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

Class # 4766 / MoWe 10:10 – 11:00 a.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
Class # 5378 / Fri 9:05 – 9:55 a.m. / Instructor: Christopher Thomas
Class # 5629 / Fri 10:10 – 11:00 a.m. / Instructor: Christopher Thomas
Class # 5630 / Fri 12:20 – 1:10 p.m. / Instructor: Christopher Thomas

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

Class # 6753 / MoWe 4:00 – 5:15 p.m. / Instructor: Maisha Wester

Subtitle: Horror Films and American Cultural Politics
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?
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

Class # 29176 / Online Course – 8W1 / Instructor: Vivian Halloran

Subtitle: Immigration Stories
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 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 # 29175 / Online – 8W2 / Instructor: Yarí Cruz

Subtitle: Disasters

Disruptive, catastrophic, life-changing events, disasters are usually conceived as sudden and as “natural”: the calamity of an earthquake, the unpredictability of a tornado, the cataclysm of a tidal surge. Nonetheless, disasters, as events themselves and in their aftermath, illustrate the ways in which identity is articulated in the United States by clearly noting who is included and who is excluded: who is secured, who is rescued, who is unsafe, who is left behind. Comparative American Identities: Disasters will examine, in an interdisciplinary manner, how earthquakes, tornadoes, floods, wildfires, hurricanes and infections/the spread of diseases assert and challenge the configuration of identities in the U.S. Students will engage with scholarly sources, literature, film and digital media exploring concrete examples of disasters to analyze how, through these, U.S. identities are shaped and questioned.

AMST-A 201 US Movements and Institutions / Topic: Sex, Drugs & Rock ‘n Roll
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 # 29177 / 8W2 – Online Course / Instructor: Lessie Frazier

“What did you do in the sixties Gramps?” What you want to know but may blush to ask. Considering the myths and realities of the cultural revolutions that shocked America, this class explores pieces of the cultural fabric of the sixties — with attention to the heartland and Bloomington, in particular through the prism of music, dating, and recreational drug use.

AMST-A 202 U.S. Arts and Media / Topic: Popular Music Critical Theory
Notes: 3 cr.
- IUB GenEd A&H Credit
- COLL (CASE) A&H Breadth of Inquiry Credit

Class # 29178 / MoWe 4:00 – 5:15 p.m. / Instructor: Paul Anderson

We often turn to music, movies, and other cultural products in search of a temporary escape from having to think hard about the complex predicaments of our everyday lives and the world at
large. Mass-produced commercial cultural forms often work incredibly well as sites of self-fashioning, fantasy, and daydreaming and as safety valves for blowing off steam and anxious worries. After all, that seems to be their main purpose, at least for many consumers. For others, it is about business. For others still, it is about artistic expression. These purposes do not necessarily line up.

At the same time there are some people who just can't help themselves: just as a tongue returns again and again to a loose tooth, they find themselves reflexively analyzing their cultural diet not only in terms of escapism but also in terms of how to map their place and time in the world. We find not only our own concerns, but broader social concerns, anxieties, fantasies, and ideologies laced throughout the popular culture products we consume. This kind of intellectual behavior has a history and a name—critical theory. If you would enjoy dipping into this kind of intellectual activity by reading a treasure-trove of books and essays about pop music since the 1960s, then this class may be for you.

The intersection between popular pleasures and genres, on the one hand, and critical and historical reflection, on the other hand, is the subject of this American Studies course. The course focuses on theories of mass culture, the centrality of capitalism to pleasures and genres in art and entertainment in the last century, and interpretation of particular works of popular music since the 1960s.

**AMST-A 202 U.S. Arts and Media / Topic: Race in American Art**

Notes: 3 cr.  
IUB GenEd A&H Credit  
COLL (CASE) A&H Breadth of Inquiry Credit  
Meets w/ARTH-A 200

Class # 29179 / MoWe 11:15 a.m. – 12:30 p.m. / Instructor: Phoebe Wolfskill

This course examines representations of racial identity in American art and visual culture from the colonial period through the present day with a particular focus on evolving conceptions of Native American, African American, European American, Latino, and Asian American identities. Objects for consideration will be discussed chronologically within the larger social, cultural, and political history of North America and Europe. We will evaluate the ways in which racial identity and racial conflict are presented in paintings, sculpture, prints, photographs, film/TV, and other popular imagery, focusing on relationships of power, portrayals of “otherness,” and majority and minority self-representation. In our investigation of these objects, we will consider the political and social climate in which they were made, how they were consumed, and their place within visual culture and existing histories. Required readings consist of selected art historical, sociological, and theoretical articles.

**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  
COLL (CASE) Diversity in U.S. (DUS) Credit

Class # 12697 / TuTh 2:30 – 3:45 p.m. / Instructor: Yarí Cruz
Indigenous Worldviews in the Americas is an interdisciplinary course that examines the ways in which indigenous people throughout the Americas relate to the world: how they see it, how they understand it, how they articulate it and how they live in it. In this class, students will analyze key aspects of indigenous worldviews in the American hemisphere, including origin stories, the conceptualization of life and death, the relationship to land, kinship systems, political organizations, language and literature, and resistance, among others. With the examination of indigenous worldviews in the Americas, students will also be encouraged to explore and draw connections between indigenous people in the hemisphere, focusing on several fundamental notions, such as identity, sovereignty, the borderlands, and environmental justice and preservation.

**AMST-A 350 Topics in Interdisciplinary American Studies / Topic: Crimmigration**

Notes: 3 cr.

COLL Intensive Writing (IW) section

Class # 12743 / TuTh 9:30 – 10:45 p.m. / Instructor: Micol Seigel

“Crimmigration: The Criminalization of Immigration.” Students will explore the interrelationship between immigration policy and the criminal justice system, including mass incarceration, prison privatization, and the demonization of immigrants. The course will draw from media and popular culture, focusing on recent and longer histories of legal traditions and attitudes towards both crime and immigration. Coursework and materials will enhance students’ historical conceptualization, critical cultural analysis political interpretation, writing and reasoning.

**AMST-A 450 Advanced Research Seminar: Understanding, Feeling and Living through Capitalism**

Notes: 3 cr.

COLL Intensive Writing (IW) section

Juniors and Seniors only

Obtain online authorization from department

Meets w/LATS-L 400

Class # 8862 / Tu 1:00 – 4:00 p.m. / Instructor: Sonia Lee

Early course readings and discussions explore the design of interdisciplinary work by analyzing how history, film, music, and ethnography have captured the workings of capitalism in the U.S. and the Caribbean in the late twentieth century. How has temp work transformed our notions of job security and stability? What does American prosperity look like from the bottom? How do musicians and filmmakers unearth their own sense of human agency through everyday practices of self-expression in the midst of oppression? The bulk of the semester is devoted to the development of students’ research papers (17-25 pages). We will collectively read and comment on students’ writing. This is an IW class, with an emphasis on drafting and rewriting the final product. Prerequisite: junior or senior status.
AMST-E 100 The American Experience through the Lens
Notes: 3 cr.
   COLL (CASE) A&H Breadth of Inquiry Credit
   COLL (CASE) Diversity in U.S. Credit

Class # 12741 / TuTh 8:00 – 9:15 a.m. / Instructor: Karen Inouye

Through a critical and historical examination of a variety of cultural products, physical objects, and social institutions, this course attempts to answer the question: what and where is America? Focus is on wide-ranging experiences of American life and diverse perceptions of American experience rather than definitive answers. Course emphasizes students’ own creative production of American in a variety of media.

AMST-X 370 Service Learning in American Studies
Notes: 1-3 cr.
   Obtain online authorization from department
   ARR

Class # 1516

Enables undergraduates of advanced standing to make intellectual connections between scholarly pursuits and community involvement. Students arrange 1 to 3 credit hours of service work either on creative projects that benefit a community (howsoever defined), or with local nonprofit 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-X 390 Readings in American Studies
Notes: 1-3 cr.
   Obtain online authorization from department
   ARR

Class # 1515

Enables undergraduates of advanced outstanding to undertake independent research projects under the direction of an American Studies faculty member. Students will typically arrange for 2 to 3 credit hours of work, depending upon the scope and depth of reading, research, and production. Projects will be interdisciplinary and should foreground topics clearly within the rubric of American studies.
AMST-G 605 Introduction to Native American and Indigenous Studies (NAIS)
Notes: 4 Credit Hours

Class # 29225 / Tu 2:00 – 5:00p / Instructor: Brian Gilley

This is an introductory course in the interdisciplinary study of Native peoples, with primary focus on the study of indigenous peoples in the continental U.S., Alaska, and Canada.

AMST-G 751 Seminar in American Studies / Topic: Faulkner, Spanish American Literature, and the Global South
Notes: 3 Credit Hours
Meets with HISP-S 678

Class # 33377 / TuTh 9:30 – 10:45a / Instructor: Deborah Cohn

Studying literary genealogies can be a fraught subject in which authors and their literary production may be placed in relation not just to one another, but also to other literary traditions. Questions of originality and derivativeness come into play, as do global dynamics—literary and political alike—through which literary traditions may accrue and bestow cultural prestige. This course takes these issues as a starting point when exploring the relationship between Spanish American literature (including la nueva narrativa, the Boom, and beyond) and the novels of William Faulkner. How did Spanish American authors use Faulkner from the 1950s through the 1970s to move away from the regionalist tradition and the more locally-focused publishing patterns of the day to try to craft a more regional identity at the same time that they also aspired to reach a broader, international audience? What role did modernism play in both the attraction to Faulkner and in Spanish American authors’ efforts to gain a more central place in the Western literary canon? What role did the U.S. South that Faulkner depicted play in attracting Spanish American writers’ attention, to the degree that García Márquez’s affirmation that “Yoknapatawpha County has banks on the Caribbean Sea; so in some way Faulkner is a writer from the Caribbean, in some way he’s a Latin American writer” became a leitmotif of the day? This course looks at questions related to style, to efforts to cultivate literary autonomy, and to the role played by authors’ sense that they, like Faulkner, shared the experience(s) of living in the Global South. As we ask just what it was about Faulkner that appealed to the Spanish American authors, and what it was about the U.S. South that resonated with them, we will also probe the implications of the view of Faulkner and the South for the regional (criollo) consciousness that was being cultivated, for the South that many authors rendered homage to was, in effect, a white South. We will read works by Faulkner, as well as Rosario Ferré, Carlos Fuentes, Gabriel García Márquez, Edouard Glissant, Francisco Goldman, Juan Rulfo, and Mario Vargas Llosa, among others, while also situating them within the literary infrastructure and dynamics of canonization in which appeared.

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 online authorization from Department
  - ARR

Class # 7297

**AMST-G 901 Advanced Research**

Notes: 6 Credit Hours

  - Obtain online authorization from Department
  - ARR

Class # 1517