

Anth 180A: The Anthropology of Childhood

Ann Metcalf
M, W 11:00-12:15
Fall 2015

"It seemed clear to me that a culture that repudiated children could not be a good culture..."

Margaret Mead

How do children grow, learn, respond to and shape their worlds? Is childhood a universally recognized stage of human development? Is it a time of innocence or agency? What cultural forces shape and influence children, and in what ways are children initiators of cultural change?

This course will explore childhood from a cross-cultural, anthropological perspective. We will begin with a focus on traditional and tribal cultures, exploring parenting and child rearing, language acquisition, play, work, sexuality, and transition to adulthood. Then we will consider issues arising from industrialization, colonization and globalization: gender, race and class, child labor, sex trafficking, education, the effects of war and famine, the emergence of children's rights movements.



Selected Readings

Why Don't Anthropologists Like Children? Lawrence A Hirschfeld

The Ethnography of Childhood, Margaret Mead

Childhood in the Trobriand Islands, Bronislaw Malinowski

Infant Care in the Kalahari Desert, Melvin Konner

Swaddling, Cradleboarding and the Development of Children, James Chisholm

Child's Play in Italian Perspective, Rebecca New

Talking to Children in Western Samoa, Elinor Ochs

Altruistic and Egoistic Behavior of Children in Six Cultures, John Whiting and Beatrice Whiting

Why African Children Are So Hard to Test, Sue Harkness and Charles Super

Getting in, Dropping Out, and Staying on: Determinants of Girls' School Attendance in the Kathmandu Valley in Nepal, Sarah LeVine

The Child as Laborer and Consumer: the Disappearance of Childhood in Contemporary Japan, Norma Field

Seducing the Innocent: Childhood and Television in Postwar America, Lynn Spiegel

Nothing Bad Intended: Child Discipline, Punishment, and Survival in a Shantytown in Rio de Janeiro, Brazil. Donna M Goldstein

Child Abuse and Neglect in Sub-Saharan Africa, Robert LeVine, et al.

Street Children and their Peers: Perspectives on Homelessness, Poverty and Health, Catherine Panter-Brick

Changing Place, Changing Position: Orphans' Movements in a Community with High HIV/AIDS Prevalence in Western Kenya, Erik Otieno and Jens Aagaard Hansen

Child Soldiers, International Humanitarian Law, and the Globalization of Childhood, David Rosen

Imposing Rights? A Case Study of Child Prostitution in Thailand, Heather Montgomery

CS 180 - Geospatial Big Data
Fall 2015
Instructor: Dave Thau

The amount of data being collected about the Earth and its inhabitants is exploding. Satellites, airplanes and drones are collecting data from the sky. Sensors and cell phones are collecting data on the ground. The big challenge is turning all this data into information: understandable, actionable information.

This class will delve into several topics around collecting and processing geospatial information--that is, information that is tied to a specific location. These topics include:

- How geospatial data is collected and what it looks like.
- How to use machine learning to process petabytes of satellite data.
- How to use geospatial databases to query large datasets.
- How to manage information about moving objects.
- How to find out what groups of things tend to be at the same place at the same time.
- Challenges in routing traffic.
- Applications in climate change, public health, disaster risk assessment, biodiversity, water monitoring and transportation.

We'll cover many of the algorithms used to query and process geospatial information, touch on many of the existing systems for doing that (Postgis, ArcGIS, Spatial Hadoop, Cartodb, Geotrellis) and talk a bit about the ethics around privacy.

Prerequisite/Corequisite: CS 124

EDUC 180B/280B Social Ecology of Schools

This course introduces students to the cultural, historical, political, and legal foundations of schools and schooling in the United States. Through discussions, campus visits, and school observations, we will examine the ways in which race/ethnicity, class, and gender impacts the educational opportunities of different groups of students. Further, the course will provide students with (a) the opportunity to deepen their understanding of home-school-community relations, by conducting observations in various school types (small charter, large comprehensive, and public/private) and classroom settings; and (b) the opportunity to critically observe pedagogical projects that draw from the theories and concepts developed in the course.

Professor: Argelia Lara

EDUC 180A Chicanos/nas in Education

This course presents a theoretical and empirical overview of Chicana/o educational issues in the U.S. The course will examine the fundamental theories, concepts, methods, and data used in the multidisciplinary study of Chicana/o education in the U.S. Special emphasis will be placed on utilizing a critical race theoretical analysis and understanding the intersecting effects of race, gender, class, and immigrant status on Chicana and Chicano educational attainment and achievement. The course will also provide a critical understanding of how historical, social, political, economic, and spatial forces impact on the Chicana/o educational experience along the PK-PhD pipeline. Students will examine the relationship between family, school, community, and workplace within a Chicana/o context.

Professor: Argelia Lara

Special Topics courses for English Department – Fall 2015

ENG 180A/280A: Professional Survival for Writers (0.50 credits)

Thursday 2:30-3:45 pm

Stephanie Young

The goal of this course is twofold. One is to provide you with many possible answers to the dreaded question every English major, MFA or MA student will hear at some point: “What are you going to do with that?” The other is to provide practical information about the life of a working writer—how to build and sustain your writing career. Possible topics include: jobs in publishing, technical and copy writing, publicity, arts administration, and community organizing; the nuts and bolts of applying for further graduate study; publishing and promoting your poetry, fiction, and creative nonfiction; applying for residencies, fellowships, and grants.

We will hear from guest speakers (many of them successful Mills alum) on these topics during approximately 3-4 Tuesday panels, and then meet as a class on Thursdays to discuss the panels and to workshop materials. You can expect to produce some combination of the following materials for this course: CV and/or resume, query letter, and artist statement. Some outside reading may be assigned.

ENG 180B/280B: Translation Workshop

Wednesday 2:30-5:00 pm

Achy Obejas

This class will introduce students to the field of translation, particularly literary translation, providing both a theoretical foundation and hands-on practice, and broaden students' understanding of translation as a process and product. Upon completion, students should be able to demonstrate usage and understanding of the processes involved in translating. Our focus will be on prose; we will analyze published translations as well as generate our own original versions. Students will focus on the language of their choice (knowledge of a foreign language is required though fluency is not imperative).

ENG 180D/280D: Black Mountain College: Experiments in Poetry

Mon/Wed 11:00-12:15 pm

Stephen Ratcliffe

“An experiment is an activity whose outcome is unknown.” -- John Cage,

This course will focus on the diverse interdisciplinary community of artists (poets, painters, musicians and dancers) whose lives and works came together at Black Mountain College in Asheville, North Carolina. Lasting only twenty-four years (1933-1957) and enrolling fewer than 1,200 students, the pursuit of experimentation in the arts at Black Mountain by both artists/teachers and their students is of singular importance in the history of the American avant-garde.

The course will focus on the work of some of the teachers and students associated with Black Mountain: poets (Charles Olson, Robert Duncan, Robert Creeley, Larry Eigner, Denise Levertov, John Weiners, Ed Dorn, Jonathan Williams; painters (Joseph Albers, Anni Albers, Willem de Kooning, Elaine de Kooning, Robert Rauschenberg, Helen Frankenthaler, Franz Kline, Robert Motherwell, Jack Tworkov; musician/composers (John Cage, Stefan Wolpe, Roger Sessions, David Tudor; dancers/choreographers (Merce Cunningham, Paul Taylor); theorists/critics (Buckminster Fuller, Clement Greenberg).

Primary Readings:

Joseph Albers, *Interaction of Color*

John Cage, *Silence*, “Defense of Satie”

Robert Creeley, *Selected Poems, Collected Essays*

Willem de Kooning, *Collected Writings*

Robert Duncan, *Selected Poems*

Larry Eigner, Selected Poems
Denise Levertov, Selected Poems
Charles Olson, Selected Poems, Selected Writings

Background Readings:

John Cage, "On Robert Rauschenberg, Artist, and his Work"
Tom Clark, Charles Olson: The Allegory of a Poet's Life
John Dewey, Art as Experience
Martin Duberman, Black Mountain: An Exploration in Community
Clement Greenberg, "Modernist Painting"
Mary Emma Harris, The Arts at Black Mountain College
Lisa Jarnot, Robert Duncan: A Biography
Vincent Katz, ed. (2013) Black Mountain College: Experiment in Art
Robert Motherwell, "The Modern Painter's World"
Michael Rumaker, Black Mountain Days
Mark Stevens and Annalyn Swann, de Kooning: An American Master
Mary Caroline Richards, The Crossing Point

Eng 180D: Street Stories: Walking Oakland, Making History Digital
Ajuan Mance and Kirsten Saxton

Wednesday 2:30-5:00 pm

In this project-based course, students will curate the material for and design the experience of a mobile phone application, the goal of which is to reveal Oakland's artistic past and present to the pedestrian as she strolls the city. Part introduction to the Digital Humanities, part foray into archiving urban space, this class explores the medium of the mobile app as window to the artistic layers of the city of Oakland.

Three categories of learning goals:

Content:

- learn about Oakland's literary, visual and musical history and present

Theory:

- learn about theories of the city and of urban strolling
- discuss criteria for curation of artistic material for a walking app
- discuss how app design affects the pedestrian's discovery of urban content

Context:

- learn the goals and definitions of the growing field of "Digital Humanities"
- polemicize the role of the humanities in the digital age and the tech economy

Eng 180E: The Gothic

Kim Magowan – Tuesday/Thursday 9:30-10:45 am

Emily Bronte, *Wuthering Heights* (Penguin)
Charles Brockden Brown, *Wieland* (Random House)
William Faulkner, *Absalom, Absalom!* (Random House)
Henry James, *The Turn of the Screw* (Penguin)
Toni Morrison, *Beloved* (New American Library)
Mary Shelley, *Frankenstein* (Penguin)

This course will explore a genre of literature which proudly intended, as *Frankenstein* author Mary Shelley put it, "to awaken thrilling horror...curdle the blood, and quicken the beatings of the heart." As a genre, the gothic was both frequently written and voraciously read by women, and we will consider the gender politics of the gothic, paying particular consideration to its interest in the "dark" sides of

sexuality, childbirth, and maternity. We will examine some familiar gothic tropes: unreliable, often menacing narrators; dark, collapsing houses closeting mysterious tenants; the grotesque; madwomen in attics; incest; bodies that won't stay dead. These are not polite, feminine subjects, and the texts we will read express a self-conscious uneasiness with their shady content. In these novels, we will repeatedly encounter readers whose reading has pernicious effects on their imagination and their perception of "reality." A subversive, skeptical response to the Age of Reason and its conviction that humans are innately rational and observant, these gothic texts question the reliability of sense perceptions, dramatizing how easily senses can be corrupted or misled. We will also explore how gothic fetishes adapt when transplanted to modern narrative forms. The ghosts who stalk characters become incarnations of a troubled history: a past that cannot be safely buried. The fact that the entities which haunt characters reveal themselves to be psychological hallucinations or embodiments of history does nothing to ease the intensity of their assault. We will see how the gothic shuttles between an urgent need to express—"it's because she wants it told" (*Absalom, Absalom!*)—and to repress, to shut itself up: "this is not a story to pass on" (*Beloved*).

This course is a new model being piloted in the English Department. Open to anyone who wants to work on their writing and to hone their research skills, it invites students to work in depth on a single paper over the course of the semester, taking an essay through several drafts. The course provides a workshop experience for English majors and students in other disciplines; it should be particularly useful for English majors, literature emphasis, in preparation for the Senior Thesis.

ENG 280C: The Gender of Modernism

Tuesday 2:30-5:00 pm

Tom Strychacz

This course will focus on several key works of modernist fiction, from Joseph Conrad to Zora Neale Hurston over the first 35 years of the twentieth century. The general goal is to be better acquainted with some important modernist works and ideas to place them within their historical and cultural contexts. We will be particularly concerned with the relationship between experimental form and constructions of gender. To that end, we will be reading quite a bit of theory and criticism, studying how scholars have approached the "gender of modernism" and thinking through how our responses fit into those conversations. By the end of the course, you should not only have a solid grasp of what modernism is, and where it and definitions of it come from, but also a more general sense of gendered approaches to literature—how they work and what might be their limitations. This course will also offer you an opportunity to pursue a long, original piece of research, which will stand you in good stead as an accompaniment, or prelude, to the MA research project and beyond; and you will be able to sharpen your pedagogical "chops" by teaching part of one class. Possible writers: Joseph Conrad; Zora Neale Hurston; Jean Toomer; DH Lawrence; Ernest Hemingway; T.S Eliot; Claude Mackay; Nella Larsen.

Short Syllabus: ETHS 180: “Asian America: A History of Transnational Migrations and Racial Formation in the U.S.”

ETHS 180: Asian America: A History of Transnational Migrations and Racial Formation in the U.S. explores histories of Asian American migration, settlement, exclusion and social movements in the United States from diverse cultural, legal and social phenomena perspectives. This course offers an interdisciplinary and comparative introduction to the legal, social and cultural phenomena that shape Asian American “life chances” in the U.S. and explores the ways in which Asian American activism contests and shapes participation in the nation state. The course will take students through examinations of U.S. and California Constitutional law to see how the histories of inclusion/exclusion laws in U.S. history simultaneously draw Asian American peoples into the U.S. and yet exclude full participation in the nation state. Asian American activism will be highlighted to explore how Asian American political identities emerge and overcome institutionalized discrimination through the vectors of citizenship, labor, education and miscegenation.

This course will provide students with the tools, historical background, and contemporary analyses of Asian American history in the U.S. through engagements with scholarship, documentaries, archival newspapers, imagery, laws and narratives/auto-biographies. The course highlights the changing social and institutional practices in the U.S. that specifically impact Asian Americans during and after U.S. wars of expansion including but not limited to Viet Nam, WW2, and 9/11.

Texts

1. Lee, Shelley Sang-Hee. 2014. *A New History of Asian America*
2. Louie, Miriam Ching Yoon. 2001. *Sweatshop Warriors: Immigrant Women Workers Take on the Global Factory*
3. *Course Reader* (Mills Library e-reserves) of excerpts and articles, including but not limited to:
 - Asian Women United of California. 1989. *Making Waves: An Anthology of Writings By and About Asian American Women*
 - Chan, Sucheng. 2003. *Remapping Asian American History*
 - Hune, Shirley and Gail M. Nomura. 2003. *Asian/Pacific Islander American Women*
 - Lowe, Lisa. 1996. *Immigrant Acts: On Asian American Cultural Politics*
 - Min, Pyong Gap. 2006. *Asian Americans: Contemporary Trends and Issues*
 - Prashad, Vijay. 2012. *Uncle Swami: South Asians in America Today*
 - Said, Edward. 2014. *Orientalism*
 - Takaki, Ronald. 2012. *Strangers from a Different Shore: A History of Asian Americans*

Assignments and Grading Criteria 1) Midterm – annotated bibliography 30%; 2) Final Paper 35%; 3) Research Journal 10%; 4) Poster Presentation 15%; and, 5) Attendance and participation 10%

French 180: Decolonizing Algeria: Francophone Algerian Women Writers and Filmmakers

This course introduces students to the rich literary and cinematic production of francophone Algerian women. Topics discussed include the violence of coloniality, fractured silences in Franco-Algerian history, immigration and migration, women and war (Algerian war of independence [1954-62] and the civil war of the 1990s), *banlieue* writing from the disfavored French outer cities, war and sexuality, memory and remembering. The course focuses on the following authors and filmmakers - Assia Djebar, Leïla Sebbar, Maïssa Bey, Faïza Guène, Yamina Benguigui, Yamina Bachir, and Yasmina Adi.

Brinda Mehta

MATH 180/280 - Problem Solving in Mathematics (fall 2015)

Professor Zvezdelina Stankova

Description:

Problem solving, whether in mathematics or in life, is an art of creativity and experience. In this class, we tackle with precision and depth a dozen fun math topics such as Combinatorics, Number Theory, Induction, Logic, Rubik's Cube, Game Theory, Invariants, Inversion in the Plane, Complex Numbers and others. Starting from scratch in each topic, we develop a variety of problem solving techniques that will help us improve our reasoning skills and conceptual understanding, see connections between seemingly unrelated notions and shape our appreciation of mathematics as an invaluable tool in just about anything we do in life. The class will meet for three lectures and one workshop per week. Recommended for Science, Economics, Philosophy, Music students and Math minors, and anyone who is interested in experiencing fun and serious problem solving. The course will count as an elective for Math majors, Math minors and the B.S. in Science.

Note: Prerequisites: MATH 47 and MATH 48 or consent of instructor.

PSYC 180 The Psychology of Gender and Sexual Diversity:

This course will introduce you to the current theory and research on gender, sex, and sexuality. We will learn how and why social expectations, standards, and opportunities tend to be systematically related to gender and sexuality. Topics will include a wide range of issues related to the study of human gender and sexual diversity.

ARTS 180
Texting: or, How to Write About Art
Glen Helfand
Spring 2016

This workshop style course offers students an extended focus on writing about art, for art majors (though art history majors are welcome to join in). It will provide hands-on opportunities to view and respond, in verbal and text form, to a wide range of contemporary art on view in the Bay Area. The course will complement senior and MFA level coursework, and serve as preparation for thesis writing, by focusing on art writing style over the course of two semesters. Students will start with a selection of readings including reviews, statements, interviews, exhibition texts, thematic essays. Artists will hone their statements and develop writings that focus on other artworks, influences, and related interests. Class discussions, writing assignments, and workshopping sessions will address means of criticality, research, description, subjectivity, and engaging writing style and how to deploy each in addressing painting, sculpture, installation, film, public art and emerging genres. Students will be primed to write about contemporary art more cogently, and with greater confidence.

DNC 180 Queer Performance

Instructor: Zackary Forcum

This course uses the *create/perform/respond* process to fashion small performance compositions with a particular emphasis on form and structure. Students will compose, memorize, rehearse and perform a set of performance experiments in disciplines such as dance, theatre, and spoken word, emphasizing contrasts in style, form and content. These studies are based on trends in Queer Performance such as subverting gender norms, the truth hidden as subtext, and expressions of radical truth. Additionally, the course will survey current and historically significant artists in the field. This inclusive course is open to any and all students regardless of prior experience in live performance and will focus especially on creating a safe space for how these investigations are created, performed and discussed.

English Department – Special Topics, Seminars, and Topics-in courses for Spring 2016

English 102: Advanced Expository Writing

Reading in Slow Motion: Developing advanced research and writing skills

Dr. Cynthia Scheinberg Spring 2016; Thursdays, 2:30-5

English 102: Advanced Expository Writing is a course designed to help students develop advanced research and writing skills; in spring 2016, the course has a new format. Using the method developed by Richard Miller called “**reading in slow motion**,” the class will explore one book for the whole semester, reading slowly, carefully, deeply and analytically in a group context. At the same time, students will develop their interests and ideas that emerge from the reading and discussions; there is no limit on which ideas or areas of interest you choose to develop, and you will can use a variety of research techniques, blogging, writing exercises and drafts, along with sharing/work-shopping your individual questions, findings, ideas and papers in class. The catch? Your final research paper for the class can be on ANY topic EXCEPT the book we have been reading together.

The class is suitable for any major, relevant for graduate students and undergraduates; ultimately, it is a class designed to build upon and expand the reading, writing and research skills you may have already developed in previous classes or departments, but now want to take to the next, more advanced and individualized level. Contact Cynthia Scheinberg at cyns@mills.edu for more information or questions!

ENG 123/223: Topics in 20th C American Poetry: Poetry & the Police

Juliana Spahr

Wednesdays 2:30-5:00 pm

This class is about that complicated relationship between literature and the political (both social movements of resistance and nation-state nationalism). What sorts of literature does the work of the state? What sort resists it? How can we recognize one or the other? Is it even possible to imagine a resistant literature? Would we even want to? And if we did, what would it look like? We will begin with some optimism: the attention that the Paris Commune and various anti-colonial and cultural nationalist movements give to literature. And then we will turn to look at literature’s relation to the state. Looking first at what state Communism has to say about it. And then examine in-depth two US examples: turn of the 20th century modernism and the CIA’s manipulation of it to make it safe for the fight against communism and the FBI’s COINTELPRO-like strategy of both harassment and recuperation of movement literatures of the 60s and 70s. We will read literature too in an attempt to understand what content and aesthetics have to do with all this. The goal is to attempt to get a more nuanced understanding of how the state recuperates literature (rather than just presume that literature is either easily resistant if it says so or always already recuperated). Regular annotations will be required. Plus two archivally driven projects. In one I will ask you to compare an independently edited little magazine to one of the ones founded by CIA in the 50s and 60s. In another, I will ask you to focus on a writer who was monitored by the FBI (and whose files are available online) in order to attempt to understand whether the monitoring was for purposes of harassment or recuperation and the relationship between this monitoring and the work of the writer (if there is any). (And don’t worry the resources here; there are many online archives for this sort of work.)

ENG 180A/280A: Topics in Craft – The Writer at Large

Monday 2:30-5:00 pm

Truong Tran

This is a 0.5 credit course and will meet every other Monday beginning January 25, 2016

This class will explore the intersectional reality of art/ writing/ culture and community in this time. We will examine the role of writing, how it challenges history, how it contributes to the consciousness of society and how it is enacted in the world as activism. In this class, we will examine our own work and its potential to inform and contribute to the fabric of our society. It is my hope that these works will find their way into the world and beyond the walls of a classroom. Ultimately, it is an examination of what it means to call ourselves and be writers in our community and in society in this time.

ENG 180B/280B: Professional Survival for Writers (0.50 credits)**Stephanie Young****Tuesday 1:00-2:15 pm**

The goal of this course is to provide practical information about the life of a working writer—how to build and sustain your writing career. We will discuss many different roads to publishing your poetry, fiction, and creative nonfiction, and along the way you'll learn more about promoting your work, touring and performing, working with agents and editors, and applying for residencies. We will hear from guest speakers (many of them successful Mills alum) on these topics during class and during a few additional panels on Tuesdays from 5:30-6:30. Everyone will also do a short research project for this class, and you can expect to produce and workshop some combination of the following materials: query letter, artist statement, a CV tailored to residency applications. Some outside reading may be assigned. This class also operates in collaboration with events produced by the Place for Writers, including a chance to practice pitching your work to a literary agent.

ENG 180C/280C: Noise, Affect, Archive: A Podcasting Workshop**Rebekah Edwards****Friday 2:30-5:00 pm**

This is a hands-on workshop in the techniques, rhetoric and politics of podcasting. Over the semester students will work through a series of small assignments on conceiving, writing, recording, editing and hosting podcasts, culminating in a final podcasting project. The course will cover a brief history of podcasting and survey a range of archival, political and experimental podcast projects from mainstream media shows to DIY productions while we focus on honing our technical podcasting skills.

Simultaneously, we will read and discuss texts about sound from feminist, queer and affect theory. We will consider questions like: What is the role of sound (noise/silence) in everyday life? How do we listen? To whom? To what? How does sound resonate in the social body: how is it reiterated, regulated, mediated, preserved? What are the technologies of sound production and sound archives and who has access to them? What is the relationship between sound and power? How does listening impact the production of social difference and social identity? When and how is sound gendered or raced or classed? When is silence more than the absence of sound: a strategy of protest, a meditative boon or a site of repression? When and how do sounds communicate outside of dominant language? In virtual realities how might sound implicate the body that listens?

ENG 180D/280D: (Narrative Theory) The Once and Future Story: Topics in Theory**Kara Wittman****Tues/Thurs 11:00-12:15 pm**

This course is at once a foundational inquiry into the origins, methods, and purposes of the field of Digital Humanities [DH] and a course in twentieth and twenty-first century narrative theory extending from the transnational formalist and linguistic work of the first decades of the twentieth century up to current DH work on the analysis of narrative, novels, and stories. We will start with Saussure's signifier and end with everything from digital analyses of "loudness" in novels to cognitive mapping of people reading Jane Austen and geographic "tagging" in early twentieth-century African American novels. We will also take up some questions of poetics, especially where it is productive (and provocative) to discover what different kinds of questions might be asked of a digital corpus of poetry versus of prose; in this sense the course might be considered (in part) a wide-ranging investigation of prosody.

I think of the course as asking three related questions about storytelling: what is “traditional” narrative theory (insofar as such a thing exists) and how has it helped us understand the story; what exactly are the “digital humanities” as they pertain to literature and how do they push narrative theory to new places, allow us to ask new questions, and help us think differently about stories; and finally how has our relationship to the digital changed the way we think about narrative, changed the way we tell stories?

The first part of the course will run as an introduction to narrative theory in the twentieth century, also touching where relevant on theories of the novel and on poetics. The second part will move into questions about work in the “digital humanities” and will look specifically at twenty-first century instances of digital narrative theory, questions about narrative made possible by technology that can cope with issues that, in being tiny or vast, are much more difficult for “middle of the scale” reading, the “human and readerly” scale (I’m quoting the “Micromégas” project from the Stanford Literary Lab), to comprehend, question, and analyze. The course will end with an examination of “new” forms of narrative the students themselves bring using the narrative theory vocabulary we will have established. This course is, in short, a back-to-the-basics course in the Digital Humanities (what is this new field, and why, and how new is it, really?) and an introduction to the narrative theory, novel theory, and poetics that allows us to ask good and relevant questions of and in this new field. This is a course in learning to ask “narrative theory” questions, and then learning to ask them digitally.

ENG 180E/280E: 1970s Feminisms and Literature

Wednesday 6:45-9:15 pm

Stephanie Young

Roe v Wade, lesbian separatism, *écriture féminine*, the Equal Rights Amendment, transphobia, the Fifth Street Women’s Building takeover, “Sisterhood is Powerful”, take back the night, Wages for Housework: the 70s mark a pivotal moment in feminism’s second wave and the often connected realms of activism, literature, and the arts. What is the legacy of the second wave, for better or worse? What might there still be to learn? In this class we will read feminist novels, essays, manifestos, autobiography, and poetry produced in and about the 1970s. We will consider political projects and visual/ performing arts alongside literary works, and pay particular attention to divisions around race and class, reproductive and wage labor, organizing against sexual violence, free/grassroots educational movements, separatism, militancy, and reclamation within feminist scholarship.

The reading list is still under construction but may include writing by: Toni Cade Bambara, Grace Lee Boggs, The Chicago Women’s Liberation Union, The Combahee River Collective, Ellen Cantarow, Hélène Cixous, Angela Davis, Mariarosa Dalla Costa and Selma James, Roxane Dunbar-Ortiz, Jo Freeman, Marilyn French, Shulamith Firestone, Sally Gearhart, Judy Grahn, Casey Hayden and Mary King, Luce Irigaray, June Jordan, Audre Lorde, Kate Millett, Robin Morgan, Linda Nochlin, Pat Parker, Radicalesbians, Adrienne Rich, Joanna Russ, Mitsu Tanaka, Michelle Wallace, Alice Walker, Celestine Ware, Monique Wittig, and Kathi Weeks.

ENG 180F Some Say It’s Witchcraft: Staging Witchcraft in Early Modern England

Diane Cady

Tues/Thurs 4:00-5:15 pm

On the eve of the Enlightenment, Western Europe found itself obsessed with witches. And it wasn’t just uneducated people either: even James I, the King of England, was convinced witches had tried to drown him on his return voyage from Denmark with his new bride, Anne. What accounts for this cultural preoccupation? What role did witches play in the cultural imaginary at this time? And why were women the ones most frequently tried and executed for witchcraft?

In this class we'll use early modern drama as a way to think through some of these questions. Early modern plays (much like movies and television today) reflect the fantasies, anxieties and preoccupations of the society they were written in. There is a virtual explosion of plays on witches and witchcraft in the first half of the seventeenth century. Reading some of these texts will give us an opportunity to think about how early modern culture constructed the witch and the roles that class, gender, religion and politics played in that construction. And, in the case of some of these works, we'll see how some playwrights questioned that construction. *No prior knowledge of early modern literature or culture is expected or required.*

This course is a new model being piloted in the English Department. Open to anyone who wants to work on their writing and to hone their research skills, it invites students to work in depth on a single paper over the course of the semester, taking an essay through several drafts. The course provides a workshop experience for English majors and students in other disciplines; it should be particularly useful for English majors, literature emphasis, in preparation for the Senior Thesis. Undergrads will have priority. Interested graduate students may add themselves to the waitlist for consideration on a case-by-case basis.

Texts we may read include:

Marlowe, *Dr. Faustus* (1604)

Marston, *Sophonisba, or the Wonder of Women* (1605)

Middleton, *The Witch* (1609-16)

Shakespeare, *Tempest* (1610-11)

Johnson, *The Devil is an Ass* (1616)

Rowley, Dekker and Ford, *The Witch of Edmonton* (1621)

ENG 180G: Imaginary Landscapes

Wednesday 2:30-5:00 pm

Kirsten Saxton

It's not a physical landscape. It's a landscape in the future. It's as though you used technology to take you off the ground and go like Alice through the looking glass.

--John Cage on his "Imaginary Landscapes" Series

This class takes as its focus the study of imaginary landscapes. The class is informed by our love of the places we find in books, by recent work in place theory, and by the digital humanities—particularly digital mapping.

Our course takes up two main questions: How is place figured in the text? and, how might we meaningfully translate that sense of place into a new medium, in particular, a digital medium?

In the first section of the course, we read novels together; we will conceptualize the ways space and place work in each novel and think about ways we might meaningfully interpret that space and its construction through a digital project.

What do we learn when we pay attention to the ways in which novels locate us—in a world, in a body, a garden, a city block, a castle, a room? We will read novels with an eye to how they each create spaces—neighborhoods, communities, regions, nations, transnational spaces, oceans, planets—and we will think about how these physical and geographical spaces maps onto psychic and historical ones, creating senses of dislocation, homecoming, exile, journey, longing, belonging.

We will consider how we might map these places using digital technologies: what would we mark? why? how? Would we create a digital wardrobe, for example, for Narnia? or a storymap of erotic encounters in Michele Tea's *Valencia*? or create a database to map the mechanisms during an 18th-century ocean journey that enabled a person to become known as a legal non-person? what questions would our project ask? What paths would it offer us? How would our "map" offer a way into the novel? Would we map emotions? Or consider the objects that reveal vestiges of colonization? or animate a town? Or make a tumblr of instructional letters to guide you through a postapocalyptic landscape, or?

In the second section of the course, each student selects a novel that we have NOT read in class, and spends the rest of the semester making a digital project that interprets and adapts that novel's imaginary landscape.

We will introduce you to and teach you how to use tools for translating imaginary space into a new medium (you will choose one):

1. A database documentary tool 2. A mapping tool 3. An animated movie tool 4. A video game tool

We are considering some of the following books, but we are still thinking:

Room—Emma Donoghue

Rebecca—Daphne Du Maurier

Mr. Fox—Helen Oyeyem

The Bloody Chamber—Angela Carter

Middle Passage—Charles Johnson

Song of Solomon—Toni Morrison

Dietland—Sarai Walker

Alana—Tamora Pierce

St Lucy's Home for Girls Raised by Wolves—Karen Russell

Station Eleven—Emily St. John Mandel

Salvage the Bones—Jesmyn Ward

ENG 183/283: Reading Woolf Writing: "the thing that lies beneath the semblance of the thing"

Ruth Saxton

Mon/Wed 9:30-10:45 am

In *Art Objects*, Jeanette Winterson claims that Virginia Woolf's words are the "language of rapture" and "exactness." Woolf's texts and ideas are complicated, conceptual, intellectual, anti-academic, and experimental. Woolf's writing, and our conversation about it, will be the heart of the seminar. Expect to consider how Woolf's texts pose and respond to such questions as: What can a sentence do? How does a writer express what we deem inexpressible? What are the tensions and correlations between aesthetics and politics? How does one embed the violence of war in the syntax of poetry? Why and how does reading matter?

I invite you to fifteen challenging and rewarding weeks of reading Woolf's words in memoir and letters, personal essays, critical reviews, short stories, and novels. Expect to wrestle with her texts, to engage in lively conversation, and to produce both a critical essay and an adaptation of this essay into a conference-length paper.

In addition, undergraduate students will be responsible for a group presentation, while graduate students will meet for two to four additional sessions (TBA) and will be responsible for a class presentation on one assigned text (of their choice).

Novels include: *Jacob's Room*, *The Voyage Out*, *To the Lighthouse*, *Mrs. Dalloway*, *Orlando*, *The Waves*, and selected essays.

Hist 180

Dao and the World of Daoism (0.5 credit)

One of the most intriguing things about the ancient Chinese worldview is the absence of a Creator-God. To the Chinese, the world is not the result of creation by a supreme being; it just is. The big question, then, is: What kind of civilization is it possible to develop in an uncreated, Godless universe? “Dao and the World of Daoism” examines the wisdom, sophistication, and indeed, modern relevance of the cultural achievements in various domains--art, philosophy, religion, environmentalism--of Chinese life, and attempts to appreciate how extremely productive and fascinating this all-encompassing, constantly transforming but uncreated universe--the Dao or the Way--could be.

We will begin by questioning how we may understand the cosmic meaning of the Dao, then proceed to examine its myriad manifestations in Chinese philosophy, painting and calligraphy, religious beliefs and practices, and ecology and the environment.

IART180: Advanced Circuitry for Electronic Arts

Exploring advanced topics in electronic circuitry and their application in the arts, this course will focus on the programming of microcontrollers (Arduino), the use of sensors, actuators, and interface design. Class time will be distributed between electronics theory and concepts, and the creation of new works. Prerequisite: IART120/220 Advanced Electronic Arts, or approval of instructor.

James Fei

LET 180A : Business French and Culture Praxis

Instructor: Audrey Calefas-Strébelle

Business culture can be defined as a set of beliefs, attitudes, and values that establish commercial activities and model corporate behaviors. This course examines the key features of business practice, business etiquette, the business environment, and business people in France. The French business culture is presented in the context of political, economical, sociological, historical, and legal influences. This course is especially designed for business students, international studies students, and students who want to get an experience of working in a French environment. The French business culture is compared to two North African countries, Morocco and Algeria, as well as to the business culture praxis in the U.S. The class is conducted in English with a small French-language component. Students will learn about business French and cultural praxis, they will develop intercultural competencies, and they will build a portfolio. Students will virtually plan their work experience in an Algerian, French, Moroccan, or French-American company.

LET 180B: Framing Violence in Popular Tales

Instructor: Audrey Calefas-Strébelle

Short stories have been an important literary and cultural tradition in France since 1690. Classical authors, folktale writers, translators of “oriental” fictions, aristocrats, and *femmes du monde* have produced a large corpus of short stories. These stories are far from being mere fairy tales; they unveil the violence of the Early Modern period while revealing the horrors of social and domestic violence. This course has two goals: the first one is to present the nature, extent, and causes of domestic, social, and everyday violence in absolute and “despotic” regimes of the early modern times. The second one is to “read” violence and the emotions linked to it in popular tale narratives.

Our repertoire will include French translations, adaptations, and *mise en oeuvre* of the *1001 Nights* (from Arab and Indo-Persian traditions), *1001 Days* (from Turkish traditions), as well as popular French tales, such as *Les Contes* de Perrault, and the philosophical and political tales of Rousseau, Diderot, and Voltaire. Our approach will be comparative, psychoanalytic, feminist, cross-cultural, sociological, and anthropological. The class will be taught in English, French originals will be available for French-speaking students.

LET 180C- Chinese Culture through Film

Instructor: Prof. Chiuhung Chen

Credit Hours: 1

This course examines Chinese cultural traditions and values through contemporary films produced in China, Taiwan, and Hong Kong. Background readings and literary works will provide students with the necessary historical and cultural context for each film. Class discussions will focus on the political, social, and cultural transformations presented in the films. Special attention will be paid to topics such as family, class issues, gender, and identity. This is a one-credit course open to undergraduate students who are interested in Chinese language, literature, culture, and history. Proficiency in Chinese is a plus but not required because lectures, course materials, and exams will be presented in English.

MGMT 282/ECON 180
Modeling and Data Analysis
GSB 125, Tuesdays 4:00-6:30pm
Professor Jasmin Ansar

Contact Information.

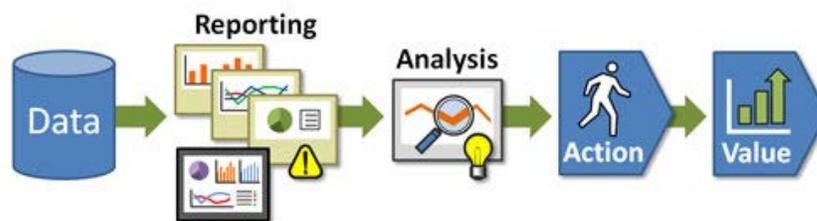
Email jansar@mills.edu

Phone 510-220-6918 (before 8pm)

Office hours: Tuesday and Wednesday 2:00-3:00pm or email me to schedule an appointment.

Modeling and Data Analysis:

This course provides students the tools needed to apply decision analysis to financial and other management problems. These tools allow one to choose the best course of action when presented with data on financial outcomes and probabilities. The tools and techniques learned in this class will help the student analyze real-world problems through the use of a broad range of financial planning tools and other models that foster sound decision-making.



This will be a 'hands-on' course with extensive use of Excel.

The required text for the course is: '**Spreadsheet Modeling and Decision Analysis**' by **Cliff T. Ragsdale (7th edition or earlier edition)**
ISBN-13: 978-1-285-41868-1

Course requirements and grading will be based on a **midterm; homework assignments**; a case study, which is a group project involving both a **presentation** and **write up** of the case; and a **final**. These work products along with class participation will form the basis for the final grade.

Learning objectives: This course develops analytical and spreadsheet skills that are applied in a broad array of financial and other models used in business. The course will teach students how to develop planning models for optimal portfolio selection, simulate and evaluate financial risk, forecast key business variables, run regression models, and solve decision trees.

Prerequisites:

Quantitative methods or equivalent course

Course Requirements.

There will be a final exam on **Monday May 12th from 2-5pm.**

There will be one midterm and several homework assignments.

Your grades will be determined as follows:

Homework	10%
Midterm (approx. March 11 or 18 ¹)	30%
Case Study Presentation	10%
Case Study Write up	10%
Final examination (May 12)	30%
Class participation	10%

All course work is mandatory. Late assignments will be penalized. Please let me know immediately if you anticipate any problems with assignments and Doctor's notes will be required for absences or late submission.

Disability.

Students with disabilities who believe they need accommodations in this class are encouraged to contact Services for Students with Disabilities (SSD) in the Cowell Building (X2130) as soon as possible to ensure that such accommodations are implemented in a timely manner.

Academic Integrity.

Students shall honestly prepare assignments and take examinations and submit them at the time and in the manner specified by the instructor. The content of all submitted examinations and assignments is assumed to represent the student's own work unless otherwise specified (e.g., group projects).

If the Academic Integrity Standards described above are violated, the instructor will decide on an appropriate response that may include the assignment of extra work, lowering grades on a particular assignment, failure of the course, and/or the report of the incident to the Provost and Dean of the Faculty for further sanction. I cannot countenance any form of cheating. A student who cheats risk not only a failing grade for the entire course, but probation or expulsion from Mills.

College policy on Incompletes.

Students qualify for incomplete grades only if they have completed 2/3 of the total coursework and are responding to unforeseen circumstances. In this class, students must complete all work except the final exam to qualify for consideration of an incomplete. Students who have not completed all the coursework should not assume that they will be "given" an incomplete at the end of the semester.

¹ March 19th is last day to drop classes

MGMT 282 MODELING AND DATA ANALYSIS	
MBA Program Goal	Learning Objectives

<p>Our graduates have the critical thinking and strategic management skills required to identify opportunities and frame problems in order to make effective real-world decisions in complex, dynamic environments. (Practice, Mastery)</p>	<ul style="list-style-type: none"> • Students can develop internally consistent models to address management problems. • Students can use decision analysis and spreadsheet models to identify optimal management strategies to address business needs.
<p>Our graduates possess analytical and quantitative skills developed through rigorous course work including economics, accounting, quantitative methods, and finance. (Practice, Mastery)</p>	<ul style="list-style-type: none"> • Students can use linear programming models to analyze financial and other management decisions that involve optimization of goals subject to resource constraints. • Students can develop and interpret appropriate simulation, forecasting and regression models to help businesses examine future scenarios incorporating alternative business strategies.
<p>Our graduates develop the leadership and communication skills needed to successfully manage individuals and teams in multicultural and diverse organizations. (Introduce, Practice)</p>	<ul style="list-style-type: none"> • Students have the opportunity to present their work in written and oral formats.
<p>Our graduates are prepared to lead and manage organizations that thrive financially while generating social and environmental value. (Introduce)</p>	<ul style="list-style-type: none"> • Students can develop analytical models that reflect social and other objectives.

Tentative Schedule

Week	Tuesday 4:00-6:30pm	Topic
1	1/28	Introduction to Excel Workshop
2	2/4	Linear Programming. Chapter 2
3	2/11	Linear Programming. Chapter 3
4	2/18	Linear Programming. Chapter 4
5	2/25	Linear Programming Workshop and Case Study
6	3/4	Simulation. Chapter 12
7	3/11	Simulation. Chapter 12 Workshop
8	3/18	Midterm. Simulation Case Study.
9	3/25	Spring Break
10	4/1	Regression Analysis. Chapter 9
11	4/8	Time series. Chapter 11
12	4/15	Time series. Chapter 11
13	4/22	Time series Workshop and Case study
14	4/29	Decision Analysis. Chapter 14
15	5/6	Decision Analysis Workshop. Review
	5/12 ? 2-5pm	FINAL

180A Special Topics: Circuit Training

Circuit training class combines strength and aerobic conditioning. The class provides moderate intensity workouts and coordination requirements are low. Participants move from station to station and each station is 40 sec with 10 sec rest between each station. The class finishes with 10 minutes of abdominal work.

180B Special Topics: Track Club

Track Club will provide instruction in running technique for sprints, hurdles and long distance events. The Track Club will provide opportunities to compete in scheduled All-Comers meets.