AMST-A 100 What Is America?
Notes: 3 cr.
   IUB GenEd World Culture (WC) Credit
   COLL (CASE) A&H Breadth of Inquiry Credit
   COLL (CASE) Diversity in U.S. (DUS) Credit

LECTURE:
Class # 5601 / MoWe 10:10 – 11:00 a.m. / Instructor: Sonia Lee

DISCUSSION SECTIONS:
Class # 6612 / Fr 9:05 – 9:55 a.m. / Instructor: Giselle Cunanan
Class # 6896 / Fr 10:10 – 11:00 a.m. / Instructor: Giselle Cunanan
Class # 6897 / Fr 12:20 – 1:10 p.m. / Instructor: Giselle Cunanan
Class # 5882 / Fr 9:05 – 9:55 a.m. / Instructor: Nzingha Kendall
Class # 8388 / Fr 11:15 a.m. – 12:05 p.m. / Instructor: Nzingha Kendall
Class # 8389 / Fr 1:25 – 2:15 p.m. / Instructor: Nzingha Kendall

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?

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LECTURE:
Class # 32170 / Online Course / Instructor: Lessie Frazier

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 100 What Is America?**
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- COLL (CASE) Diversity in U.S. (DUS) Credit

Class # 3890 / TuTh / 1:25 – 2:15p / Instructor: Dinah Holtzman

**DISCUSSION SECTIONS:**
- Class # 8391 / Fr 11:15a.m. – 12:05 p.m. / Instructor: Andrew Stadekar
- Class # 11371 / Fr 2:30 – 3:20 p.m. / Instructor: Andrew Stadekar
- Class # 11370 / Fr 9:05 – 9:55 a.m. / Instructor: Andrew Stadekar
- Class # 11369 / Fr 8:00 – 8:50 a.m. / Instructor: Matthew Von Vogt
- Class # 8392 / Fr 9:05 – 9:55 a.m. / Instructor: Matthew Von Vogt
- Class # 12535 / Fr 12:20 – 1:10 p.m. / Instructor: Matthew Von Vogt

Subtitle: Sexuality

What role does sex play in the process of nation-building? What type of sex defines the “freedom loving,” democratic United States in the eyes of other nations? According to the Republicans who sought to oust President Clinton in the late 1990s, the health and well-being of our country ought not to be entrusted to a man who seemingly cannot exercise control over his (promiscuous, heterosexual, extra-marital) sexual urges. However, the majority of American people disagreed.

How do Americans talk about sex? And how do they have sex? Are they Puritans in the streets and hedonists in the sheets? Or is it the other way around? This class will explore sexuality in America as a way to gain greater insight into our national character. We will focus both on representations of sex and actual sexual practices to consider how what happens in the bedroom differs from what we see in popular images as well as the sexual scandals that have defined various generations from President Clinton’s affair with Monica Lewinsky to the demise of Congressman Anthony Weiner.

**AMST-A 200 Comparative American Identities**
Notes: 3 cr.
- IUB GenEd A&H
- COLL (CASE) A&H Breadth of Inquiry Credit
- COLL (CASE) Diversity in U.S. (DUS) Credit

Class # 7772 / TuTh 9:30 – 10:45 a.m. / Instructor: Alex Chambers

This course examines the links between human bodies and environmental change in our latest era of globalization. Through creative writing and critical inquiry, we’ll ask how writers and artists have imagined bodily relationships to the places they inhabit, especially in relation to forces of globalization and climate change. We’ll consider where we have felt at home, how we move through space, and how historic traumas live on in the body and the landscape. Our goal will be to understand how categories such as race and gender, wilderness, nationality, and progress
affect the very ground we walk on. And we’ll walk that ground together as we consider how bodies are shaped by the places they’re in. It’s an idea that’s been recognized by various cultures for centuries. In this course, by way of literature and art form around the world, we’ll work to bring it back home.

**AMST-A 200 Comparative American Identities**
Notes: 3 cr.
  IUB GenEd A&H
  COLL (CASE) A&H Breadth of Inquiry Credit
  COLL (CASE) Diversity in U.S. (DUS) Credit

Class # 14251 / MoWe 11:15 a.m. – 12:30 p.m. / Instructor: Dinah Holtzman

Theme: Identity Hoaxes and Passing Narratives

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: The Intersections of Music, Movements, & Social Issues**
Notes: 3 cr.
  IUB GenEd S&H Credit
  COLL (CASE) S&H Breadth of Inquiry Credit
  COLL (CASE) Diversity in U.S. (DUS) Credit

Class # 32241 / TuTh 11:15 a.m. – 12:30 p.m. / Instructor: Rasul Mowatt
The course focuses on the intersections of U.S. Social Movements and the music, videos, and artists that reflected the social issues of their eras. To think more specifically, the course seeks to situate how music represented philosophies, initiatives, and acts of resistance to trends / social forces, or acts of protests to policies / affairs. Students will read, listen, watch, and question motives and intentions of both organizations and organizers and songs and artists within the contexts of a range of social movements.

**AMST-A 275 Indigenous World Views in the Americas**
Notes: 3 cr.
- IUB GenEd S&H Credit
- COLL (CASE) S&H Breadth of Inquiry Credit
- Culture Studies; Diversity in U.S.

Class # 32171 / MoWe 4:00 – 5:15 p.m. / Instructor: Carrie Fudickar

A survey of some of the basic aspects of indigenous lifeways, this course introduces comparative cultural analysis, providing foundational coursework for those interested in thinking about how others think and how we think about otherness. Students will examine mythology, ritual, health, art, and philosophy within the context of colonialism and globalization.

**AMST-A 350 Topics in Interdisciplinary American Studies / Topic: Trump and Taylor Swift: Embattled American Whiteness**

Notes: 3 cr.
- COLL Intensive Writing (IW)

Class # 32242 / Mo 4:00 – 5:15 p.m. / Instructor: Dinah Holtzman

How and why do Donald Trump and Taylor Swift embody embattled white America?

Media pundits trace Trump’s 2016 presidential election victory to masses of disenfranchised rural, white, working-class voters turning out to vote for the anti-establishment candidate. Ta-Nahisi Coates recently pronounced Trump “the First White President” in conjunction with the fact that he won every single white voting demographic in the 2016 election. Long a pillar of American free market capitalism, Trump became something of a celebrity in the Reaganite 80s and subsequently parlayed his fame into a reality television show “The Apprentice.” Few took his presidential campaign seriously though his brand of populist demagoguery, which many perceived as racist, sexist and Islamophobic, ultimately won him the presidency.

After a string of public break-ups correlated with specific song lyrics and being interrupted by Kanye West during her acceptance speech at the 2009 MTV Video Awards, Taylor Swift has become associated with longstanding stereotypes of pure, innocent and virtuous white womanhood romantically victimized by heterosexual white men. However, in the aftermath of the VMA’s controversy much of her persona is rooted in her ongoing response to Kanye West’s alleged professional, racist and sexist victimization of the star. Prior to Kim Kardashian’s release of video demonstrating that Swift verbally approved West’s “Famous” lyrics about potentially
sleeping with her and making her famous but after the VMAs and West’s subsequent apology tour, Swift became embroiled in a Twitter debate with Nicki Minaj over the VMA’s racial politics. Shortly thereafter she released the videos for “Shake it Off”—in which she crawls beneath the legs of faceless women of color clad in booty shorts—and “Wildest Dreams” in which she falls in love with a white man in a picturesque African landscape.

Despite their every single move appearing to be dodged with controversy, both Trump and Taylor remain wildly popular with fans/supporters who aggressively defend them against critiques of their racial, gender and sexual politics. Why do Trump and Taylor Swift in particular arouse such intense devotion and equally passionate and frequent criticisms? What do these two figures represent with regard to this particular historical moment in the United States? This course will explore some possible answers to these questions through examination of both the President and the Pop star in conjunction with larger thematic lenses: race, gender, (hetero)sexuality, capitalism/business, politics, family and media.

As this is an intensive writing course requiring a minimum of 5,000 original words, students will work on building their critical analytical skills by: generating debatable thesis statements for argumentative essays, figuring out how to structure an argument through organized presentation of relevant supporting evidence and rewriting initial drafts of papers taking into account instructor and peer feedback.

AMST-A 399 Advanced Topics in Social and Historical Studies for American Studies / Topic: World War II: The Peoples
Notes: 3 cr.
COLL (CASE) S&H Breadth of Inquiry Credit
COLL (CASE) Global Civic & Culture Credit
Class meets with HIST-W 325

Class 11379 / TuTh 4:00 – 5:15 p.m. / Edward Linenthal

Millions of people all over the world participated in World War II. This course will study their changing and challenging lives as soldiers, mothers, factory workers, propagandists, political leaders, and survivors. TO understand how the war altered people’s lives and the society in which they lived w will look at war-time files, written documents, propaganda posters and postwar writings, images, and monuments. We will certainly study the American people, but this is a world history course, so we will also pay significant attention to the Japanese, Russian, German, French, British, and other peoples whose lives were so drastically affected by this war.

We seek to understand how America’s war-time experiences compared with those of other peoples. One component of the course will examine how the war has been memorialized by victors and vanquished.

Reading assignments will consist of both primary and secondary sources. Requirements include regular class attendance, a course project—described in the course outline—and three essay exams.
AMST-A 399 Advanced Topics in Social and Historical Studies for American Studies / Topic: Rock, Hip-Hop and Revolution
Notes: 3 cr.
COLL (CASE) S&H Breadth of Inquiry Credit
Class meets with HIST-A 383

Class 13029 / TuTh 1:00 – 2:15 p.m. / Michael McGerr

Does music matter? Music is everywhere in American life, but it’s “just” music, only entertainment, right? Not necessarily. This course explores how music, partly because it is seemingly so unimportant, has played a critical role in the transformation of American society from the 1940s to the present.

Rather than musicological analysis or music appreciation, the class uses the history of popular music to explore issues in the social, cultural, political, and economic history of the modern United States. Stressing comparisons across time and space, we will examine a broad range of musical genres including pop, country, rhythm and blues, rock ‘n’ roll, folk, soul, disco, heavy metal, and hip hop. Throughout, the course considers the inter-relationship between music on one hand, and identities-class, gender, race, ethnicity, generation, and nation—on the other. The course also investigates the ways that economic developments such as corporations and consumerism and technological innovations from jukeboxes to digitization have affected musical genres. We will discuss the role of popular music in myth-making about American at home and around the world. And we will study whether popular music has fostered or thwarted democracy. Our emphasis will always be on the way in which music affects and reflects power.

Course goals
This is a practical course. As you explore the issues raised above, you will focus on three critical skills: explaining complex, long-term social change; understanding the hearts and minds of people different from yourself, and analyzing power in its various forms. Like other history courses, this one aims to demonstrate that an understanding of the past is basic to living in the present and planning for the future. In addition, you will practice the basic skills of historians: working with evidence to make and substantiate arguments about the past.

Assignments
There is no textbook; instead we will use the kinds of primary evidence that historians use in their work. Because music is a visual as well as aural medium, the class uses performance films and music videos as often as possible. All of the assigned material will be available through Canvas. There will be three short papers, three in-class tests, and an optional paper. There is no final exam.

AMST-A 399 Advanced Topics in Social and Historical Studies for American Studies / Topic: Native American Communication and Performance
Notes: 3 cr.
COLL (CASE) S&H Breadth of Inquiry Credit
Class meets with ANTH-E 422
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**  
Notes: 3 cr.  
COLL Intensive Writing (IW)

Class # 10834 / We 12:00 – 2:15 p.m. / Instructor: Karen Inouye

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, Website, 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-E 100 American Experience**  
Notes: 3 cr.  
IUB GenEd A&H  
COLL (CASE) A&H Breadth of Inquiry Credit

Class # 32240 / TuTh 11:15 a.m. – 12:30 p.m. / Instructor: Karen Inouye

Through a cultural and historical examination of a variety of objects, such as physical sites, monuments, art, food, film, music, and social institutions, this course asks the question: What and where is America? With an emphasis on wide-ranging experiences of American life, this course is interested more in the diverse perceptions of American experience rather than definitive answers. As the title “American Experience through the Lens” suggests, the ways we see, feel, taste and hear America might have as much to do with where we’re standing and maybe even where we’ve already been. The course emphasizes students’ own creative production of America in any of a variety of media.

**AMST-X 370 Service Learning in American Studies**  
Notes: 1 – 3 cr.  
Class Requires Authorization from AMST

Class # 4643 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 # 4644 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.
GRADUATE COURSE OFFERINGS

AMST-G 753 Independent Study
Notes: 1 – 4 Credit Hours
Open to graduate students only
Obtain on-line authorization from Department
ARR

Class # 0002

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 # 9009

AMST-G 901 Advanced Research

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

Class # 1563