AMST-A 100 What Is America?
Notes: 3 cr.
   IUB GenEd World Culture (WC) Credit
   CASE A&H Breadth of Inquiry Credit
   Global Civic and Culture (GCC) Credit

LECTURE:
Class # 9059 / TuTh 5:45 – 6:35 p.m. / Instructor: Rasul Mowatt

Explores ideas about citizenship, national identity, and the social contract in the broader Americas. What makes us “Americans”? How do we define “America”? How does national identity compete with and relate to other forms of identity, such as social status or class, religious association, gender and sexuality, and racial or ethnic description?

DISCUSSION SECTIONS:
Class # 10154 / Fr 9:05 – 9:55 a.m. / Instructor: Giselle Cunanan
Class # 10460 / Fr 10:10 – 11:00 a.m. / Instructor: Giselle Cunanan
Class # 10461 / Fr 12:20 – 1:10 p.m. / Instructor: Giselle Cunanan
Class # 9360 / Fr 9:05 – 9:55 a.m. / Instructor: Caitlin Reynolds
Class # 12256 / Fr 11:15 a.m. – 12:05 p.m. / Instructor: Caitlin Reynolds
Class # 12257 / Fr 1:25 – 2:15 p.m. / Instructor: Caitlin Reynolds

AMST-A 100 What Is America?
Notes: 3 cr.
   IUB GenEd World Culture (WC) Credit
   CASE A&H Breadth of Inquiry Credit
   Global Civic and Culture (GCC) Credit

LECTURE:
Class # 12262 / MoWe 1:25 – 2:15 p.m. / Instructor: Paul Anderson

Explores ideas about citizenship, national identity, and the social contract in the broader Americas. What makes us “Americans”? How do we define “America”? How does national identity compete with and relate to other forms of identity, such as social status or class, religious association, gender and sexuality, and racial or ethnic description?

DISCUSSION SECTIONS:
Class # 12263 / Fr 11:15 a.m. – 12:05 p.m. / Instructor: Matt Onstott
Class # 16026 / Fr 2:30 – 3:20 p.m. / Instructor: Matt Onstott
AMST-A 100 What Is America?
Notes: 3 cr.
- IUB GenEd World Culture (WC) Credit
- CASE A&H Breadth of Inquiry Credit
- Global Civic and Culture Credit

Explores ideas about citizenship, national identity, and the social contract in the broader Americas. What makes us “Americans”? How do we define “America”? How does national identity compete with and relate to other forms of identity, such as social status or class, religious association, gender and sexuality, and racial or ethnic description?

AMST-A 150 Introduction to Native American and Indigenous Studies
Notes: 3 cr.
- CASE S&H Breadth of Inquiry Credit
- CASE Global and Civic Culture (GCC) Credit

Introduction to Native American and Indigenous Studies cultures, literature, history, arts, values, lifeways, spirituality, and social and political institutions. Focuses on global and hemispheric elements including North America.

AMST-A 200 Comparative American Identities
Notes: 3 cr.
- CASE A&H Breadth of Inquiry Credit
- CASE Diversity in U.S. Credit

The Wayans brothers as “white chicks,” Jews and blind black men as white supremacists, gay cowboys desperately posing as straight...these are just a few examples of pop culture passing narratives. Celebrities like Michael Jackson, Madonna and Lady Gaga suggest that race, gender, ethnicity, sexuality and religious affiliation are as changeable as wardrobe and hairstyle.

Some academics suggest that certain markers of identity, such as race, nationality, class and gender, are only social constructions. If this is true, are individuals free to create their own identities? How are notions of identity complicated when people choose to take on races,
ethnicities, classes or genders other than those they were born into? Instances of successful passing suggest that identities can be chosen or rejected at will and are not simply inherited. Why are we so invested in defining our own and other people’s identities? What criteria do we use to assign various identities to others?

These are some of the questions we will explore through the process of learning how to write critically and present cogent arguments about film and popular culture. Students will articulate their personal and critical responses to films such as: White Chicks, The Talented Mr. Ripley, Tootsie, Boys Don’t Cry, Six Degrees of Separation and Brokeback Mountain through the creation of written responses, multiple short writing exercises, discussion and a research paper.

While the primary focus of the course will be cinematic passing narratives, we will also explore some literary, televisual, and pop cultural texts including the recent case of Rachel Dolezal passing as a black woman.

**AMST-A 201 US Movements and Institutions / Topic: Prison Abolition, Prison Reform: Two Hundred Years of Dialogue**

Notes: 3 cr.
- IUB GenEd S&H Credit
- CASE S&H Breadth of Inquiry Credit

Class # 33674 / 8WK2 / TuTh 4:00 – 6:15 p.m. / Instructor: Micol Seigel

This course will focus on prison reform from the earliest moments of U.S. national history. Covering post-Revolutionary War-era reforms, prison growth during slavery and its abolition, post-bellum prison growth, twentieth-century drug scares, Cold War reforms, Jim Crow and Civil Rights contributions, and the era of mass incarceration. It will consider the relationship between African slavery and prison, including the status of slavery as prison and the status of prison as slavery in its immediate aftermath. Police reform will also be an object of discussion.

**AMST-A 202 U.S. Arts and Media / Topic: American Horror Cinema**

Notes: 3 cr.
- IUB GenEd A&H Credit
- CASE A&H Breadth of Inquiry Credit

Class # 12638 / TuTh 2:30 – 3:45 p.m. / Instructor: Maisha Wester

Ever watch a Stephen King movie and wonder why it is that there’s always an Indian Burial ground connected to the haunting and violence? Watching Horror flicks, do you find yourself irritated by the buxom blonde’s inability to run in a sensible direction away from the monsters? A monster is never just a monster. Rather, what frightens is the social body the monster signifies. Horror films serve as barometers for the unconscious fears, anxieties, and ideologies of the societies they stem from. Indeed, our ideas about our world, nation, and selves are often
reflected on the horror film screen; the more accurate the reflection, the more terrifying and successful the film.

This course will interrogate American horror films in terms of their representations and ideologies of various “differences” (nationality, race, class, and sexuality) as the sites of monstrosity and otherness. For our primary sources, we will view a variety of films produced in and popular among American cinema in the last 100 years. Although we will keep in mind questions of market, our discussions of the film will first and foremost focus on them as cultural texts; we will not address issues of production and economy regarding the films’ creation.

**AMST-A 300 The Image of America in the World**

Notes: 3 cr.

Class # 16059 / TuTh 9:30 – 10:45 a.m. / Instructor: Lessie Frazier

An exploration of the history and present significance of “America”—an idea and a nation—in the larger world. Focuses on the image, status, and reputation of the United States abroad, and on the importance of America’s “moral” global prestige to the course of international affairs and domestic politics.

**AMST-A 399 Advanced Topics in S&H for American Studies / Topic: World War II: The Peoples**

Notes: 3 cr.

CASE S&H Breadth of Inquiry Credit

Class meets with HIST-W 325

Class # 30473 / TuTh 1:00 – 2:15 p.m. / Instructor: Ed Linenthal

This course will study the lives of the millions of peoples all over the world who participated in World War II as factory workers, propagandists, soldiers, mothers, political leaders, and survivors. Beginning with Military strategy and diplomacy, we will focus on life on the home fronts of many nations.


Notes: 3 cr.

CASE S&H Breadth of Inquiry Credit

Class meets with HIST-A 300

Class # 16203 / ARR / Instructor: Micol Seigel

Advanced study and analysis of a single, closely focused American studies topic within social and historical studies. Topics vary from semester to semester. Focuses on the refinement of students’ skills in writing, interdisciplinary interpretation, analytical reasoning, discussion, and
research related to the study of public policy, political, economic, and social realities. May be repeated with a different topic for a maximum of 6 credit hours.


Notes: 3 cr.
- CASE S&H Breadth of Inquiry Credit
- Class meets with HIST-A 383

Class # 30614 / TuTh 4:00 – 5:15 p.m. / Instructor: Michael McGerr

Role of Popular music in the social, cultural, political economic, and technological history of the modern United States. Examines a broad range of musical cultures including rhythm and blues, country, rock and roll, modern jazz, pop, folk, soul, funk, and hip hop. Focus on role of popular music in shaping democracy and power, including class, gender, race, and generation relations.


Notes: 3 cr.
- CASE S&H Breadth of Inquiry Credit
- Class meets with HIST-A 386

Class # 30615 / TuTh 2:30 – 3:45 p.m. / Instructor: Amrita Myers

This course considers the changing ways in which various Americans have defined “home.” Topics include colonial households, nineteenth-century middle-class homes, “modern” early twentieth-century homes, and post-World War II suburbia. Devotes considerable attention to residences excluded from dominant definitions, including slave cabins, tenements, utopian communities, boarding houses, apartments, institutions, internment camps, dormitories, and communes.

**AMST-A 399 Advanced Topics in S&H for American Studies / Topic: Native American/Indigenous Film/Media**

Notes: 3 cr.
- CASE S&H Breadth of Inquiry Credit
- Class meets with ANTH-E 422

Class # 30982 / TuTh 2:30 – 3:45 p.m. / Instructor: Susan Lepselter

Study of contemporary Native American and global indigenous representation and communication, including oral performance and media. Explores the poetics and politics of media and performance in the context of indigenous histories, cultures, and experiences of colonization. Examines the use of performance forms as symbolic resources in literature, film,
the Internet, music and television. Addresses intersections of gender, class and race in indigenous media worlds.

**AMST-A 450 Senior Seminar in American Studies**

Notes: 3 cr.
- Intensive Writing (IW)
- Class Requires Authorization from AMST

Class # 15202 / Mo 3:00 – 6:00 pm. / Instructor: Paul Anderson

The capstone course in the major. Early readings and discussions invite critical reflection on the design of interdisciplinary work, its motives, and the standards of coherence and of evidence that may govern its evaluation. Students develop a senior project, which may take the form of a traditional senior thesis or of a substantial video essay, Web site, multimedia project, performance piece, installation, etc. Students pursuing creative projects (e.g., a fictional film as opposed to a video documentary) must complement their creative work with considerable critical reflection on its purpose, stakes, design, and limits.

**AMST-X 370 Service Learning in American Studies**

Notes: 1 – 3 cr.
- Class Requires Authorization from AMST

Class # 4644 ARR

Enables undergraduates of advanced standing to undertake independent research projects under the direction of an American Studies faculty member. Students will typically arrange for 1 to 3 credit hours of work, depending upon the scope and the depth of reading, research, and production. Projects will be interdisciplinary, and should foreground topics clearly within the rubric of American Studies.

**AMST-X 390 Readings in American Studies**

Notes: 1 – 3 cr.
- Class Requires Authorization from AMST

Class # 4643 ARR

Enables undergraduates of advanced standing to make intellectual connections between scholarly pursuits and community involvement. Students arrange 1-3 credit hours of service work either on creative projects that benefit a community (howsoever defined), or with local non-profit organizations, government agencies, activist groups, or foundations. Under the direction of their faculty sponsor, students will develop a project outline consistent with American Studies inquiry and concerns, a method of accountability, and a final report.
AMST-G 520 Topics in Interdisciplinary American Studies
Notes: 3 Credit Hours

Class # 17537 ARR

Focusing on a specific topic, reflect on established AMST disciplinary methodologies and explore possibilities for new interdisciplinary syntheses. Consider issues like the questions historians ask and how they differ from those of literary critics or sociologists. May be repeated with a different topic for a maximum of six credits.

AMST-G 751 Seminar in American Studies / Topic: Revolution and the Cold War in Latino/a
Notes: 4 Credit Hours
Meets with HISP-S 688

Class # 14201 / TuTh 1:00 – 2:15 p.m. / Instructor: Deborah Cohn

This course will examine the representation of the Cold War-including revolution, counterinsurgency, and dictatorship-and afterwards in Latin America in texts written by Latino/a authors. We will study the fervor associated with the success of the Cuban Revolution during these years as well as the violence and counterrevolutionary measures of the Spanish American states and U.S. Cold War policies (and interventions) alike in their efforts to stem the spread of Communism; we will also examine the legacy of the Cold War in Latin America and the U.S. in the years following the fall of the Soviet Union. Additionally, some of the works that we read will ask us to take a critical look at democracy as well, both in the abstract and through how it is implemented. Our discussions will examine the construction of the Latino/a as transnational subject, as well as his/her relationship with other minoritized subjects within the U.S. Accordingly, we will engage with questions of what constitutes Latino/a literature and authorship, and study how this body of literature is promoted and marketed. Authors read in this course include Daniel Alarcón, Junot Díaz, Ariel Dorfman, Carlos Eire, Cristina Garcia, Stephanie Elizondo Griest, and Héctor Tobar.

AMST-G 751 Seminar in American Studies / Topic: American History
Notes: 4 Credit Hours
Meets with HIST-H 750

Class # 16210 / MoWe 5:45 – 7:45 p.m. / Instructor: Michael McGerr

AMST-G 753 Independent Study
Notes: 1 – 4 Credit Hours
Open to graduate students only
Obtain on-line authorization from Department ARR
P: Consent of the Director of Graduate Studies and of instructor, who must be a member of the American Studies faculty. (For authorization to enroll, students need to complete and submit the Proposal form one week prior to the beginning of the semester in which course will be taken.)

**AMST-G 805 PhD Thesis**
Notes: 1 – 12 Credit Hours
- Obtain on-line authorization from Department
  ARR

Class # 12988

**AMST-G 901 Advanced Research**

Notes: 6 Credit Hours
- Obtain on-line authorization from Department
  ARR

Class # 4645