











**AMST-G620 Colloquium in American Studies / Topic: Modernism & Anti-Modernism in American Art, 1900-1940**

Class # 10895 / TuTh 2:30 – 4:00 p.m. / Instructor: Sarah Burns

4 credit hours

Class meets with FINA-A447 / FINA-A549

This course surveys the tumultuous era of the early twentieth century, when art (along with society and culture more generally) oscillated between the poles that defined the modern (speed, progress, technology, machines, the future) and the anti-modern (tradition, nostalgia, handicrafts, history, roots). During the decades 1900-1940, Americans made and re-made art in an energetic quest to express what they believed to be authentically modern, and/or authentically American, while struggling to define both personal and national identity through their work. In this course we will discuss the rhythms of modernism and its antithesis in both visual and material cultures: painting, sculpture, photography, design, and commercial art, and we will examine a range of topics, including: art in the metropolis, organicism and abstraction, New York Dada, the cult of the machine, radicalism and the arts, regionalism in the heartland, art of the New Deal, and surrealism, American style.

Course format: lecture-discussion. Course work: reading notes, short reports, research paper, quizzes.

**AMST-G620 Colloquium in American Studies / Topic: Latin American History: Afro-Latin America**

Class # 15137 / We 6:50 – 8:50 p.m. / Instructor: Jason McGraw

4 credit hours

Class meets with HIST-H665

This course will explore the nature and problematic of the black presence in Latin America and the Caribbean from historical and anthropological perspectives. Among the topics to be addressed are the debate over the African cultural impact on the Americas; the roles of Christianity and Islam in community formation, survival and rebellion; the impact of slavery, the plantation system and the emancipation process on the free and the enslaved alike; and the presence, influence and at times forced invisibility of blacks in societies committed to the ideologies of mestizaje and racial democracy.

**AMST-G620 Colloquium in American Studies / Topic: Global and Transnational Media**

Class # 25951 / Th 3:00 – 5:30 p.m. & We 7:15 – 10:15 p.m. / Instructor: Stephanie DeBoer

3 credit hours

Class meets with CMCL-C596 & CULS-C701

This course is a survey of cultural approaches to screen and mobile media in their interface with global, local and national cultures and identities.

The production, circulation and reception of film, television and digital media have been widely implicated in processes and debates on the global, local or national dynamics of culture. Look through any popular or academic journal and we will encounter an overwhelming range of explanations for how (trans)national media cultures are produced, to what effects they circulate, and the means through which local identities are (or are not) produced in relation to them. If we are intent on not simply accepting but rather interrogating the “global,” “local” or “national” contours of film and media culture, by what

models do we do so? To what disciplines and lines of inquiry might we look in order to unpack their implications and effects?

The survey provided by this course will help us to understand the terrain and fault lines of this widening field such that we can emplace our own critical or active work within it. In so doing, we will address such questions as: What are the cultural implications of global, local or national media? Are they constructed through relations of domination or negotiation? How do we begin to understand the ways in which their impacts might shift in relation to particular producers, consumers and audiences, locations, mediums or identities? How can we explain their dynamics in relation to specific moments or networks of interchange?

We will thus address debates surrounding cultural globalization as they have been linked to film, television and digital media. Topics will include: (trans)national cinemas, Third cinema, global Hollywood, the culture industries, global/local media flows, television formats, diasporic audiences, mediated relations of gender and sexuality, satellite footprints, global ideals and “new” technologies, co-productions, alternative or resistant media venues, virtualities.

The syllabus will include readings by such prominent theorists as: Anderson, Higson, Armes, Morley, Robbins, Curtin, Miller, Ang, Ong, Gillespie, Hall, Parks, Appadurai, Mankekar, Abu-Lugod, Havens, Shu, Naficy, Tinic, Ginsberg, Iwabuchi, Ito, Baudrillard, Verilio.

Class will be held in seminar format. Participants will engage in the following, in the interest of encouraging a professionalized entry into the field:

- lead discussion of seminar readings
- write two short essays reflecting upon readings from the seminar
- present to the class an overview of one academic journal of interest to you (Public Culture, International Journal of Cultural Studies, Historical Journal of Film, Radio and Television, Screen, etc.), and what it offers for the study of global and (trans)national film or media
- produce a final project of (your choice): a literature review based paper (its line of inquiry to be based in your own research project), a conference paper or book review (the latter to be submitted to one of the journals presented in the seminar).

***AMST-G620 Colloquium in American Studies / Topic: Constituting Democracy in Rhetorical Discourse***

Class # 25952 / Mo 4:00 – 6:30 p.m. / Instructor: Bob Ivie

3 credit hours

Class meets with CMCL-C612 & CULS-C701

This course critically examines liberal democracy as a rhetorical construct, focusing on problematic representations of democracy, the public, deliberation, and dissent which diminish civil society and weaken the public sphere. Accordingly, the range of readings will include, for example, works by John Dryzek on discursive democracy, Iris Marion Young on communicative democracy, Chantal Mouffe on agonistic pluralism, Ronald Bleiker on democratic dissent, Robert Ivie on representations of distempered democracy, and Gerard Hauser on rhetorical publics. Additional readings will feature Benjamin Barber on strong democracy, Ernesto Laclau and Chantal Mouffe on radical democracy, Michael Schudson on the good citizen, Jürgen Habermas on discourse theory and democracy, Alan Gilbert on democratic

internationalism, and Sheldon Wolin on fugitive democracy. In addition to weekly discussion of assigned readings, students will write an article-length paper that builds on the course readings plus additional sources to conceptualize and critique rhetoric as a resource for constructing a healthy democratic practice and culture.

**AMST-G620 *Colloquium in American Studies / Topic: Performing Nationalism***

Class # 25953 / Th 7:00 – 9:15 p.m. / Instructor: Beverly Stoeltje

3 credit hours

Class meets with ANTH-E677 & FOLK-F755

This course critically examines liberal democracy as a rhetorical construct, focusing on problematic representations of democracy, the public, deliberation, and dissent which diminish civil society and weaken the public sphere. Accordingly, the range of readings will include, for example, works by John Dryzek on discursive democracy, Iris Marion Young on communicative democracy, Chantal Mouffe on agonistic pluralism, Ronald Bleiker on democratic dissent, Robert Ivie on representations of distempered democracy, and Gerard Hauser on rhetorical publics. Additional readings will feature Benjamin Barber on strong democracy, Ernesto Laclau and Chantal Mouffe on radical democracy, Michael Schudson on the good citizen, Jürgen Habermas on discourse theory and democracy, Alan Gilbert on democratic internationalism, and Sheldon Wolin on fugitive democracy. In addition to weekly discussion of assigned readings, students will write an article-length paper that builds on the course readings plus additional sources to conceptualize and critique rhetoric as a resource for constructing a healthy democratic practice and culture.

**AMST-G620 *Colloquium in American Studies / Topic: Authorship in Media: The Films of Spike Lee***

Class # 25954 / Th 12:30 – 3:00 p.m. / Instructor: Karen Bowdre

3 credit hours

Class meets with CULS-C691 & AAAD-A697

Since his debut film *She's Gotta Have It* (1986), Spike Lee has been considered one of the leading figures in Black independent cinema—and one of the best-known directors in cinema more broadly. In the past twenty years, Lee has established an extensive and diverse body of work, including feature films, documentaries, concert films, television programs, commercials, and music videos. As well as establishing a distinctive style or aesthetic, Lee and his films also are often deemed controversial. In this graduate seminar, we will examine the debates surrounding Lee's work, auteur theory (the study of film through directors), briefly review the history of Black independent cinema, and consider the processes involved in the production of visual media that complicate the notion of authorship. We will analyze key exemplars of Lee's work through the following lenses: issues of authorship and genre, his position within Black independent cinema, his persona and its relationship to the promotion of his films, and the topics his films address—with particular attention to the representations of race, class, gender, and sexuality. Class assignments will include: presentations, leading discussion and seminar papers. Though this is a media course, students from other fields of study are welcome.

**AMST-G620 Colloquium in American Studies / Topic: Black Southerners, 1865-1965**

Class # 29049 / Mo 3:35 – 5:35 p.m. / Instructor: Claude Clegg

4 credit hours

Class meets with HIST-H650

This course focuses upon the experiences of African Americans in the southern states from the end of the American Civil War to the modern Civil Rights Movement. Much attention is given to gender, labor, and race relations, as well as the ever-evolving nature of black identities in the South and the nation.

**AMST-G751 Seminar in American Studies / Topic: Political Emotion / Public Emotion**

Class # 29562 / Fr 9:30 a.m. – 12:00 p.m. / Instructor: John Lucaites

3 credit hours

Class meets with CMCL-C705

The tension between “reason” and “emotion” constitutes one of the central sites for consideration of the advantages and disadvantages of democratic living. From Plato forward there has been a continuing debate regarding the degree to which a properly functioning democratic politics needs to nurture and/or discipline the possibilities for and enactment of the *public expression* of emotion and emotionality. From one perspective emotions are primitive subjective states of feeling that exist over and against reason (as a “higher faculty”) and are thus a danger to democratic, public, rational-decision making. From this perspective emotions are a properly private consideration and should be relegated to private life and the domestic sphere. Public emotions must thus be carefully controlled and repressed. From another perspective, emotions are not one thing; they include feelings (bodily affect), cognitions, and symbolic representations, and they develop into complex negotiated responses to events and social relationships. Rather than to denote a narrow sense of private affect, they are inherently cultural and social phenomena – intersubjective moods created by (a) the performance of appropriate gestures in a social space and by (b) representations that activate prior structures of response. As such, emotions provide resources for participation and problem solving within a group, producing cohesion, persuasion, and good judgment that would not otherwise occur. From this perspective, democratic citizenship cannot be exercised (i.e., as an embodied way of reacting to the world) unless it is effectively emotional since both deliberation and social or political action require the full range of emotional identification with others. The result then is that the quality of life in a community and the quality of deliberation in a democratic polity depend on the range, sophistication, and use of emotional display.

This seminar will operate against the backdrop of this centuries-long debate with a primary focus on the forms and functions of political emotions and public emotionality in U.S. public culture. Our chief goal will be to contribute to a *rhetorical history of public emotions* with an eye to participating in contemporary critical and theoretical discussions about the relationship between rhetoric and democracy, citizenship, civil society, and the like. Readings will draw from a wide range of disciplines, including rhetoric, media studies, anthropology, social and political theory, law, gender studies, social and cultural history, philosophy, and literary criticism, and will include classical, modern, and contemporary writings ranging from Aristotle’s *Rhetoric* to Adam Smith’s *Theory of Moral Sentiments*, and Peter Stearns, *American Cool*. Throughout we will have sustained attention on historically particular and rhetorically material instances of the enactment and performance of political emotions in U.S. public culture.

The course will be organized as a research seminar organized around common readings and semester long student projects.

**AMST-G751 Seminar in American Studies / Topic: *Inventing America: The Inner & Outer Spaces of Science & Literature***

Class # 11149 / Tu 4:00 – 7:00 p.m. / Instructor: De Witt Kilgore

4 credit hours

Class meets with ENG-L769

What do we hope for from science and technology? Do they represent the best hope for a progressive liberalism that has been failed by politics? Are they simple instruments of commercial endeavor and state power? Does or can international science serve as the intellectual and social model for a better world order? What effect does new technical capabilities and knowledge have on the kind of stories we create and enjoy? The logic of these questions opens us to the charge that we still embrace a naïve notion of progress, a scientism from which some strands of postmodernism would liberate us. Indeed, the narratives we produce to make sense of contemporary technoscience make progressive hopes an increasingly visible characteristic of contemporary culture. This vulnerability is evident in stories that offer some sort of utopian renewal or social reform as a consequence of scientific or technological endeavor. Here political hope and utopian desire centers around the conquest or settlement of new frontiers, the discovery of or encounter with the new or the alien. In this seminar we will follow the cultural trace of evolutionary and utopian narratives sponsored by knowledge in the fields of planetary science, astrobiology, artificial intelligence, and the search for extraterrestrial intelligence (SETI). Through literature that presents speculation, argument and evidence (thought experiment and adventure) we will trace the tension between our desire to fulfill the human potential of the scientific enlightenment and our desire to escape its oppressions. At issue is the tension between our critique of modernity and its persistent re-articulation in scientific projects that aim to preserve, improve and extend human potential. We will examine the work of writers (in and outside of science fiction) who care about the impact of contemporary science on everyday life; we will consider the prose of writer-scientists who desire cultural visibility for their work, their beliefs and themselves; and we will explore popular responses to the utopian ambitions of pure science. Readings likely will include the work of Don De Lillo, H. G. Wells, Katherine Hayles, Hans Moravec, Carl Sagan, Jill Tarter, James Gunn, Seth Shostak, David Grinspoon, Frank Drake, Richard Powers and Marge Piercy. We will also pay attention to the visual culture produced by creators in this area including motion pictures such as H. G Wells' *Things to Come* (William Cameron Menzies, 1936) and the 1980 documentary that made Carl Sagan a celebrity, *Cosmos: A Personal Journey*. Assignments will include class presentations and a major research essay.

**AMST-G751 Seminar in American Studies / Topic: *Networks, Systems, and Flows***

Class # 15490 / Tu 4:00 – 6:30 p.m. / Instructor: Ilana Gershon

3 credit hours

Class meets with CMCL-C626

This course looks at contemporary theoretical approaches to how knowledge and objects circulate. We look at the categories theorists use to conceptualize circulation and distribution, such as networks, systems, and flows, and explore the implications of using one category instead of another. In addition, we will turn to theorists who focus entirely on circulation and speed, disregarding the channels through which objects and knowledge moves. We cover theorists such as Deleuze, Bakhtin, Kittler, Virilio, Latour, Luhmann, and de Certeau. Students will learn a broad range of analytical tools for examining contexts in which circulation is the central problematic.

**AMST-G751 Seminar in American Studies / Topic: Black Religious Music**

Class # 13536 / We 1:00 – 3:30 p.m. / Instructor: Mellonee Burnim

3 credit hours

Class meets with FOLK-E698 & AAAD-A697

Using both a socio-cultural and a historical perspective, this course explores the major forms of African American religious music indigenous to the United States, (Negro Spirituals and gospel music), as well as those Euro-American musical expressions that have emerged as integral parts of the African American worship experience. Students are engaged in multi-layered experiences of history, aesthetics and ethnography through the frequent utilization of audio and video recordings, as well as participant observation in African American churches. The course format is both diachronic and synchronic, so designed to assist students in recognizing relationships between different forms of African American musical expression, despite their differing time frames and contexts of origin.

**AMST-G751 Seminar in American Studies / Topic: U.S. Foreign Relations**

Class # 29050 / Th 4:00 – 6:00 p.m. / Instructor: Nick Cullather

4 credit hours

Class meets with HIST-H750

Whether measured in nuclear warheads, GNP, or the “soft power” of cultural influence, the United States is dominant around the world, and has been for much of the twentieth century. No education in United States or world history would be complete without an understanding of America’s global reach. This seminar will examine how historians have addressed important issues concerning U.S. relations with the world: the ingredients of American power, the ideologies that have guided it, the reactions and resistance it has inspired. Students will learn the literature of the field as well as the craft of writing and researching. Learning to write an original and persuasive research paper is the first important step toward completing a dissertation. This course is designed to teach you how to write an article-length manuscript using research in primary and archival sources. In the first five weeks of the class we will concentrate on research methods. In the second four, we will discuss some of the concepts and theories historians use to explain the foreign relations of the United States. For the remainder, we will work on applying theories and methods to the research problems you will have by then encountered. All of your work will be read and criticized by members of the class, and should be written with that audience in mind.

**AMST-G753 Independent Study**

Class # 5067 / ARR

Prerequisite: Consent of the director of American Studies and of instructor, who must be a member of the American Studies faculty.

**AMST-G901 Advance Research**

Class # 5068 / ARR