicomedy.

Spring semester. University of Massachusetts.

**English 312s. Seminar on Shakespeare's "Problem Plays."** This course explores plays in Shakespeare's canon that challenge or defy generic conventions. For example, *The Merchant of Venice's* unsettling ending seems to contradict the expectations of comedy, whereas *Troilus and Cressida* transforms Homer's epic *Iliad* into a dark and cynical story that seems to elude all generic categories. We will locate these works in their historical contexts and explore the relationship between cultural critique and dramatic form. We'll also examine in depth the cultural and political implications of disrupting generic expectations. Plays may include *Measure for Measure*, *The Merchant of Venice*, *Troilus and Cressida*, *Alls Well That Ends Well*, *The Winter's Tale*, and *Two Noble Kinsmen*, as well as one or two non-Shakespearean plays.

Meets Humanities I-A requirement, English department seminar requirement, and pre-1700 requirement. One three-hour meeting per week. (4 credits)

Requisite: Eight credits beyond English 101, including English 211 or consent of the instructor. Open to juniors and seniors. Limited to 15 students. Spring semester. Mount Holyoke College.

## Film/Video

BABA HILLMAN, Assistant Professor of Video/Film Production (at Hampshire College in the Five College Program) will be on leave in 2008-09.

JENNY PERLIN, Visiting Artist in Film Studies (at Mount Holyoke College in the Five College Program).

**Film Studies 210. Eye and Ear Control: Beginning Video Production.** In this class we plunge into the multiple, overlapping, and contradictory histories and practices of what are commonly called experimental film and video. Experimental work is often perceived as messy, chaotic, or random. In this class we will investigate the precise structures and rhythms of experimental media and its makers' deep understanding of craft and materials. As a class we seek to unpack the term "experimental" and create our own videos that embrace, engage, dismantle, and even antagonize more traditional practices. We begin by looking at early 20th-century films and move into analyzing



the works of contemporary experimental media makers. We will learn traditional and alternative approaches to video production and postproduction. This is a beginning course that will cover the basics of shooting, lighting, audio, and digital editing through individual and group assignments and a final project. Other requirements are readings, writing, in-class participation, and evening screenings.

Admission with consent of the instructor. Limited to 12 students. Applications available online through the Film Studies Program website, Mount Holyoke College. Fall semester. Mount Holyoke College.

**Film Studies 282. Advanced Video Seminar: Duration, Space, and Memory-Advanced Production.** Henri Bergson, French philosopher of the early 20th century, created and elaborated the philosophical concept of duration. According to Bergson, duration, not time, best describes how we experience the world. Duration is a continuous flow stretching and contracting. Time, on the other hand, is an artificial construction, measured and formal. The way we experience time through the moving image is strange and unique. It is constructed and fixed, yet experiential and elastic. Duration is the focus of our advanced production seminar this semester. This concept will repeat and resonate as we unpack a range of texts and create our own projects.

Screenings/viewings will include works by Akerman, Atget, Douglas, Export, Huyghe, Jarman, Jonas, Kentridge, Kiarostami, Lockhart, Lumiere Brothers, Marker, Nauman, Porter, Sander, Snow, Warhol, Weerasethakul, Vertov, and more. Readings come from Benjamin, Bergson, Borges, Chion, Davis, Deleuze, Doane, Proust, Smithson, Stein, and more.

This course is an advanced production seminar and requires a commitment to the work both in and outside of class time. Students may work towards final projects in film, video, installation, new media, and other forms. In addition to the final project, readings, screenings, presentations, papers, and collaborative assignments are required.

Requisite: Prior experience in film/video production and digital video editing. Registration by application and consent of the instructor. Application and information available in the Film Studies program office at Smith College. Contact: Cindy Furtek in the Film Studies Program, cfurtek@email.smith.edu. Fall semester. Smith College.

**Film Studies 310. Language/Image: Advanced Production Workshop.** This advanced production course will examine complex relationships between language and image in film, video, and contemporary art practices. Text on screen, the grain of the voice, experimental screenplays, online projects and installation will inspire research and production. Prior work in video production is required. Course is suitable for advanced students in video, installation, and performance.

Students will also be required to write papers and give in-class presentations. Screenings and readings may include works by Acconci, Barthes, Benjamin, Brakhage, Cage, Chaplin, Chion, Edison, Frampton, Gatten, Gunning, Howe, Joyce, Nauman, Melies, Murch, Ono, Rainer, Rose, Saussure, Snow, Trinh, Williams, and more.

Registration by application and consent of the instructor. Spring semester. Mount Holyoke College.

A second course to be announced.

Spring semester. University of Massachusetts.

## Geosciences

J. MICHAEL RHODES, Professor of Geochemistry (at the University of Massachusetts in the Five College Program).

**Geo 591M. Geochemistry of Magmatic Processes.** A detailed examination of how major, trace and isotopic geochemical data can help us understand magmatic processes. These include melting in the mantle, and the mixing, assimilation and fractionation of the resulting magmas. Emphasis will be on basaltic magmas, especially those of Hawaii, but the techniques have applicability to other magmatic projects.

Requisite: Petrology. 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 301-6. Madrasas, Missionaries, and Modernity: Education in Middle Eastern History.** Colloquium on history of education in Middle East with emphasis on eighteenth century to the present. Islamic, missionary, colonial educational institutions and rise of nationalist systems of pedagogy. Main topics include: the shift from oral to written tradition; the relationship between education and social roles; the impact of religious, economic, and political forces on production of knowledge; the locating and defining of "modern," "secular," and "religious" education; the role of intellectual and teacher; and the significance of language. Also examines the impact of current discourse on reform in the region.

Fall semester. Mount Holyoke College.

**History 209. 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.

Spring semester. Smith College.

**History 111-01. The 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.

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) will be on leave in 2008-09.

JON WESTERN, Associate Professor of International Relations (at Mount Holyoke College in the Five College Program).

**International Relations 237. International Human Rights.** This course provides an introduction to the basic concepts of, and issues in, international human rights. Prior to World War II, there was very little focus on the question of human rights within the international system and within the discipline of international relations. Since that time we have seen a significant expansion of human rights theory, practice, and institutions. This course outlines the historical ideational and institutional developments of human rights. It exposes students to a range of theoretical propositions and empirical findings to understand the role (and limits) of human rights in the international system today.

Fall semester. Mount Holyoke College.

**Political Science 82. U.S. Foreign Policy: Human Rights and Democracy.** See Political Science 82.

Admission with consent of the instructor. Limited to 20 students. Fall semester. Amherst College.

**International Relations 319. 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.

Spring semester. Mount Holyoke College.

A second course to be announced.

Spring semester. Hampshire 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. Honors Intensive Italian.** 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 the 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 five times per week with the professor and an additional hour in small conversation groups with a native speaking foreign fellow from the Università di Bologna-Forlì hosted by the University of Massachusetts Italian program.

Fall semester. University of Massachusetts.

## Music

BODE OMOJOLA, Assistant Professor of Ethnomusicology (at Mount Holyoke College in the Five College Program).

**Music 166. Introduction to the Music of Africa.** This course concentrates on indigenous musical traditions from different parts of sub-Saharan Africa. A major objective of the course is to facilitate an understanding of the organizational principles of African musical traditions and the cultural contexts within which they derive their meaning and significance. Cross-cultural features as well as regional varieties are examined. The course discusses conceptual, behavioral and stylistic features of the music; the contexts and functions of performances; the interrelations of music and dance; the use of music in healing; musical instruments and singing styles.

Fall semester. Mount Holyoke College.

**HACU 269. Master Musicians of Africa.** This course concentrates on the lives and music of selected 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 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 and ambience of African musical practice. Individuals covered this semester include Babatunde Olatunji (Nigerian drummer), Koo Nimo (leading exponent of Ghanaian folk music) and Kandia Kouyate (Malian *jelimuso*). 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.

Fall semester. Hampshire College.

**Music 226. World Music.** This course is a survey of selected musical traditions from different parts of the world, including Africa, Indonesia, India, the Caribbean and the United States. The course adopts an ethnomusicological approach that explains music as a cultural phenomenon, and explores the social and aesthetic significance of musical traditions within their respective historical and cultural contexts. It examines how musical traditions change over time, and how such changes reflect and relate to social and political changes within a given society. Weekly reading and listening assignments provide the basis for class discussions. Students are expected to undertake a final project in music ethnography.

Spring semester. Mount Holyoke College.

**Music 220. African Popular Music.** This course focuses on twentieth-century African popular music. The course examines musical genres from different parts of the continent and investigates their relationships to the historical, political, and social dynamics of their respective national and regional origins. In addition to analyzing the organizational principles of selected musical styles, regional examples like *highlife*, *soukous* and *mbaqanga* will provide the basis for assessing the significance of popular music as a creative response to the dynamics of the colonial and postcolonial environment in Africa. Themes explored include the use of music in the construction of social identity and the impact of social and political structures on musical practice as well as the interaction of local and global elements.

Spring semester. Smith College.

## Russian, East European, Eurasian Studies

SERGEY GLEBOV, Assistant Professor of History (at Smith College in the Five College Program).

**History 101. Soviet History Through Film.** This class is designed to explore historical artifacts—such as films and other texts—in their historical contexts. As in any society, the Soviet Union generated its own vision (or visions) of itself and of the social world. By looking at these artifacts and trying to interpret them with the help of the basic tools of historians, we will attempt to reconstruct the meanings that the authors and readers or viewers of these artifacts attached to them. Apart from learning Soviet history—and understanding how this unraveling history appeared to people who lived in the USSR—we will discuss how historians deal with their basic data: texts produced in a different epoch.

Fall semester. Smith College.

**History 393P. Russian Empire-Building Eurasia 1552-1914.** The emergence, expansion, and maintenance of the Russian Empire, as well as the development of the multitude of nations and ethnic groups conquered by or included into the Russian empire. The dynamics of pan-imperial institutions and processes (imperial dynasty, peasantry, nobility, intelligentsia, revolutionary movement) and specific developments in the Western borderlands (Ukraine, Finland, Poland, the Baltic lands), the Caucasus, Central Asia, Siberia, etc. Focus on how the multinational Russian empire dealt with pressures of modernization (nationalist challenges in particular), internal instability and external threats.

Fall semester. University of Massachusetts.

**History 80. "Affirmative Action Empire": Soviet Experiences of Managing Diversity.** See History 80.

Fall semester. Amherst College

**History 245. Empire in the North: Native Peoples in Siberia and Alaska under Russian and Soviet Rule.** The class is designed as an introduction to the study of native or indigenous peoples of Siberia and Alaska under the rule of the Russian Empire and Soviet Union. In some of 500 years, Moscow State and the Russian Empire expanded across the enormous territory in Northern Asia and North America, bringing into one continental state diverse populations stretching from Central Asia to Beringia. For the Western mind, these lands evoked the grim existence of exiles in a frozen wasteland; for the Russians, it was both the land of opportunity and despair. In both images, little place was accorded to the indigenous populations of Siberia (and, from the 1780s to the 1860s, of Alaska). In the course of our weekly meetings, we will explore the emergence of Russia's empire in North Asia and North America and the ways in which the imperial rule affected the lives of the native peoples. We will look at how the native peoples responded to the multiple pressures of the ever increasing pace of modernity, European domination, and harsh environment. We will also discuss the Soviet experiment of "telescoping" the development of Siberian native peoples into a decade of "transitioning to Socialism" and the impact of "Socialist modernity" on the native peoples. In our final classes, we will discuss current challenges (relentless exploitation of natural resources being the most important of them) facing diverse communities of indigenous peoples as capitalism triumphantly replaced socialism in the North of the Old World.

Spring semester. Smith College.

**RES 131s. Introduction to Peoples and Cultures of Eurasia.** If you ever wondered about the past of countries such as Ukraine, Georgia, or Uzbekistan, you might be interested in this course, which explores the past and present of the diverse peoples and cultures inhabiting the territory once dominated by the Russian Empire and the Soviet Union. A home to Christianity and Buddhism, Islam and Judaism, Eurasia presents itself as a venue for studying interactions between major cultures of the world over the course of many centuries. As it embarked upon building Communism in the 20th century, it produced its own material and ideal world, which influenced Communist and Socialist regimes across the globe.

In the course of our meetings, we will discuss how this region was imagined and mapped. How useful are conventional definitions of the boundary between "Europe" and "Asia"? What is meant by "Eastern Europe," "Central Europe," and "Eurasia"? What was the impact of imperial formations, such as the Mongol Empire of Chingis-khan's heirs or the Empire of the Romanovs, upon the history of the region's diverse peoples? How important was the influx of European ideas and practices from the 15th century onwards? We shall look at how the emerging modern nations incorporated or obliterated their imperial pasts and struggled over the meaning of past events. We shall also explore how empires dominated and colonized particular spaces and how this domination was resisted or accommodated in different parts of Eurasia.

To help us navigate these problems, we will read historical documents, from *The Secret History of the Mongols*, to the writings of the Islamic modernist, Ismailbey Gaspirali, to Joseph Stalin's vision of the Soviet Socialist state composed of modern nations. The class itself will consist of a series of lectures and discussions,

each led by a specialist in a particular area of Eurasian studies from the Five Colleges. By the end of this class you should be well-acquainted with the emergence of nations and regions such as East Central Europe, Central Asia, and the Caucasus, as well as with how these regions fared in the cultural imagination of modern Europe. You will also know well the resources available in the Five College area for the study of the region. Among the assignments are three reaction papers, a final paper, and a book review.

The class has no specific prerequisites and requires no prior knowledge of the history or the present of Eurasia. *Required for the Five College Certificate in Russian, East European, and Eurasian Studies.*

Spring semester. Mount Holyoke College.

## Theater

ROBERT KAPLOWITZ, Visiting Lecturer in Sound Design (at the University of Massachusetts in the Five College Program).

**Theater 128f. 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 creating their own work.

Fall semester. Mount Holyoke College.

**Theater 593s/693s. Advanced Theatrical Sound Design.** This is a seminar class in which we parlay the knowledge gained on the introductory level into deeper conceptual conversations about plays. Instead of these conversations focusing on abstractions, each student is required to be creating a sound design for an actual production happening in the Pioneer Valley. We will focus, in two-week segments, on each script being produced. All students will initiate designs for these productions, working within the conceptual framework as posed by the real-world director. This course requires a great deal of script reading, rapid creation of sounds, and very active classroom participation. (4 credits)

Requisite: Sound Design I or consent of the instructor. Fall semester. University of Massachusetts.

**Theater and Dance 46. Sound Design I.** See Theater and Dance 46.

Requisite: Theater and Dance 12 or consent of the instructor. Spring semester. Amherst College.

**Theater 317. Movements and Design: Introduction to Sound Design.** 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 creating their own work.

Spring semester. Smith 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 2008-09 the Amherst certificate program advisor is Professor Redding of the History Department.



## FIVE COLLEGE ASIAN/ PACIFIC/AMERICAN STUDIES CERTIFICATE PROGRAM

The Five College Asian/Pacific/American Studies Certificate Program enables students to pursue concentrated study of the experiences of Asians and Pacific Islanders in the Americas. Through courses chosen in consultation with their campus program adviser, students can learn to appreciate APA cultural and artistic expressions, understand and critique the racial formation of Asian/Pacific/Americans, and investigate how international conflicts, global economic systems, and ongoing migration affect APA communities and individuals and their intersections with others. Drawing upon diverse faculty, archival, and community-based resources, the Five College program in Asian/Pacific/American Studies encourages students not only to develop knowledge of the past experiences of Asian/Pacific/Americans, but also to act with responsible awareness of their present material conditions.

An Amherst student qualifies for the certificate by satisfactorily completing the following requirements:

- A. A minimum of seven courses, distributed among the following categories. As always, to be counted toward graduation, courses taken at another campus must be approved by campus advisors.
  1. A foundation course, normally taken during the first or second year. This course offers an interdisciplinary perspective on historical and contemporary experiences of Asian/Pacific/Americans. Attention will be paid to interrogating the term Asian/Pacific/American and to comparing different APA populations distinguished, for example, by virtue of their different geographical or cultural derivations, their distribution within the Americas, and their historical experience of migration.
  2. At least five elective courses. Students must take at least one course from each of the following categories:
    - a) Expressions. These courses are largely devoted to the study of APA cultural expression in its many forms.
    - b) U.S. Intersections. These courses are dedicated substantially to the study of Asian/Pacific/Americans but are further devoted to examining intersections between APA experiences and non-APA experiences within the United States.
    - c) Global Intersections. These courses have their focus outside the United States but offer special perspectives on the experiences of Asian/Pacific/Americans.
  3. A special project, which is normally fulfilled in the third or fourth year. This requirement involves the completion of a special project based on intensive study of an Asian/Pacific/American community, historical or contemporary, either through research, service-learning, or creative work (e.g., community-based learning project, action-research, internship, performing or fine arts project, etc.). Normally the requirement will be fulfilled while enrolled in an upper-level, special topics, or independent study course, although other courses may be used subject to approval of the campus program advisor. Projects should include both self-reflective and analytic components. Students fulfilling this requirement will meet as a group at least once during the semester to discuss their ongoing projects, and at the end of the

semester to present their completed projects at a student symposium or other public presentation.

Students' plans for completing the requirement should be approved by a campus program advisor in the previous semester.

B. Further Stipulations:

1. Grades: Students must receive the equivalent of a "B" grade or better in all courses counted toward the Certificate. (In the case of Hampshire students taking courses at Hampshire, "B" equivalence will be determined by the Hampshire program adviser, based on the written evaluations supplied by course instructors.)
2. Courses counted toward satisfaction of campus-based major requirements may also be counted toward the Five College Certificate.
3. No course can be counted as satisfying more than one Certificate distribution requirement.
4. Courses taken abroad may be used to fulfill the distribution requirement with the approval of the campus program advisor.

C. Recommendation:

Students are encouraged to attain some proficiency in at least one language other than English, especially if such proficiency facilitates the completion of the Special Project component of the Certificate Program. While English is sufficient and appropriate for the completion of many projects involving Asian/Pacific/American communities, many sources and communities can be consulted only through other languages.

A comprehensive list of courses and certificate requirements is available at <http://www.fivecolleges.edu/sites/apa/>. The Amherst faculty advisor for 2008-09 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 three geographical areas: South and Southeast Asia, East Asia, and the Tibeto-Himalayan region.

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 2008-09 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 faculty program advisors on each campus, students choose a sequence of courses available within the five colleges and identify an independent research project that will count toward the certificate. The certificate represents areas of study critical to understanding health and disease from a biocultural perspective.

To receive the certificate students take seven courses (earning a B or better in each course) distributed across the following categories:

1. Overviews of Biocultural Approaches;
2. Mechanisms of Disease Transmission;
3. Population, Health, and Disease;
4. Healers and Treatment;
5. Ethics and Philosophy;
6. Research Design and Analysis.

A comprehensive list of certificate requirements is available online at <http://www.fivecolleges.edu/sites/chs>. For 2008-09, the Amherst faculty advisor will be Professor Christopher Dole of the Anthropology Department.

## FIVE COLLEGE INTERNATIONAL RELATIONS CERTIFICATE PROGRAM

The Five College International Relations Certificate is issued by Mount Holyoke College on behalf of the Five Colleges. The purpose of the International Relations Certificate Program is to encourage students interested in international relations but majoring in other fields to develop a coherent approach to the

study of this subject. The Program recommends a disciplined course of study designed to enhance students' understanding of complex international processes—political, military, economic, social, cultural, and environmental—that are increasingly important to all nations. Receipt of the certificate indicates that the student has completed such a course of study as a complement to his or her major.

An Amherst student qualifies for the certificate by satisfactorily completing the following seven requirements:

1. A course in introductory world politics;
2. A course concerning global institutions or problems;
3. A course on the international financial and/or commercial system;
4. A modern (post-1789) history course relevant to the development of the international system;
5. A course on contemporary American foreign policy;
6. Two years of college-level 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.) During the first semester 2008-09, the Amherst faculty advisors will be Professors Javier Corrales and Ronald Tiersky.

## 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 2008-09 the Amherst faculty advisor for the certificate is Professor Castro Alves of the History and Black Studies Departments. Students also can consult with the Chair of the Five College Latin American Studies Council, Professor López of the History Department. 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 (Computer Science and 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 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 so that Five College students can become acquainted with the history, culture and presence of indigenous peoples in this region.

*Requirements:* At least seven courses are required for completion of the Five College Certificate in Native American 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 2008-09, the Amherst faculty advisor will be Professor Kevin Sweeney.