VISUAL STUDIES

Department Website:
https://www.haverford.edu/visual-studies-minor

The Interdisciplinary Visual Studies Minor invites students both to investigate their place in a global system of images and make images, objects, and digital artifacts with critical awareness. Additionally, the program trains students in interdisciplinary rigor and encourages them to examine the relationship between the visual and various structures of power.

Located in the new Visual Culture, Arts and Media facility (VCAM), Visual Studies links elements of the curriculum, campus, and broader community, highlighting the intersections between courses, faculty, students, departments, and Centers engaging the visual.

Learning Goals

• To teach students visual literacy
  Students of Visual Studies will investigate their place in the global system of images. Through a Visual Studies framework students have the ability to describe, analyze, and negotiate an increasingly complex world of information technologies; the impact of these technologies on art, culture, science, commerce, policy, society, and the environment; and the interrelationship of these technologies with historical and material forms.

• To engage students in critical making
  Visual Studies creates curricular opportunities for students to make images, objects, and digital artifacts with critical awareness of their powers and limitations. Critical making, or thinking with process, encourages students to develop production skills which, when coupled with theoretical training and analytical rigor, will broaden their ability to improvise and problem-solve in a variety of disciplinary contexts.

• To train students in interdisciplinary rigor
  Visual Studies encourages conversation between scholars working on the relationship between text and the visual, the nature of perception, cognition and attention, and the historic construction of looking. Visual Studies can help students perceive when disciplines are essential to understanding a subject, and when they can be combined for a more expansive or more precise critical engagement.

• To guide students in an “ethics of the visual”
  Visual Studies invites a return to the liberal arts as a process of creativity, critique, and reflection. It links creative expression to cultural analysis and social engagement, training a generation of theoretically informed makers, artists, innovators, teachers, and civic leaders. We invite students to examine the relationship between the visual and structures of power, to analyze the role of images in making consumers and to attend to the role that images play in constructing “others” through race, gender, or disability.

Haverford’s Institutional Learning Goals are available on the President’s website, at http://hav.to/learninggoals.

Curriculum

The Visual Studies curriculum is organized to help students develop critical and creative engagement with visual experience across media, time, and cultures.

All students are required to take an introductory gateway course and a senior-level capstone course. The introductory course will cover a variety of disciplinary approaches to the field of Visual Studies, and will include guest lectures, field trips for hands-on learning, and an introduction to some form of making. The capstone course will consolidate a student experience of the interdisciplinary minor that integrates visual scholarship, making, and public engagement. Students will select their four elective courses from three categories: Visual Literacy, Labs/Studio Courses and The Ethics of the Visual.

Students interested in the Interdisciplinary Visual Studies Minor should plan their course schedule in consultation with the Director of Visual Studies and with their major advisor. Please note: currently no more than one of the six minor credits may count towards the student’s major.

The minor will include six courses:

• The Introduction to Visual Studies gateway course, offered each fall (VIST H142)
• Four elective courses selected from three categories (please find a current list of approved courses on the Visual Studies website):
  • Visual Literacy
    Courses that encourage students to describe, analyze, and negotiate the visual and the impact of digital and/or material technologies on art, culture, science, commerce, policy, society, and the environment
  • Labs/Studio Courses
    Courses that create curricular opportunities for students to make images, objects, films and digital artifacts and develop a critical awareness of the relationship between process, product, and reception
  • The Ethics of the Visual
Courses that invite students to examine the relationship between the visual and social structures of power, analyzing the role of images in making consumers and attending to the role that images play in constructing “others” through such categories as race, gender, or disability

- A Capstone Seminar where students will work in small groups to research and propose a project that engages the larger campus community (VIST H399).

Both the Gateway and the Capstone courses must be taken at Haverford College. Additionally, at least two of the four elective courses must be taken at Haverford, Bryn Mawr, or Swarthmore in order to be counted for the Visual Studies Minor.

Faculty
Below are the core Visual Studies faculty. Many other faculty contribute courses to the program; see the Courses section for a full listing.

Core Faculty
Sally Berger
Visiting Instructor of Visual Studies

Kathryne Corbin
Assistant Professor of French and Francophone Studies; Coordinator of Gender and Sexuality Studies; Visual Culture, Arts, and Media Faculty Fellow (2019-2021)

Victoria Funari
Senior Lecturer of Visual Studies

Shannan Hayes
Visiting Assistant Professor of Visual Studies, of Peace, Justice, and Human Rights and Arts and Humanities Fellow

Emily Hong
Assistant Professor of Anthropology and Visual Studies

Christina Knight
Assistant Professor of Visual Studies (On Leave Fall 2020)

Joshua Moses
Assistant Professor of Anthropology and Environmental Studies; Visual Culture, Arts, and Media Faculty Fellow (2020-2022)

John Muse
Assistant Professor of Visual Studies

Imani Roach
Visiting Assistant Professor of Visual Studies

Erin Schoneveld
Assistant Professor of East Asian Languages and Cultures; Assistant Professor of Visual Studies; Director of Visual Studies

Raegan Truax
Mellon Post-Doctoral Fellow; Visiting Assistant Professor of Visual Studies

Courses
NB: In addition to the following list, all courses in cognate departments (Fine Arts at Haverford, History of Art, Museum Studies, and Film Studies at Bryn Mawr) will count as electives in the Visual Studies Minor.

Africana Studies Courses
AFST H361 TOPICS AFRICAN-AMERICAN LIT: THE NEW BLACK ARTS MOVEMENT, EXPRESSIVE CULTURE AFTER NATIONALISM (1.0 Credit)
Division: Humanities
Domain(s): A: Meaning, Interpretation (Texts)
This course will begin with an exploration of the literary achievement of the Black Arts Movement of the late 1960s and early 1970s, engaging with its political and cultural context. We will then move into contemporary fiction, poetry, nonfiction, theory and popular culture, articulating the relationship between mainstream artists of the late 20th and 21st century and the ideals of BAM. Prerequisite(s): Two 200-level English courses or instructor consent (Offered: Spring 2021)

Anthropology Courses
ANTH H233 DECOLONIZING VISUAL ANTHROPOLOGY (1.0 Credit)
Emily Hong
Division: Social Science
Domain(s): A: Meaning, Interpretation (Texts); B: Analysis of the Social World
This is a hybrid video production and theory course which grapples with the entanglements between ethnographic film/documentary and colonial structures of power. We will bring a decolonizing lens to explore—through texts, screenings, and making films—major modalities in the field including sensory ethnography, indigenous media, and feminist experimental film. Crosslisted: Visual Studies, Anthropology Prerequisite(s): Sophomore standing (Offered: Fall 2020)

ANTH H238 VISUALIZING BORDER/LANDS (1.0 Credit)
Elena Guzman
Division: Social Science
Domain(s): A: Meaning, Interpretation (Texts)
This course attends to the visual representations of the border, including film and photography, but
also text and sound. Students will engage in their own creative and visual representations around the theme of borders for the final course assignment.  
(Offered: Fall 2020)

**ANTH H239 VISIONS OF JUSTICE: HUMAN RIGHTS & LEGAL CONSCIOUSNESS IN ASIAN CINEMA** (1.0 Credit)  
*Emily Hong*

**Division:** Social Science  
**Domain(s):** A: Meaning, Interpretation (Texts)  
This course aims to deepen our understanding of Asian law and society through independent films by Asian directors. We will analyze films that offer a window into individual and collective struggles for gender justice, freedom of expression, and environmental justice. Crosslisted: Visual Studies; Anthropology; East Asian Languages & Cultures; Peace, Justice and Human Rights  
(Offered: Spring 2021)

**ANTH H266 SENSORY ETHNOGRAPHIC METHODS** (1.0 Credit)  
*Emily Hong*

**Division:** Social Science  
**Domain(s):** B: Analysis of the Social World  
Through this course, students will develop ethnographic research and writing skills using sensory detail (taste, touch, sight, sound, smell and feeling) to evoke people, places, and things. Assignments are primarily writing-intensive with additional fieldwork and multimodal (e.g. photography, film) exercises. Crosslisted: Anthropology, Visual Studies  
Prerequisite(s): Any Anthropology course  
(Offered: Fall 2020)

**ANTH H314 FEMINIST FILMMAKING STUDIO** (1.5 Credits)  
*Emily Hong*

**Division:** Humanities  
**Domain(s):** A: Creative Expression; B: Analysis of the Social World  
This intermediate video production course explores how feminist filmmakers subvert the male gaze, a particular view which has been made to seem universal. Students will enact intersectional and decolonial filmmaking practices by producing a short film and a podcast episode. Crosslisted: Visual Studies, Anthropology  
Prerequisite(s): Previous course in film production or instructor consent  
(Offered: Spring 2021)

**ARTS H101 ARTS FOUNDATION-DRAWING (2-D)** (0.5 Credit)  
*Jonathan Goodrich*

**Division:** Humanities  
**Domain(s):** A: Creative Expression  
A seven-week introductory course for students with little or no experience in drawing. Students will first learn how to see with a painter's eye. Composition, perspective, proportion, light, form, picture plane and other fundamentals will be studied. We will work from live models, still life, landscape, imagination and masterwork.  
(Offered: Fall 2020)

**ARTS H103 ARTS FOUNDATION-PHOTOGRAPHY** (0.5 Credit)  
*Staff*

**Division:** Humanities  
**Domain(s):** A: Creative Expression  
This is a half-semester course to introduce the craft and artistry of photography to students with some or no skills in photography. Students learn how to develop negatives, print enlargements, and printing techniques such as burning, dodging, and exposure time. This class also requires a two-hour workshop. The day and time of the workshop will be determined during the first class. Offered in the first quarter.  
(Offered: Spring 2021)

**ARTS H104 ARTS FOUNDATION-SCULPTURE** (0.5 Credit)  
*Markus Baenziger*

**Division:** Humanities  
**Domain(s):** A: Creative Expression  
This is a seven-week, half semester course designed to provide an introduction to three dimensional concepts and techniques. Skills associated with organizing and constructing three-dimensional form will be addressed through a series of projects within a contemporary context. The first projects will focus on basic three-dimensional concepts, while later projects will allow for greater individual self-expression and exploration. Various fabrication skills including construction, modeling, basic mold making, and casting will be demonstrated in class. All fabrication techniques will be covered in detail in class, and no prior experience is required to successfully complete this course  
(Offered: Spring 2021)

**ARTS H106 ARTS FOUNDATION-DRAWING** (0.5 Credit)  
*Staff*

**Division:** Humanities  
**Domain(s):** A: Creative Expression  
This is a seven-week introductory level course designed to provide an overview of basic drawing techniques addressing line, form, perspective, and composition. Various drawing methods will be introduced in class, and students will gain experience in drawing by working from still life, models, and architecture. Preference to declared majors who
need Foundations, and to students who have entered
the lottery for the same Foundations course at least
once without success.
(Offered: Spring 2021)

ARTS H107 ARTS FOUNDATION-PAINTING (0.5
Credit)
Ying Li
Division: Humanities
Domain(s): A: Creative Expression
A seven-week introductory course for students with
little or no experience in painting. Students will
be first introduced to the handling of basic tools,
materials and techniques. We will study the color
theory such as interaction of color, value & color,
warms & cools, complementary colors, optical
mixture, texture, surface quality. We will work from
live model, still life, landscape, imagination and
masterwork.
(Offered: Fall 2020, Spring 2021)

ARTS H108 ARTS FOUNDATION-
PHOTOGRAPHY (0.5 Credit)
Staff
Division: Humanities
Domain(s): A: Creative Expression
This is a half-semester course to introduce the craft
and artistry of photography to students with some
or no skills in photography. Students learn how to
develop negatives, print enlargements, and printing
techniques such as burning, dodging, and exposure
time. This class also requires a two-hour workshop.
The day and time of the workshop will be determined
during the first class. Offered in the second quarter.
(Offered: Spring 2021)

ARTS H122 FOUNDATION PRINTMAKING:
LITHOGRAPHY (0.5 Credit)
Hee Sook Kim
Division: Humanities
Domain(s): A: Creative Expression
A seven-week course covering various techniques
and approaches to Lithography, including paper plate
preparation, drawing materials, editioning, black and
white printing and color registration. Emphasizing
the expressive potential of the medium to create a
personal visual statement.

ARTS H124 FOUNDATION PRINTMAKING:
MONOTYPE (0.5 Credit)
Hee Sook Kim
Division: Humanities
Domain(s): A: Creative Expression
Basic printmaking techniques in Monotype medium.
Painterly methods, direct drawing, stencils, brayer
techniques for beginners in printmaking will be
taught. Color, form, shape, and composition in 2-
D format will be explored. Individual and group
critiques will be employed.
(Offered: Spring 2021)

ARTS H142 INTRODUCTION TO VISUAL
STUDIES (1.0 Credit)
John Muse
Division: Humanities
Domain(s): A: Meaning, Interpretation (Texts)
An introduction to the trans-disciplinary field of
Visual Studies, its methods of analysis and topical
concerns. Traditional media and artifacts of art
history and film theory, and also an examination of
the ubiquity of images of all kinds, their systems
of transmission, their points of consumption, and
the very limits of visuality itself. Crosslisted: Visual
Studies, Fine Arts, Comparative Literature
(Offered: Fall 2020)

ARTS H217 THE HISTORY OF AFRICAN-
AMERICAN ART FROM 1619 TO THE
PRESENT (1.0 Credit)
William Williams
Division: Humanities
Domain(s): A: Meaning, Interpretation (Texts); B:
Analysis of the Social World
A survey course documenting and interpreting
the development and history of African-American
Art from 1619 to present day. Representative
works from the art and rare book collections will
supplement course readings.

ARTS H218 CHINESE CALLIGRAPHY AS AN ART
FORM (1.0 Credit)
Ying Li
Division: Humanities
Domain(s): A: Creative Expression
This course combines studio practice and creating
art projects with slide lectures, readings, and
museum visits. Students will study the art of Chinese
Calligraphy, and its connection with Western art. No
Chinese language required.
(Offered: Fall 2020)

ARTS H224 COMPUTER AND
PRINTMAKING (1.0 Credit)
Hee Sook Kim
Division: Humanities
Domain(s): A: Creative Expression
Computer-generated images and printmaking
techniques. Students will create photographic,
computer processed, and directly drawn images on
lithographic polyester plates and zinc etching plates.
Classwork will be divided between the computer
lab and the printmaking studio to create images
using both image processing software and traditional
printmaking methods, including lithography, etching,
and silk-screen. Broad experimental approaches
to printmaking and computer techniques will be encouraged. Individual and group critiques will be employed. enrollment limit: 12 Lottery Preference: Fine Arts Major and Minors

ARTS H225 LITHOGRAPHY: MATERIALS AND TECHNIQUES (1.0 Credit)
Hee Sook Kim
Division: Humanities
An intermediate course covering B/W and Color Lithography in plates. Combined methods with other printmaking techniques such as Paper lithography and Monotype are explored during the course along with photographic approaches. Editioning of images is required along with experimental ones. Development of technical skills in traditional Lithography and personal visual study are necessary with successful creative solutions. A strong body of work following a specific theme is required. Individual discussions and group critiques are held periodically. Additional research on the history of printmaking is requested. (Offered: Fall 2020)

ARTS H229 TOPICS IN VISUAL STUDIES: ROLAND BARTHES AND THE IMAGE (1.0 Credit)
John Muse
Division: Humanities
Domain(s): A: Meaning, Interpretation (Texts)
An exploration of the rhetoric of visual culture through an examination of 20th century French critic Roland Barthes' many writings on photography, film, and what he calls the “civilized code of perfect illusions.” We will spend the semester reading his texts, charting the trajectory of a career that begins with the euphoria of an ever-expanding semiotic and ends with a meditation on the limits of this very project. Crosslisted: Visual Studies, Fine Arts, Comparative Literature

ARTS H231 DRAWING (2-D): ALL MEDIA (1.0 Credit)
Ying Li
Division: Humanities
Domain(s): A: Creative Expression
Students are encouraged to experiment with various drawing media and to explore the relationships between media, techniques and expression. Each student will strive to develop a personal approach to drawing while addressing fundamental issues of pictorial space, structure, scale, and rhythm. Students will work from observation, conceptual ideas and imagination. Course includes drawing projects, individual and group crits, slide lectures, museum and gallery visits. Prerequisite: Fine Arts Foundations or consent (Offered: Spring 2021)

ARTS H233 PAINTING: MATERIALS AND TECHNIQUES (1.0 Credit)
Jonathan Goodrich
Division: Humanities
Students are encouraged to experiment with various painting techniques and materials in order to develop a personal approach to self-expression. We will emphasize form, color, texture, and the relationship among them; influences of various techniques upon the expression of a work; the characteristics and limitations of different media. Students will work from observation, conceptual ideas and imagination. Course includes drawing projects, individual and group crits, slide lectures, museum and gallery visits. Prerequisite: Fine Arts Foundations or consent.

ARTS H243 SCULPTURE: MATERIALS AND TECHNIQUES (1.0 Credit)
Markus Baenziger
Division: Humanities
Domain(s): A: Creative Expression
This course is designed to give students an in-depth introduction to a comprehensive range of three-dimensional concepts and fabrication techniques. Emphasis will be on wood and metal working, and additional processes such as casting procedures for a range of synthetic materials and working with digital tools including a laser cutter and CNC equipment will be introduced in class. Course may be repeated for credit. Prerequisite: ARTSH104 or permission from the instructor. (Offered: Fall 2020)

ARTS H251 PHOTOGRAPHY: MATERIALS AND TECHNIQUES (1.0 Credit)
Staff
Division: Humanities
Domain(s): A: Creative Expression
Students are encouraged to develop an individual approach to photography. Emphasis is placed on the creation of color photographic prints which express plastic form, emotions and ideas about the physical world. Work is critiqued weekly to give critical insights into editing of individual student work and the use of the appropriate black-and-white photographic materials in analog or digital formats necessary to give coherence to that work. Study of the photography collection, gallery and museum exhibitions, lectures and a critical analysis of photographic sequences in books and a research project supplement the weekly critiques. In addition students produce a handmade archival box to house their work, which is organized into a loose sequence and mounted to archival standards. Prerequisite: Fine Arts 103 or equivalent. Prerequisite: Fine Arts 103 or equivalent.
Students produce an extended sequence of their work in either book or exhibition format using black and white or color photographic materials. The sequence and scale of the photographic prints are determined by the nature of the student’s work. Weekly classroom critiques, supplemented by an extensive investigation of classic photographic picture books and related critical texts guide students to the completion of their course work. This two semester course consists of the book project first semester and the exhibition project second semester. At the end of each semester the student may exhibit his/her project.

**Theater - Arts Program Courses**

**ARTT B332** **THE ACTOR CREATES:**
**PERFORMANCE STUDIO IN GENERATING ORIGINAL WORK (1.0 Credit)**
*Catharine Slusar*

This course explores the actor as creator, inviting the performer to become a generative artist with agency to invent their own work. Building on skills introduced in Fundamentals of Acting, we will introduce new methodologies of training to construct a framework in which students can approach making original solo and group work. Students will use processes employing visual art, found dialogue, music, autobiography, and more. Emphasizing guided, individual, and group collaboration, we will examine the role of the actor/creator through exercises and readings that relate the actor’s creative process to an understanding of self and the artist’s role in communities. Prerequisite: ARTT B251 (Fundamentals of Acting)
tradition of Arthurian tales is complex and various, combining Celtic and Christian mythologies. Sometimes called the "matter of Britain" the Arthurian narrative has been critical in establishing national and ethnic identities ever since the Middle Ages. Medieval notions of chivalry and courtly love also raise fascinating questions about the conflict between personal and private morality, and about the construction of both identity and gender.

**COML H215 TALES OF TROY (1.0 Credit)**
*Bret Mulligan*

**Division:** Humanities  
**Domain(s):** A: Meaning, Interpretation (Texts)

An introduction to the myth of the Trojan War and its role in the history of western literature and culture, focusing on the development and adaptation of the myth in literature, art, music, and film. All CSTS courses are taught in English and do not require knowledge of Latin or Greek. Crosslisted: Classical Studies, Comparative Literature

**COML H224 GERMANY/BERLIN FROM A TRANSNATIONAL PERSPECTIVE (1.0 Credit)**
*Imke Brust*

**Domain(s):** A: Meaning, Interpretation (Texts); B: Analysis of the Social World

This course focuses primarily on the ways in which Germany/Berlin has influenced the visual imagination of American and other foreign artists, as well as a German immigrant artists, and Germans in the diaspora. While Germany without doubt has profoundly affected other countries worldwide, Germany and in particular the city of Berlin have also been shaped significantly by foreign influences, most recently during the recent refugee crisis in Europe. This course explores a variety of different visual media from film to the creation of museums. Taught in English with an extra session in German. Crosslisted: German, Comparative Literature, Visual Studies

**COML H229 TOPICS IN VISUAL STUDIES: ROLAND BARTHES AND THE IMAGE (1.0 Credit)**
*John Muse*

**Division:** Humanities  
**Domain(s):** A: Meaning, Interpretation (Texts)

An exploration of the rhetoric of visual culture through an examination of 20th century French critic Roland Barthes' many writings on photography, film, and what he calls the “civilized code of perfect illusions.” We will spend the semester reading his texts, charting the trajectory of a career that begins with the euphoria of an ever-expanding semiotic and ends with a meditation on the limits of this very project. Crosslisted: Visual Studies, Fine Arts, Comparative Literature

**COML H245 PERFORMANCE, LITERATURE AND THE ARCHIVE (1.0 Credit)**

**Division:** Humanities  
**Domain(s):** A: Meaning, Interpretation (Texts)

The ‘archive,’ as both an institutional and performance practice and a theoretical concept, has been one of the most studied sites in performance and literary studies. The hegemonic, patriarchal institution of the archive that constructs and perpetuates the canon and the master narratives of history while, marginalizing, silencing, and erasing the subaltern and the subcultural has been contested by the poststructuralist philosophers and critical theorists of the late 20th and early 21st century. A new concept of the archive transpired in the interdisciplinary fields of postcolonial, gender, cultural, and performance studies, one that is more utopian and more inclusive and is not limited by dominant repressive power structures and ideologies. This archive does not merely revisit the past to excavate the eradicated traces and silenced voices, but also, perhaps more importantly, opens the potential for a formerly unimaginable, and yet-to-be-imagined future.

**COML H255 CINEMA FRANÇAIS/FRACOPHONE ET COLONIALISME (1.0 Credit)**
*Koffi Anyinefa*

**Division:** Humanities  
**Domain(s):** A: Meaning, Interpretation (Texts)

This course examines the visual politics of literatures of bondage, focusing on colonial Brazil/Amazon, the cross-temporal Indian Ocean World, and our contemporary moment of globalization. Our central course inquiry across the course will address the visual politics both nascent and full-fleshed in textual and imagistic representations of those extremely uneven power relations definitive of bondage, and is attentive across genres to the novel, painting, photography, and film. Cross-listed for English and Visual Arts. Prerequisite(s): Two 200-level courses in English or instructor consent  
(**Offered:** Spring 2021)

**Classical Studies Courses**

**CSTS H209 CLASSICAL MYTHOLOGY (1.0 Credit)**
*Hannah Silverblank*

**Division:** Humanities  

An introduction to the primary characters and stories of Greek and Roman mythology including cosmic creation, Olympian and other deities, and heroes
both as they appear in Greek and Roman literature and art and as they are later represented in modern art, music, and film. Crosslisted: Classical Studies, Comparative Literature, Religion

(Offered: Spring 2021)

CSTS H215 TALES OF TROY (1.0 Credit)
Bret Mulligan
Division: Humanities
Domain(s): A: Meaning, Interpretation (Texts)
An introduction to the myth of the Trojan War and its role in the history of western literature and culture, focusing on the development and adaptation of the myth in literature, art, music, and film. All CSTS courses are taught in English and do not require knowledge of Latin or Greek. Crosslisted: Classical Studies, Comparative Literature

East Asian Languages and Cultures Courses

EALC B110 INTRO TO CHINESE LITERATURE (IN ENGLISH) (1.0 Credit)
Students will study a wide range of texts from the beginnings through the Qing dynasty. The course focuses on the genres of poetry, prose, fiction and drama, and considers how both the forms and their content overlap and interact. Taught in English.

EALC B310 ADVANCED READINGS IN THE GRAPHIC NARRATIVE (1.0 Credit)
Shiamin Kwa
This advanced seminar focuses on critical and theoretical approaches to the graphic novel. In the past several decades, a genre of “auteur comics” has emerged from the medium that are highly literary with a deep engagement between form and meaning. This seminar focuses on weekly close readings of such graphic novels with rigorous analysis of form and content. Primary text readings are supplemented with readings from literary theory, visual studies, and philosophy. Participants are expected to be comfortable with the application of literary critical theory and visual studies theory to texts. There are no prerequisites for the course, but due to the quantity and complexity of the reading material, some background in literary study is necessary. Students interested in taking this course in fulfillment of a major requirement in Comparative Literature or East Asian Languages and Cultures will need to discuss with me prior to enrollment. Preference given to students who have taken EALC B255. This semester (Spring 2021) we will explore theories of narrative in the context of the graphic narrative. Students will read and view primary texts, supplemented by theoretical readings, that engage questions of how subjects develop through unconventional notions of “travel” in time, space, or both. THIS COURSE IS OFFERED AS PART OF A 360

EALC H112 MYTH, FOLKLORE, AND LEGEND IN JAPAN (1.0 Credit)
Hank Glassman
Division: Humanities
Domain(s): A: Meaning, Interpretation (Texts); B: Analysis of the Social World
An introduction to stories of the weird and supernatural in Japan and a reflection on genre and the scholarly enterprise of taxonomy-making. Readings from Buddhist miracle plays, early modern puppet drama, etc., supplemented by scholarly secondary sources.

(Offered: Spring 2021)

EALC H132 JAPANESE CIVILIZATION (1.0 Credit)
Division: Humanities
Domain(s): A: Meaning, Interpretation (Texts); B: Analysis of the Social World
A broad chronological survey of Japanese culture and society from the earliest times to the present, with special reference to such topics as belief, family, language, the arts, and sociopolitical organization. Readings include primary sources in English translation and secondary studies.

EALC H201 INTRODUCTION TO BUDDHISM (1.0 Credit)
Hank Glassman
Division: Humanities
Domain(s): A: Meaning, Interpretation (Texts); B: Analysis of the Social World
Focusing on the East Asian Buddhist tradition, the course examines Buddhist philosophy, doctrine and practice as textual traditions and as lived religion. Crosslisted: East Asian Languages & Cultures, Religion

EALC H202 VISUALIZING JAPANESE BUDDHISM: ART, RELIGION, PHILOSOPHY (1.0 Credit)
Staff
Division: Humanities
Domain(s): A: Meaning, Interpretation (Texts)
Examines the principal modes, media, and contexts of visual culture in Japanese Buddhism. Includes ‘virtual viewings' and trips to the Philadelphia Museum of Art. Prerequisite(s): Sophomore standing or above required; a background course in Buddhism or visual studies desirable

EALC H231 PRE-MODERN JAPANESE LITERATURE (1.0 Credit)
Division: Humanities
Domain(s): A: Meaning, Interpretation (Texts); B: Analysis of the Social World
This is a course introducing classical and medieval Japanese literature, and also related performance traditions. No background in either East Asian culture or in the study of literature is required; all works will be read in English translation. (Advanced Japanese language students are invited to speak with the instructor about arranging to read some of the works in the original or in translation into modern Japanese.) The course is a chronological survey of Japanese literature from the tenth century to the fifteenth. It will focus on well-known texts like the Tale of Genji and the Pillow Book, both written by women, and the ballad-form Tale of the Heike.

**EALC H239 VISIONS OF JUSTICE: HUMAN RIGHTS & LEGAL CONSCIOUSNESS IN ASIAN CINEMA (1.0 Credit)**  
*Emily Hong*

**Division:** Social Science  
**Domain(s):** A: Meaning, Interpretation (Texts)  
This course aims to deepen our understanding of Asian law and society through independent films by Asian directors. We will analyze films that offer a window into individual and collective struggles for gender justice, freedom of expression, and environmental justice. Crosslisted: Visual Studies; Anthropology; East Asian Languages & Cultures; Peace, Justice and Human Rights  
*(Offered: Spring 2021)*

**EALC H247 DEATH AND THE AFTERLIFE IN EAST ASIAN RELIGIONS (1.0 Credit)**  
*Hank Glassman*

**Division:** Humanities  
**Domain(s):** A: Meaning, Interpretation (Texts)  
This course engages the rich textual and visual traditions of China, Korea, and Japan to illuminate funerary and memorial practices and explore the terrain of the next world. Students will learn about the culturally constructed nature of religious belief and come to see the complexity and diversity of the influences on understandings of life and death. The course is not a chronological survey, but rather alternates between modern and ancient narratives and practices to draw a picture of the relationship between the living and the dead as conceived in East Asian religions.  
*(Offered: Spring 2021)*

**EALC H287 READING MODERN KOREAN HISTORY THROUGH FILM (1.0 Credit)**  
*Seungyop Shin*

**Division:** Social Science  
**Domain(s):** A: Meaning, Interpretation (Texts); B: Analysis of the Social World  
This course offers a survey of modern Korea through films produced from the late colonial period through the present. It will explore how Korean history, culture, and society have been represented in cinemas, and how those cinemas were produced and consumed under changing sociopolitical conditions. To that ends, students will understand the major phases and dynamic transformations of Korea through examination of various historical events and factors reflected in films, including Japanese colonial rule, the Korean War, industrial development, democratization, and global neoliberalism.  
*(Offered: Fall 2020)*

**EALC H299 JAPANESE LITERATURE AND FILM: THE EARLY-MODERN AND MODERN PERIODS (1.0 Credit)**  
*Erin Schoneveld*

**Division:** Humanities  
**Domain(s):** A: Meaning, Interpretation (Texts)  
This course explores important works within modern and contemporary Japanese literature as well as their filmic adaptations, from 1945 to the present. Topics include literary and cinematic representation of Japan’s war experience and postwar reconstruction, negotiation between traditional and modern Japanese aesthetics, confrontation with the state, and changing ideas regarding gender and sexuality. We explore these and other topics by analyzing texts of various genres, including film and film scripts, novels, short stories, manga, and academic essays.  
*(Offered: Spring 2021)*

**EALC H302 TOPICS IN EAST ASIAN VISUAL CULTURE: VISUAL NARRATIVES IN JAPANESE ART (1.0 Credit)**  
*Staff*

**Division:** Humanities  
**Domain(s):** A: Meaning, Interpretation (Texts)  
Rotating themes in East Asian visual culture. This year's iteration explores visual narratives of Buddhist art, illustrated biographies, the cultures of the imperial court and the military elite, and worlds of fantasy. Prerequisite(s): Sophomore standing or above and at least one course in either Buddhism or Japanese or East Asian culture more generally.  
*(Offered: Spring 2021)*

**EALC H335 JAPANESE MODERNISM ACROSS MEDIA (1.0 Credit)**  
*Erin Schoneveld*

**Division:** Humanities  
This curatorial seminar examines the technological shifts and cultural transformations that have shaped Japanese artistic production and practice from the early 20th-century through the present day. Readings from pre-modern through contemporary sources, film screenings, and museum field trips, will be included. Prerequisite: Sophomore standing or higher. Enrollment limited to 15 students.
EALC H370 ADVANCED TOPICS IN BUDDHIST STUDIES: PURE LAND BUDDHISM IN EAST ASIA (1.0 Credit)
Hank Glassman
Division: Humanities
Domain(s): A: Meaning, Interpretation (Texts); B: Analysis of the Social World
Advanced course on a topic chosen annually by instructor. The purpose of this course is to give students with a basic background in Buddhist Studies deeper conversancy with a particular textual, thematic, or practice tradition in the history of Buddhism. The 2017-2018 iteration will focus on Pure Land Buddhism, and especially on visual culture and iconology. Prerequisite(s): EALC 201 or instructor consent
(Offered: Fall 2020)

English Courses
ENGL B205 INTRODUCTION TO FILM (1.0 Credit)
Sara Bryant
Division: Humanities
Domain(s): A: Meaning, Interpretation (Texts)
This course is intended to provide students with the tools of critical film analysis. Through readings of images and sounds, sections of films and entire narratives, students will cultivate the habits of critical viewing and establish a foundation for focused work in film studies. The course introduces formal and technical units of cinematic meaning and categories of genre and history that add up to the experiences and meanings we call cinema. Although much of the course material will focus on the Hollywood style of film, examples will be drawn from the history of cinema. Attendance at weekly screenings is mandatory.
(Offered: Spring 2021)

ENGL H205 LEGENDS OF ARTHUR (1.0 Credit)
Maud McInerney
Division: Humanities
Domain(s): A: Meaning, Interpretation (Texts)
An exploration of the Arthurian legend, from its earliest versions to most recent retellings. The tradition of Arthurian tales is complex and various, combining Celtic and Christian mythologies. Sometimes called the "matter of Britain" the Arthurian narrative has been critical in establishing national and ethnic identities ever since the Middle Ages. Medieval notions of chivalry and courtly love also raise fascinating questions about the conflict between personal and private morality, and about the construction of both identity and gender.

ENGL H209 THIRD WORLD CINEMA: DESIRING FREEDOMS, FREEING DESIRES (1.0 Credit)
Reema Rajbanshi
Division: Humanities
Domain(s): A: Meaning, Interpretation (Texts)
This course explores the central role of film in imagining decolonization and desire as entangled narratives in the Third World. Treating film as a text within specific cinematic traditions, we read for the ways in which Third World artists have interrogated the complex objectives of desiring freedoms and freeing desires for post/colonies.
(Offered: Fall 2020)

ENGL H225 SHAKESPEARE: THE TRAGIC AND BEYOND (1.0 Credit)
Kimberly Benston
Division: Humanities
Domain(s): A: Meaning, Interpretation (Texts)
An "introductory emphasis" study of the major tragedies and related histories, comedies, and romances, with special reference to the evolution of dramatic form, poetic style, characterization, and ideology as they are shaped by Shakespeare's persistent experimentation with dramas of extravagant will, desire, tyranny, skepticism, and death. Particular attention will be paid to key scenes in an effort to assess both Shakespeare's response to contemporary literary and cultural concerns and the internal reformation of his own craft. Prerequisite(s): First Year Writing
(Offered: Fall 2020)

ENGL H247 PLANETARY LINES IN WORLD LITERATURE AND FILM (1.0 Credit)
Reema Rajbanshi
Division: Humanities
Domain(s): A: Meaning, Interpretation (Texts)
Mainly Anglophone eco-fiction, non-fiction, and films from North America, Latin America, Africa, Asia, and Oceania address a human-impacted ecology; course work such as midterm "translation" and hybrid final paper projects encourages students to collaborate across linguistic and disciplinary interests. The question of "world" as universal and "planet" as material are considered, with an emphasis on lines of difference generating worlds in World and material predicaments re-mapping the planet. Cross-listed for English and Visual Arts.
(Offered: Spring 2021)

ENGL H247B PLANETARY LINES IN WORLD LITERATURE AND FILM (1.0 Credit)
Reema Rajbanshi
Division: Humanities
Domain(s): A: Meaning, Interpretation (Texts)
Mainly Anglophone eco-fiction, non-fiction, and films from North America, Latin America, Africa, Asia, and Oceania address a human-impacted ecology; course work such as midterm "translation" and hybrid final paper projects encourages students to collaborate across linguistic and disciplinary interests. The question of "world" as universal and "planet" as material are considered, with an emphasis on lines of difference generating worlds in World and material predicaments re-mapping the planet. Cross-listed for English and Visual Arts.
across linguistic and disciplinary interests. The question of “world” as universal and “planet” as material are considered, with an emphasis on lines of difference generating worlds in World and material predicaments re-mapping the planet. Cross-listed for English and Visual Arts.  
(Offered: Spring 2021)

ENGL H254 PRE-RAPHAELITES, AESTHETES AND DECADENTS: GENDER AND SEXUALITY IN THE LATE 19TH CENTURY (1.0 Credit)  
Debora Sherman  
Division: Humanities  
Domain(s): A: Meaning, Interpretation (Texts)  
Readings in the discursive formation of the 19th-c. novel that examine the aesthetic, the ethical, the sociopolitical, and the affective as categories of interest and productive cultural investment. Authors will be selected from what may be termed the "long 19th century" and will draw from a list that includes Richardson, Austen, Bronte, Dickens, Eliot, Hardy, and James.

ENGL H282 AN ENERGY OF PROFUSION; AN ENERGY OF LINE : THE MODERNIST MOVEMENT, 1900-1920 (1.0 Credit)  
Debora Sherman  
Division: Humanities  
Domain(s): A: Meaning, Interpretation (Texts)  
Explores a recognizably “British” aesthetic that emerged in the UK and abroad throughout the twentieth century. This course will move beyond the shaken, not stirred, stereotypes to examine the diverse contours of what signifies as “cool” and “British” in our contemporary imaginations, and what such an aesthetic can tell us about our ideas of nationhood and ethnicity, and about the identities of the artists and communities who fashioned it.

ENGL H346 NEW(S) MEDIA, PRINT CULTURE (1.0 Credit)  
Laura McGrane  
Division: Humanities  
Domain(s): A: Meaning, Interpretation (Texts)  
This course explores a century of critical response and creative media innovation (1670-1770) in relation to questions about form, materiality, circulation, authority, and embodiment across genres. What structures control systems of knowledge and creative production in eighteenth-century Britain and how do these help us think about current incarnations of readership and form today? Our most ambitious texts will be Laurence Sterne’s novel Tristram Shandy—a meditation on experimental fiction, mortality, history, and digression; and Anne Carson's experimental poem Nox. The course is part of the Philadelphia Area Creative Collaboratives initiative and will work closely with poet Anne Carson and Philadelphia theater group Lightning Rod Special. Some performance workshops and travel off campus will be required. Interdisciplinary students welcome. Crosslisted: English, Visual Studies  
Prerequisite(s): At least one 200-level ENGL course or instructor consent  
(Offered: Spring 2021)

ENGL H361 TOPICS AFRICAN-AMERICAN LIT: THE NEW BLACK ARTS MOVEMENT, EXPRESSIVE CULTURE AFTER NATIONALISM (1.0 Credit)  
Staff  
Division: Humanities  
Domain(s): A: Meaning, Interpretation (Texts)  
This course will begin with an exploration of the literary achievement of the Black Arts Movement of the late 1960s and early 1970s, engaging with its political and cultural context. We will then move into contemporary fiction, poetry, nonfiction, theory and popular culture, articulating the relationship between mainstream artists of the late 20th and 21st century and the ideals of BAM. Prerequisite(s): Two 200-level English courses or instructor consent  
(Offered: Spring 2021)

ENGL H373 TOPICS IN BRITISH LIT: BRITISH COOL (1.0 Credit)  
Division: Humanities  
Domain(s): A: Meaning, Interpretation (Texts)  
Explores a recognizably “British” aesthetic that emerged in the UK and abroad throughout the twentieth century. This course will move beyond the shaken, not stirred, stereotypes to examine the diverse contours of what signifies as “cool” and “British” in our contemporary imaginations, and what such an aesthetic can tell us about our ideas of nationhood and ethnicity, and about the identities of the artists and communities who fashioned it.

French and French Studies Courses  
FREN B105 DIRECTIONS DE LA FRANCE CONTEMPORAINE (1.0 Credit)  
Christophe Corbin, Julien Suaudeau  
Division: Humanities  
Domain(s): A: Meaning, Interpretation (Texts)  
An examination of contemporary society in France and Francophone cultures as portrayed in recent documentaries and film. Emphasizing the tension in contemporary French-speaking societies between tradition and change, the course focuses on subjects
such as family structures and the changing role of women, cultural and linguistic identity, an increasingly multiracial society, the individual and institutions (religious, political, educational), and “les loisirs”. In addition to the basic text and review of grammar, readings are chosen from newspapers, contemporary literary texts and magazines, complemented by video materials. Prerequisite: FREN 005 or 101.

(Offered: Spring 2021)

FREN H212 GRAMMAIRE AVANCÉE: COMPOSITION ET CONVERSATION (1.0 Credit)
Christophe Corbin
Division: Humanities
Domain(s): A: Meaning, Interpretation (Texts)

The principal objective of this course is to allow its participants to master the techniques of composition and to write with a growing ease in order to express themselves with pertinent and original ideas. Students will contribute to the creation of an online news blog and will experiment with writing different genres of journalism, as well as editing a televised news segment. Assigned readings on current news and films will be the subject of discussion. The course will allow students to improve their written and oral French, to revise certain important aspects of French grammar, to develop their analytical and critical senses, and to develop their knowledge of French and francophone culture. Prerequisite(s): FREN 101 and 102/105, or 005 and 102/105
(Offered: Fall 2020)

FREN H225 POLITIQUE ET POÉTIQUE: LA FEMME ET LA PRESSE QUOTIDIENNE (1836-1918) (1.0 Credit)
Kathryne Corbin
Division: Humanities
Domain(s): A: Meaning, Interpretation (Texts)

In this course, we consider pivotal moments in French culture, society, and history from the perspectives of women witnesses. The first generation of women journalists modernized the image of the woman and gave new representation to women in the press. Cross Listed: Gender and Sexuality Studies, Visual Studies Prerequisite(s): French 101-102 or French 101-105; or instructor permission
(Offered: Spring 2021)

FREN H255 CINÉMA FRANÇAIS/FRANCOPHONE ET COLONIALISME (1.0 Credit)
Koffi Anyinefa
Division: Humanities
Domain(s): A: Meaning, Interpretation (Texts)

A study of French and Francophone films dealing with the colonial and post-colonial experience. Humanities (HU).

German Courses

GERM H224 GERMANY/BERLIN FROM A TRANSNATIONAL PERSPECTIVE (1.0 Credit)
Imke Brust
Domain(s): A: Meaning, Interpretation (Texts); B: Analysis of the Social World

This course focuses primarily on the ways in which Germany/Berlin has influenced the visual imagination of American and other foreign artists, as well as a German immigrant artists, and Germans in the diaspora. While Germany without doubt has profoundly affected other countries worldwide, Germany and in particular the city of Berlin have also been shaped significantly by foreign influences, most recently during the recent refugee crisis in Europe. This course explores a variety of different visual media from film to the creation of museums. Taught in English with an extra session in German. Crosslisted: German, Comparative Literature, Visual Studies

GERM H262 TOP GERMAN CINEMA: #METOO WOMEN AND FILM (1.0 Credit)
Imke Brust
Division: Humanities
Domain(s): A: Meaning, Interpretation (Texts); B: Analysis of the Social World

This course meets twice a week and will either be taught in English with an extra-session in German or in German if all registered students speak German. It is the aim of this course to contextualize the #MeToo Movement in a transnational U.S. - European context. We will read a variety of texts and watch selected European/U.S. films that impacted the historical relationship between and representation of women in film. While this course focuses primarily on female directors, our discussion will also include the works of some male directors. Crosslisted: German, Comparative Literature
(Offered: Spring 2021)

General Studies Courses

GNST B255 VIDEO PRODUCTION (1.0 Credit)
Division: Humanities
Domain(s): A: Meaning, Interpretation (Texts)

This course will explore aesthetic strategies utilized by low-budget film and video makers as each student works throughout the semester to complete a 7-15 minute film or video project. Course requirements include weekly screenings, reading assignments, and class screenings of rushes and roughcuts of student projects. Prerequisites: Some prior film course experience necessary, instructor discretion.
Visual Studies

History of Art Courses

HART B110  CRITICAL APPROACHES TO VISUAL REPRESENTATION: IDENTIFICATION IN THE CINEMA  (1.0 Credit)

Matthew Feliz, Staff

Division: Humanities

Domain(s): A: Meaning, Interpretation (Texts)

An introduction to the analysis of film through particular attention to the role of the spectator. Why do moving images compel our fascination? How exactly do film spectators relate to the people, objects, and places that appear on the screen? Wherein lies the power of images to move, attract, repel, persuade, or transform its viewers? In this course, students will be introduced to film theory through the rich and complex topic of identification. We will explore how points of view are framed in cinema, and how those viewing positions differ from those of still photography, advertising, video games, and other forms of media. Students will be encouraged to consider the role the cinematic medium plays in influencing our experience of a film: how it is not simply a film’s content, but the very form of representation that creates interactions between the spectator and the images on the screen. Film screenings include Psycho, Being John Malkovich, and others. Course is geared to freshman and those with no prior film instruction. Fulfills History of Art major 100-level course requirement, Film Studies minor Introductory course or Theory course requirement.

(Offers: Fall 2020)

HART B260  MODERN ART  (1.0 Credit)

Division: Humanities

Domain(s): A: Meaning, Interpretation (Texts)

This course traces the history of modern art from the mid-nineteenth century through the mid-twentieth century. Lectures, readings and class discussions will engage key artistic and historical developments that shaped art and culture during the modern period.

(Offers: Fall 2020)

HART B279  EXHIBITING AFRICA: ART, ARTIFACT AND NEW ARTICULATIONS  (1.0 Credit)

At the turn of the 20th century, the Victorian natural history museum played an important role in constructing and disseminating images of Africa to the Western public. The history of museum representations of Africa and Africans reveals that exhibitions—both museum exhibitions and “living” World’s Fair exhibitions— has long been deeply embedded in politics, including the persistent “othering” of African people as savages or primitives. While paying attention to stereotypical exhibition tropes about Africa, we will also consider how art museums are creating new constructions of Africa and how contemporary curators and conceptual artists are creating complex, challenging new ways of understanding African identities.

HART B281  MUSEUM STUDIES: HISTORY, THEORY, PRACTICE  (1.0 Credit)

Division: Humanities

Domain(s): A: Meaning, Interpretation (Texts); B: Analysis of the Social World

Using the museums of Philadelphia as field sites, this course provides an introduction to the theoretical and practical aspects of museum studies and the important synergies between theory and practice. Students will learn: the history of museums as institutions of recreation, education and leisure; how the museum itself became a symbol of power, prestige and sometimes alienation; debates around the ethics and politics of collecting objects of art, culture and nature; and the qualities that make an exhibition effective (or not). By visiting exhibitions and meeting with a range of museum professionals in art, anthropology and science museums, this course offers a critical perspective on the inner workings of the museum as well as insights into the “new museology.”

(Offers: Fall 2020)

History Courses

HIST B284  MOVIES AND AMERICA: THE PAST LIVES FOREVER  (1.0 Credit)

Sharon Ullman

Division: Social Science

Domain(s): B: Analysis of the Social World

Movies are one of the most important means by which Americans come to know—or think they know—their own history. We look to old movies to tell us about a world we never knew but think we can access through film. And Hollywood often reaches into the past to tell a good story. How can we understand the impact of our love affair with movies on our understanding of what happened in this country? In this course we will examine the complex cultural relationship between film and American historical self-fashioning.

(Offers: Fall 2020)

HIST H256  ZEN THOUGHT, ZEN CULTURE, ZEN HISTORY  (1.0 Credit)

Hank Glassman

Division: Humanities

Domain(s): A: Meaning, Interpretation (Texts); B: Analysis of the Social World

What are we talking about when we talk about Zen? This course is an introduction to the intellectual and cultural history of the style of Buddhism known as Zen in Japanese. We will examine the development and expression of this religious movement in China,
Korea, Japan and Vietnam. Crosslisted: East Asian Languages & Cultures, History, Religion

HIST H287 READING MODERN KOREAN HISTORY THROUGH FILM (1.0 Credit)  
Seungyop Shin  
Division: Social Science  
Domain(s): A: Meaning, Interpretation (Texts); B: Analysis of the Social World  
This course offers a survey of modern Korea through films produced from the late colonial period through the present. It will explore how Korean history, culture, and society have been represented in cinemas, and how those cinemas were produced and consumed under changing sociopolitical conditions. To that ends, students will understand the major phases and dynamic transformations of Korea through examination of various historical events and factors reflected in films, including Japanese colonial rule, the Korean War, industrial development, democratization, and global neoliberalism.  
(Offered: Fall 2020)

HIST H317 TOPICS IN LATIN AMERICAN HISTORY: VISIONS OF MEXICO (1.0 Credit)  
James Krippner  
Division: Social Science  
Domain(s): A: Meaning, Interpretation (Texts); B: Analysis of the Social World  
This course investigates representations of Mexico and “Mexicanidad” (Mexicanness, or Mexican identity), from the 19th century emergence of modern Mexico through the present. Our approach will be situated at the intersection of the history of images, social history and the study of visual culture. We shall analyze painting, photography, film, literature and history as we explore the emergence of modern Mexico as well as various historically situated representations of “Mexicanidad.” Though focused on the history of Mexico, the course will conclude with a discussion of literary and visual representations of Mexican migrants to the United States.  
(Offered: Fall 2020, Spring 2021)

Health Studies Courses  
HLTH H208 DISABILITY AND SUPER-ABILITY ON SCREEN: FROM BIOETHICS TO SOCIAL JUSTICE (1.0 Credit)  
Carol Schilling  
Division: Humanities  
Domain(s): A: Meaning, Interpretation (Texts)  
Focusing on representations in film, this course examines ethical questions emerging from medical and social responses to disabilities and super-abilities and the consequences of those responses for human culture and for individual lives.

HLTH H304 CRITICAL DISABILITY STUDIES: THEORY AND PRACTICE (1.0 Credit)  
Kristin Lindgren  
Division: Humanities  
Domain(s): A: Meaning, Interpretation (Texts)  
An examination of work in critical disability studies across a range of humanistic disciplines and an exploration of how disability theory and engaged community practice inform and shape one another. Includes a semester-long project in partnerships with the Center for Creative Works, a community artspace for artists with intellectual disabilities.  
Prerequisite(s): Students will be selected based on instructor evaluation of written applications. To access the application: preregister for the course, view your class schedule in the Student Center in Bionic (Main Menu > Self-Service > Student Center > Class Schedule), and click on the URL icon  
(Offered: Spring 2021)

Independent College Programs Courses  
ICPR H142 WOMEN AND GENDER IN THE MIDDLE AGES: REPRESENTATIONS IN ART (0.5 Credit)  
Margaret Schaus  
Students will learn about issues involving women and gender in the European Middle Ages. Through discussion and research, students will analyze medieval art and create image records for the database, Feminae: Medieval Women and Gender Index. This course is graded pass/fail.  
(Offered: Spring 2021)

ICPR H143 ILLUSTRATED BOOKS: HISTORY, PROCESS, AND ANALYSIS (0.5 Credit)  
Sarah Horowitz  
What does it mean for books to be illustrated? How do illustrations interact with other parts of books? Students will explore books created for a variety of audiences over time and space, creating exhibits on a topic of interest. This course is graded P/F.  
(Offered: Spring 2021)

ICPR H144 INTRODUCTION TO MIDI FILM SCORING (0.5 Credit)  
Guillermo Gómez  
Introduction to film scoring using computers, software instruments and MIDI. A hands-on course in the techniques and technology necessary for writing and recording music for film using computers and MIDI. This course is graded P/F.  
Prerequisite(s): Some musical knowledge helpful but not necessary  
(Offered: Spring 2021)

ICPR H258 AMERICAN QUEEN: DRAG IN CONTEMPORARY ART AND PERFORMANCE (1.0 Credit)  
Christina Knight
Visual Studies

Division: Humanities
Domain(s): A: Meaning, Interpretation (Texts)
An interdisciplinary visual studies examination of queer subcultural performance and its influence on contemporary American culture. Readings include live performance, visual art and film as well as historical and theoretical secondary sources. Prerequisite(s): an intro course in Gen/Sex

Mathematics Courses
MATH H199 FIRST-YEAR SEMINAR: MATHEMATICS BEYOND CALCULUS (0.5 Credit)
Joshua Sabloff
Division: Natural Science; Quantitative
Domain(s): C: Physical and Natural Processes
Half-credit course designed to introduce and convey the flavor of mathematics beyond the introductory core sequence in calculus and linear algebra. A selection of topics will be covered, varying from year to year. Prerequisite(s): MATH 215 is a pre- or co-requisite, or instructor consent (Offered: Spring 2021)

MATH H337 DIFFERENTIAL GEOMETRY (1.0 Credit)
Tarik Aougab
Division: Natural Science
Domain(s): C: Physical and Natural Processes
A study of the differential geometry of curves and surfaces. Concepts covered include both the local theory (including metrics, curvature, and geodesics) and the global theory, including the Gauss-Bonnet theorem. Prerequisite(s): MATH 317 or MATH 216 with special permission, or instructor consent

Music Courses
MUSC H251 MUSIC, FILM & NARRATIVE (1.0 Credit)
Richard Freedman
Division: Humanities
Domain(s): A: Meaning, Interpretation (Texts)
An introduction to music and film with special attention to works from the 1930s through the 1950s by composers such as Auric, Copland, Eisler, Herrmann, Korngold, Prokofiev, Shostakovich, Steiner, Tiomkin and Waxman. Close study of orchestration, harmony and thematic process as they contribute to cinematic narrative and form. Source readings include artistic positions staked out by film composers themselves as well as critical and scholarly essays by leading writers on the narrative possibilities of film music. Extensive reading, listening, and viewing assignments. Weekly writing assignments, three short essays, journal, and class discussion. Prerequisite(s): Music 203 or equivalent knowledge of music theory.

Philosophy Courses
PHIL H117 REPRESENTING DIFFERENCE (1.0 Credit)
Qrescent Mali Mason
Division: Humanities
Domain(s): A: Meaning, Interpretation (Texts)
What is the self? The other? How have concepts of the self and the other been central to the history of philosophy? Through a survey of the history of Western philosophy, students in this course will think critically about difference. (Offered: Spring 2021)

Religion Courses
RELG H106 THE SENSE AND SENSES OF ISLAM (1.0 Credit)
Guangtian Ha
Division: Humanities
Domain(s): A: Meaning, Interpretation (Texts); B: Analysis of the Social World
This course introduces students to the debates about the senses in Islam. What is the relationship between sound and the sacred, between the sensorium and the meanings of Islam? Course readings will include Sufi texts, works by Islamic scholars, ethnographies of Muslim musical practices, as well as philosophical works.

RELG H112 MYTH, FOLKLORE, AND LEGEND IN JAPAN (1.0 Credit)
Hank Glassman
Division: Humanities
Domain(s): A: Meaning, Interpretation (Texts); B: Analysis of the Social World
An introduction to stories of the weird and supernatural in Japan and a reflection on genre and the scholarly enterprise of taxonomy-making. Readings from Buddhist miracle plays, early modern puppet drama, etc., supplemented by scholarly secondary sources. (Offered: Spring 2021)

RELG H201 INTRODUCTION TO BUDDHISM (1.0 Credit)
Hank Glassman
Division: Humanities
Domain(s): A: Meaning, Interpretation (Texts); B: Analysis of the Social World
Focusing on the East Asian Buddhist tradition, the course examines Buddhist philosophy, doctrine and practice as textual traditions and as lived religion. Crosslisted: East Asian Languages & Cultures, Religion

RELG H208 POETICS OF RELIGIOUS EXPERIENCE IN SOUTH ASIA (1.0 Credit)
Pika Ghosh
Division: Humanities
**Domain(s):** B: Analysis of the Social World
An examination of the aesthetics of epic poetry, drama, song, dance, architecture, sculpture, landscape and painting from South Asian religious traditions. Topics may include how such practices inscribe religious experience, provide parameters for social organization, and offer religious critique.

**RELG H209 CLASSICAL MYTHOLOGY (1.0 Credit)**
*Hannah Silverblank*

**Division:** Humanities
An introduction to the primary characters and stories of Greek and Roman mythology including cosmic creation, Olympian and other deities, and heroes both as they appear in Greek and Roman literature and art and as they are later represented in modern art, music, and film. Crosslisted: Classical Studies, Comparative Literature, Religion
*(Offered: Spring 2021)*

**RELG H256 ZEN THOUGHT, ZEN CULTURE, ZEN HISTORY (1.0 Credit)**
*Hank Glassman*

**Division:** Humanities
What are we talking about when we talk about Zen? This course is an introduction to the intellectual and cultural history of the style of Buddhism known as Zen in Japanese. We will examine the development and expression of this religious movement in China, Korea, Japan and Vietnam. Crosslisted: East Asian Languages & Cultures, History, Religion
*(Offered: Fall 2020)*

**RELG H303 RELIGION, LITERATURE AND REPRESENTATION: IMAGES OF KRISHNA (1.0 Credit)**
*Pika Ghosh*

**Division:** Humanities
Domain(s): A: Meaning, Interpretation (Texts)
This course approaches the Hindu god Krishna through varied expressions in architecture, sculpture, paintings, textiles, landscape design, poetry, music, dance, and drama. We will ask how these practices were employed to visualize the divine, to nurture faith and passion, and to gain proximity to the transcendent deity. Class work will include field trips to local temples and museums.
*(Offered: Fall 2020)*

**Visual Studies Courses**

**VIST H130 INTRODUCTION TO PERFORMANCE STUDIES (1.0 Credit)**
*Raegan Truax*

**Division:** Humanities
Domain(s): A: Meaning, Interpretation (Texts)
Through readings of theoretical texts, art works, dance, and experimental performance, we will explore performance as an interpretive framework for social behaviors, institutions, and presentations of self. Readings engage philosophy, psychoanalysis, anthropology, race studies, disability studies, and sexuality studies.
*(Offered: Fall 2020)*

**VIST H142 INTRODUCTION TO VISUAL STUDIES (1.0 Credit)**
*John Muse*

**Division:** Humanities
Domain(s): A: Meaning, Interpretation (Texts)
An introduction to the trans-disciplinary field of Visual Studies, its methods of analysis and topical concerns. Traditional media and artifacts of art history and film theory, and also an examination of the ubiquity of images of all kinds, their systems of transmission, their points of consumption, and the very limits of visuality itself. Crosslisted: Visual Studies, Fine Arts, Comparative Literature
*(Offered: Fall 2020)*

**Russian Courses**

**RUSS B238 TOPICS: THE HISTORY OF CINEMA 1895 TO 1945 (1.0 Credit)**
*Timothy Harte*

**Division:** Humanities
This is a topics course. Course content varies.
*(Offered: Fall 2020)*

**Spanish Courses**

**SPAN H210 SPANISH AND SPANISH AMERICAN FILM STUDIES (1.0 Credit)**
*Graciela Michelotti*

**Division:** Humanities
Domain(s): A: Meaning, Interpretation (Texts); B: Analysis of the Social World
Exploration of films in Spanish from both sides of the Atlantic. The course will discuss approximately one movie per class, from a variety of classic and more recent directors such as Luis Buñuel, Carlos Saura, Pedro Almodóvar, Lucrecia Martel among others. The class will focus on the analysis of cinematic discourses as well as the films’ cultural and historic background. The course will also provide advanced language training with particular emphasis in refining oral and writing skills. This course is conducted in Spanish. Crosslisted: Spanish, Comparative Literature. Prerequisite(s): SPAN 102, or placement, or instructor consent.
*(Offered: Spring 2021)*
This course examines the convergence of bodies, media, and technology in the context of critical media arts practice and digital culture. It introduces students to critical design and media art production practices.

**VIST H205 PHYSICAL COMPUTING FOR ART & DESIGN (1.0 Credit)**
*Division: Natural Science*
*Domain(s): A: Meaning, Interpretation (Texts); C: Physical and Natural Processes*
An examination of the design and construction of interactive systems that respond to stimulus from the real world. Includes understanding basic electronic components in order to construct complex systems and tools to perform specific tasks.
*Prerequisite(s): An understanding of basic math and algebra, though no previous electronics or programming experience is necessary.*

**VIST H206 FICTION/NON-FICTION AND THE EXPLORATION OF REALITY (1.0 Credit)**
*Sally Berger*
*Division: Humanities*
*Domain(s): A: Meaning, Interpretation (Texts)*
An exploration of the evolution of “hybrid” cinema – film and media informed by documentary and fiction traditions - from the inception of the moving image to the present.

**VIST H206B FICTION/NON-FICTION AND THE EXPLORATION OF REALITY (1.0 Credit)**
*Sally Berger*
*Division: Humanities*
*Domain(s): A: Meaning, Interpretation (Texts)*
An exploration of the evolution of “hybrid” cinema – film and media informed by documentary and fiction traditions - from the inception of the moving image to the present.

**VIST H207 MODELING THE SPECTATOR (1.0 Credit)**
*Division: Humanities*
*Domain(s): A: Meaning, Interpretation (Texts)*
This course will examine the figure of the spectator as a historical subject of changing media environments. From an industrial to an informational image economy, it will survey theories and practices of spectatorship as they respond to the emergence of modern technologies of representation.

**VIST H208 REAL WORK & DREAM JOBS: ART & THEORIES OF WORK (1.0 Credit)**
*Shannan Hayes*
*Division: Humanities*
*Domain(s): A: Meaning, Interpretation (Texts)*
An entry into theories of work, thinking critically and historically about the role of work in society, the promise of art as an ideal form of work, and the structural persistence of gendered, classed, and racial divisions of labor.

**VIST H209 FILM ON PHOTOGRAPHY: THEORY AND PRACTICE (1.0 Credit)**
*John Muse*
*Division: Humanities*
*Domain(s): A: Meaning, Interpretation (Texts)*
An introduction to media production. Students will study the relationship between film and photography by viewing, reading about, and making films that feature photographs as either evidence, icons, memento mori, or as the atom of cinematic form, that is to say, the single film frame, stilled.
*Crosslisted: Independent College Programs, Film Studies Limited Enrollment 15*

**VIST H211 A HISTORY OF THE USER (1.0 Credit)**
*Staff*
*Division: Humanities*
*Domain(s): A: Meaning, Interpretation (Texts)*
What is a “user”? A speculative history of the user as the human subject of a cybernetic view of the world up to the current moment of post-Internet identity extraction through data surveillance, algorithmic bias, and digital activism.
*(Offered: Spring 2021)*

**VIST H212 CINEMATIC GAMES (1.0 Credit)**
*Staff*
*Division: Humanities*
*Domain(s): A: Meaning, Interpretation (Texts)*
An alternative history of the cinema from its origin in hand-held toys and games of illusion to puzzle films, VR, and multiplayer video games. From spectator to player, how does the cinema frame our seeing as interactive, networked, and embodied.
*(Offered: Spring 2021)*

**VIST H213 RACE AS MEDIUM (1.0 Credit)**
*Staff*
*Division: Humanities*
*Domain(s): A: Meaning, Interpretation (Texts)*
Approaching race as both a media and technology of social visibility and invisibility, we will explore the work of practitioners who utilize the marked-ness of the racial body as a mediated object to create resistant practices of image-making and looking.
*(Offered: Spring 2021)*

**VIST H214 MODERN ART - AFRICA AND EUROPE (1.0 Credit)**
*Imani Roach*
*Division: Humanities*
*Domain(s): A: Meaning, Interpretation (Texts)*
This course focuses on encounters between the cultures of Africa and Europe, from the 17th through the mid-20th centuries, and on the resulting visual practices that emerged on both continents. Prerequisite(s): at least one Visual Studies course at the 100 or 200 level or permission from instructor (Offered: Fall 2020)

VIST H220 INTRODUCTION TO DIGITAL MEDIA PRODUCTION: MOVING IMAGE AND TIME-BASED MEDIA (1.0 Credit)

Staff
Division: Humanities
Domain(s): A: Meaning, Interpretation (Texts)
This course introduces students to the foundations of digital video production and time-based media as an art form. We will examine the history, theory, and practices of film, video, and the moving image in a visual arts context.

VIST H229 TOPICS IN VISUAL STUDIES: ROLAND BARTHES AND THE IMAGE (1.0 Credit)

John Muse
Division: Humanities
Domain(s): A: Meaning, Interpretation (Texts)
An exploration of the rhetoric of visual culture through an examination of 20th century French critic Roland Barthes’ many writings on photography, film, and what he calls the “civilized code of perfect illusions.” We will spend the semester reading his texts, charting the trajectory of a career that begins with the euphoria of an ever-expanding semiotic and ends with a meditation on the limits of this very project. Crosslisted: Visual Studies, Fine Arts, Comparative Literature

VIST H230 POSTWAR JAPANESE CINEMA (1.0 Credit)

Erin Schoneveld
Division: Humanities
Domain(s): A: Meaning, Interpretation (Texts); B: Analysis of the Social World
This course provides an introduction to Japanese cinema from the immediate Postwar period of 1945 to the present day. Focusing on films by influential directors including Ozu Yasujiro, Kurosawa Akira, and Mizoguchi Kenji among others we will consider how Japanese filmmakers use cinema to investigate issues of truth, beauty, identity, and nationhood in an attempt to answer fundamental questions regarding life and death in Japan’s Postwar period. Crosslisted: East Asian Languages & Cultures, Visual Studies, Environmental Studies (Offered: Spring 2021)

VIST H233 DECOLONIZING VISUAL ANTHROPOLOGY (1.0 Credit)

Emily Hong
Division: Social Science
Domain(s): A: Meaning, Interpretation (Texts); B: Analysis of the Social World
This is a hybrid video production and theory course which grapples with the entanglements between ethnographic film/documentary and colonial structures of power. We will bring a decolonizing lens to explore—through texts, screenings, and making films—major modalities in the field including sensory ethnography, indigenous media, and feminist experimental film. Crosslisted: Visual Studies, Anthropology Prerequisite(s): Sophomore standing (Offered: Fall 2020)

VIST H239 VISIONS OF JUSTICE: HUMAN RIGHTS & LEGAL CONSCIOUSNESS IN ASIAN CINEMA (1.0 Credit)

Emily Hong
Division: Social Science
Domain(s): A: Meaning, Interpretation (Texts)
This course aims to deepen our understanding of Asian law and society through independent films by Asian directors. We will analyze films that offer a window into individual and collective struggles for gender justice, freedom of expression, and environmental justice. Crosslisted: Visual Studies; Anthropology; East Asian Languages & Cultures; Peace, Justice and Human Rights (Offered: Spring 2021)

VIST H247 PLANETARY LINES IN WORLD LITERATURE AND FILM (1.0 Credit)

Reema Rajbanshi
Division: Humanities
Domain(s): A: Meaning, Interpretation (Texts)
Mainly Anglophone eco-fiction, non-fiction, and films from North America, Latin America, Africa, Asia, and Oceania address a human-impacted ecology; course work such as midterm “translation” and hybrid final paper projects encourages students to collaborate across linguistic and disciplinary interests. The question of “world” as universal and “planet” as material are considered, with an emphasis on lines of difference generating worlds in World and material predicaments re-mapping the planet. Cross-listed for English and Visual Arts. (Offered: Spring 2021)

VIST H258 AMERICAN QUEEN: DRAG IN CONTEMPORARY ART AND PERFORMANCE (1.0 Credit)

Christina Knight
Division: Humanities
Domain(s): A: Meaning, Interpretation (Texts)
An interdisciplinary visual studies examination of queer subcultural performance and its influence on contemporary American culture. Readings include live performance, visual art and film as well
as historical and theoretical secondary sources. Prerequisite(s): an intro course in Gen/Sex

**VIST H266 SENSORY ETHNOGRAPHIC METHODS (1.0 Credit)**
Emily Hong

**Division:** Social Science  
**Domain(s):** B: Analysis of the Social World

Through this course, students will develop ethnographic research and writing skills using sensory detail (taste, touch, sight, sound, smell and feeling) to evoke people, places, and things. Assignments are primarily writing-intensive with additional fieldwork and multimodal (e.g. photography, film) exercises. Crosslisted: Anthropology, Visual Studies Prerequisite(s): Any Anthropology course  
*(Offered: Fall 2020)*

**VIST H278 DOCUMENTARY FILM AND APPROACHES TO TRUTH (1.5 Credits)**
Victoria Funari

**Division:** Humanities  
**Domain(s):** A: Meaning, Interpretation (Texts)

This course explores the challenge of truth-telling in documentary film and video, through both practice and theory. What ideas and practices have documentarians engaged with to acknowledge, deny, undermine, complicate, and perhaps solve the problem of truth? Readings, film viewings, discussions, writing, and exercises in video production and editing lead to the creation of final videos by students.

*(Offered: Spring 2021)*

**VIST H299 JAPANESE LITERATURE AND FILM: THE EARLY-MODERN AND MODERN PERIODS (1.0 Credit)**
Erin Schoneveld

**Division:** Humanities  
**Domain(s):** A: Meaning, Interpretation (Texts)

This course explores important works within modern and contemporary Japanese literature as well as their filmic adaptations, from 1945 to the present. Topics include literary and cinematic representation of Japan’s war experience and postwar reconstruction, negotiation between traditional and modern Japanese aesthetics, confrontation with the state, and changing ideas regarding gender and sexuality. We explore these and other topics by analyzing texts of various genres, including film and film scripts, novels, short stories, manga, and academic essays.  
*(Offered: Spring 2021)*

**VIST H301 IMMERSIVE MEDIA (1.0 Credit)**

**Staff**

**Division:** Humanities  
**Domain(s):** A: Creative Expression

Immersive Media is a production studio course that introduces students to new forms of immersive media including 360 video, virtual reality, and immersive web. Prerequisite(s): Familiarity with Adobe Photoshop and Adobe Premiere or Adobe After Effects.  
*(Offered: Spring 2021)*

**VIST H302 DIGITAL ACTIVISMS: CRITICAL CARTOGRAPHIES AND DIY DATA JUSTICE (1.0 Credit)**

**Staff**

**Division:** Humanities  
**Domain(s):** A: Creative Expression; B: Analysis of the Social World

This course examines how artists, researchers, and community organizers have sought to address issues of visibility, dataveillance, and data justice. Students will design, develop, and execute critical data projects using data visualization techniques, digital mapping and web-development tools. Prerequisite(s): VIST142 Intro to Visual Studies or VIST H207 Modeling the Spectator, or consent of the instructor  
*(Offered: Spring 2021)*

**VIST H303 ADVANCED DIGITAL MEDIA PRODUCTION: DIGITAL AESTHETICS (1.0 Credit)**

**Staff**

**Division:** Humanities  
**Domain(s):** A: Creative Expression

Advanced digital media production studio course focusing on the theory and practice of digital aesthetics. Students create digital media projects addressing the theme of the course with various production techniques, including 2D animation and interactive, web-based video. Prerequisite(s): VIST H220 Intro to Digital Media Production or instructor consent  
*(Offered: Spring 2021)*

**VIST H304 FEMINIST AESTHETICS: AFFECT (1.0 Credit)**

**Shannan Hayes**

**Division:** Humanities  
**Domain(s):** A: Meaning, Interpretation (Texts)

This course reintegrates the visual emphasis of “feminist aesthetics” into the multi-sensory field of experience known as “affect.” Our task is to evaluate what affect theory might add to visual studies, feminist politics, and our understanding of the world.  
*(Offered: Spring 2021)*

**VIST H306 HARLEM WORLD: GLOBAL BLACKNESS IN THE 20TH CENTURY (1.0 Credit)**

**Imani Roach**

**Division:** Humanities
Domain(s): A: Meaning, Interpretation (Texts)
This course traces the lasting global impact of the Harlem Renaissance. Drawing upon poetry, music, visual art, and political philosophy, we will examine the movement’s complex treatment of Africa and consider the precedent it set in imagining black identity throughout the diaspora. 
(Offered: Fall 2020)

VIST H314 FEMINIST FILMMAKING
STUDIO (1.5 Credits)
Emily Hong
Division: Humanities
Domain(s): A: Creative Expression; B: Analysis of the Social World
This intermediate video production course explores how feminist filmmakers subvert the male gaze, a particular view which has been made to seem universal. Students will enact intersectional and decolonial filmmaking practices by producing a short film and a podcast episode. Crosslisted: Visual Studies, Anthropology
Prerequisite(s): Previous course in film production or instructor consent 
(Offered: Spring 2021)

VIST H315 BLACK PERFORMANCE THEORY (1.0 Credit)
Christina Knight
Division: Humanities
Domain(s): A: Meaning, Interpretation (Texts)
An interdisciplinary visual studies examination of how black performance reflects and shapes subject formation in America as well as the diaspora. Readings include live and recorded performances as well as historical and theoretical secondary sources. Prerequisite(s): 100 or 200-level course in either Africana Studies or Gender and Sexuality Studies or permission from the instructor.

VIST H343 ADVANCED DOCUMENTARY VIDEO PRODUCTION (1.0 Credit)
Victoria Funari
Division: Humanities
Domain(s): A: Meaning, Interpretation (Texts)
The craft and theory of documentary filmmaking beyond the basics. Students produce fully-developed short documentaries, hone their camera and editing skills, and learn basic producer's skills, including proposal writing, legal frameworks, and distribution trends. Required attendance at weekly screenings, Thurs 7:00-9:30pm. Prerequisites: One introductory video production class or equivalent experience. (Students should enter the class having basic competency with video cameras and Adobe Premiere Pro editing software.)

VIST H346 NEW(S) MEDIA, PRINT CULTURE (1.0 Credit)
Laura McGrane
Division: Humanities
This course explores a century of polemic and performance in relation to more recent political, formal and legal debates about digital technologies. In particular we will focus on modernity’s shifting visual representations of materiality and circulation; ownership, authority and license; citation, plagiarism and piracy. What structures control systems of knowledge production and dissemination in the eighteenth century and today? Our most ambitious text will be Laurence Sterne’s strange novel Tristram Shandy—a brilliant meditation on experimental fiction, mortality, history, and digression for eighteenth-century and contemporary readers. Interdisciplinary students welcome. Crosslisted: English, Visual Studies
Prerequisite(s): One 200-level English course or instructor consent 
(Offered: Spring 2021)

VIST H346B NEW(S) MEDIA, PRINT CULTURE (1.0 Credit)
Laura McGrane
Division: Humanities
This course explores a century of polemic and performance in relation to more recent political, formal and legal debates about digital technologies. In particular we will focus on modernity’s shifting visual representations of materiality and circulation; ownership, authority and license; citation, plagiarism and piracy. What structures control systems of knowledge production and dissemination in the eighteenth century and today? Our most ambitious text will be Laurence Sterne’s strange novel Tristram Shandy—a brilliant meditation on experimental fiction, mortality, history, and digression for eighteenth-century and contemporary readers. Interdisciplinary students welcome. Crosslisted: English, Visual Studies
Prerequisite(s): One 200-level English course or instructor consent 
(Offered: Spring 2021)

VIST H381 VISUAL POLITICS OF BONDAGE (1.0 Credit)
Reema Rajbanshi
Division: Humanities
Domain(s): A: Meaning, Interpretation (Texts)
This course examines the visual politics of literatures of bondage, focusing on colonial Brazil/Amazon, the cross-temporal Indian Ocean World, and our contemporary moment of globalization. Our central course inquiry across the course will address the visual politics both nascent and full-fleshed in textual and imagistic representations of those extremely uneven power relations definitive of bondage, and is attentive across genres to the novel, painting,
photography, and film. Cross-listed for English and Visual Arts. Prerequisite(s): Two 200-level courses in English or instructor consent

(Offered: Spring 2021)

VIST H399 CAPSTONE FOR VISUAL STUDIES
MINORS (1.0 Credit)
Erin Schoneveld

Division: Humanities

Examines art, writing and exhibition practices centering in particular cultural contexts. Explores artists and curators who link art, identity, and politics, and the environment in their practice. Focuses on developing practical skills related to archival research, analysis of visual material and critical making. To be taken in fall semester of senior year. Prerequisite(s): Visual Studies minor

(Offered: Fall 2020)

VIST H480B INDEPENDENT STUDY (1.0 Credit)
Christina Knight

Division: Humanities
Independent Study

Writing Program Courses

WRPR H111 POWER, PLACE, AND FILM (1.0 Credit)
Nimisha Ladva

Division: First Year Writing

This writing seminar introduces students to film analysis through the themes of power and place and covers topics such as colonialism and imperialism, immigration, inequality, etc. Open only to first-year students as assigned by the Director of College Writing.

(Offered: Spring 2021)

WRPR H111B POWER, PLACE, AND FILM (1.0 Credit)
Nimisha Ladva

Division: First Year Writing

This writing seminar introduces students to film analysis through the themes of power and place and covers topics such as colonialism and imperialism, immigration, inequality, etc. Open only to first-year students as assigned by the Director of College Writing.

(Offered: Spring 2021)

WRPR H164 MATERIALITY AND SPECTACLE IN NINETEENTH CENTURY UNITED STATES (1.0 Credit)
Terry Snyder

Division: First Year Writing

Spectacles reflect, influence, and change cultural experiences, meaning, and understanding. This course will consider the materiality of spectacular nineteenth century US events through critical examination of historical accounts, primary research, and close readings of objects. Open only to first-year students as assigned by the Director of College Writing.

WRPR H187 SEEING THROUGH DIASPORA (1.0 Credit)
Division: First Year Writing

This course treats migration as a political condition and considers the role of the visual in enacting and translating such realities to a larger audience. Students will assess theories of diaspora and transnationalism alongside experiences of human mobility (such as immigration but also indenture, dispossession, exilehood, and trafficking) to examine how the formal elements of artworks from the 20th and 21st centuries narrate and reshape these positionalities anew. Open only to first-year students as assigned by the Director of College Writing.