Bowdoin College

Four-digit course numbers will be used starting in mid-August when the new student information system (Polaris) goes live. (Three-digit course numbers that appear in curly brackets are the course numbers that will be retired.)

Courses may meet on Monday (M), Tuesday (T), Wednesday (W), Thursday (R), and/or Friday (F).

Information as of 8 November 2013

Spring 2014 First-Year Seminars

Africana Studies


Examines Black American sacred music from its earliest forms, fashioned by enslaved Africans, through current iterations, produced by Black global actors of a different sort. What does bondage sound like? What does emancipation sound like? Can we hear corresponding sounds generated by artists today? In what ways have creators of sacred music embraced, rejected, and re-envisioned the "strange land" over time? Looks at musical and lyrical content and the context in which various music genres developed, such as Negro spirituals, gospel, and sacred blues. Contemporary artists such as Janelle Monáe, Beyoncé, and Lupe Fiasco included as well. (Same as Music 1011.)

Anthropology


Traces the development of Native American stereotypes perpetuated by popular media both historically and at present. Considers effects of such stereotypes in contemporary media and popular culture. Analyzes films, literature, advertisements, cartoons, newspapers, magazines, and sports team mascots, among other forms of popular media and culture. Explores the diversity and variety of Native American peoples that are in opposition to media-produced stereotypical images.

English


Considers the interface between Arabs and Jews as produced on page and screen. Offers both geographical and generic range, bringing into view texts that talk to each other across ethnic, religious, historical, and theoretical boundaries. When these two figures are placed in relation to each other, they must invoke the Middle East, in particular Palestine-Israel: discusses works in translation, fiction and poetry, from the broad region, and may include authors Anton Shammas, Mahmoud Darwish, Ronit Matalon, Shimon Ballas, Haim Hazazz; writers in English such as Naomi Shihab Nye, Ammiel Alcalay, Philip Roth, Edward Said, and Ella Shohat; films by Elia Suleiman (Chronicle of a Disappearance), Khleifi (Wedding in Galilee), Gitai (Kippur), Abu-Assad (Paradise Now), Kolirin (The Band's Visit), Kassovitz (Hate); and visual artists Mona Hatoum and Adi Nes.

Environmental Studies


What accounts for the persistence of the “frontier myth” in American history, and why do Americans continue to find the idea so attractive? Explores the creation of and disputes over what became of the western United States from 1763 to the present. Topics include Euro-American relations with Native Americans; the creation of borders and national identities; the effect of nature and ideology; the role of labor and gender in the backcountry; and the enduring influence of frontier imagery in popular culture. (Same as History 1020 {15}.)
History


What accounts for the persistence of the “frontier myth” in American history, and why do Americans continue to find the idea so attractive? Explores the creation of and disputes over what became of the western United States from 1763 to the present. Topics include Euro-American relations with Native Americans; the creation of borders and national identities; the effect of nature and ideology; the role of labor and gender in the backcountry; and the enduring influence of frontier imagery in popular culture. (Same as Environmental Studies 1015 {15}.)

Music


Examines Black American sacred music from its earliest forms, fashioned by enslaved Africans, through current iterations, produced by Black global actors of a different sort. What does bondage sound like? What does emancipation sound like? Can we hear corresponding sounds generated by artists today? In what ways have creators of sacred music embraced, rejected, and re-envisioned the "strange land" over time? The course will look at musical and lyrical content and the context in which various music genres developed, such as Negro spirituals, gospel, and sacred blues. Contemporary artists Janelle Monáe, Beyoncé, and Lupe Fiasco will be included as well. (Same as Africana Studies 1019.)