AMERICAN STUDIES (AMST)

AMST110F Hawaii: Myths and Realities FYS
This course explores the symbolic myths of Hawai'i and Kanaka Maoli (Native Hawaiians) in contrast to material realities relating to colonialism, land, nation, gender, race, rank, class, self-determination, and contests over indigenous and Western sovereignty. The course covers the pre-colonial period, examines Captain Cook's ventures in the Hawaiian Islands, the founding of the Hawaiian Kingdom, constitutional development of the Hawaiian Nation, the Kamehameha Dynasty, Calvinist missionaryization, the history of written literacy, the privatization of Hawaiian land use, gender transformations, the colonial regulation of sexuality, plantation labor, Kalakaua’s governance, the reign of Queen Lili'uokalani, and the US-backed overthrow of the monarchy. From the US takeover, the class examines the unilateral annexation and 20th-century colonial policy to 1959 statehood with an emphasis on indigenous self-determination, decolonization, and indigenous nationalism through the contemporary period in relation to both US federal policy and international law with a focus on land struggles. Films will complement the course readings.

Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: SBS-AMST
Prereq: None

AMST117F Social Norms / Social Power: Reading 'Difference' in America (FYS)
This American Studies FYS is an interdisciplinary exploration of the privileges and penalties associated with 'the normal' in the United States. We'll be centrally concerned with the ways bodily difference and social identity interarticulate with 'normalness,' locating individuals within hierarchical power structures. What is 'normativity,' if not a statistical norm? How are regimes of normativity produced, reproduced, and challenged?

Our focus is on queer studies, which we will approach through an intersectional lens, paying careful attention to the ways race, ethnicity, indigeneity, class, disability, gender, and sexuality intersect in social terrains of power. We will unpack and explore key concepts in American studies, including settler colonialism, compulsory ablebodiness, heteronormativity, biopolitics, neoliberalism, and ideology, drawing on a range of genres and disciplines, including memoir, ethnography, film, and theory in disability studies, queer theory, critical race studies, Marxist feminism, Native American studies, and trans studies. Along the way, we will encounter problematics ranging from disability and the 'normal' to the American Dream, the 'wedding-industrial complex,' sexual 'deviance' and desire, racialized state violence, the privatization of the public space, and the politics of queer/LGBT activism.

As a First Year Seminar, this course is writing-intensive and is structured to give you ample practice in core writing, reading, and presentation skills needed at Wesleyan. This course is part of the Queer Studies and the Disability Studies Course Cluster, and it is cross-listed in FGSS.

Offering: Host
Grading: Cr/U
Credits: 1.00
Gen Ed Area: SBS-AMST
Identical With: FGSS117F
Prereq: None

AMST119 Reading Difference
How do we make sense of literary texts that are 'different'--whether in culture, language use, form, or subject matter? This course is an introduction to writing that challenges the reader to 'make sense' of works that depart from the familiar, whether through racial, ethnic, or gendered difference; sexual orientation; linguistic/cultural use; or formal experimentation. Throughout the course, the emphasis will be on strategies of interpretation, including such topics as cultural expectation, 'bad' English, realism and the avant garde, and tradition and modernity. We will look at a varied list of works, including Jiro Adachi's THE ISLAND OF BICYCLE DANCERS, Christopher Anani's GRACELAND, Susan Sontag's NOTES ON 'CAMP,' and Guillermo Gómez-Peña's NEW WORLD BORDER, among others.

Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-AMST
Prereq: None

AMST125F Staging America: Modern American Drama (FYS)
Can modern American drama—as cultural analysis—teach us to reread how America ticks? Together we will explore this question as we read and discuss some of the most provocative classic and uncategorized plays written between the 1910s and the present. Plays by Susan Glaspell, Eugene O'Neill, Mike Gold, workers theater troupes, Clifford Odets, Tennessee Williams, Arthur Miller, Amiri Baraka, Arthur Kopit, Moses Shange, Luis Valdez, David Mamet, Tony Kushner, Ayad Akhtar, and others will help us think about what's at stake in staging America and equip us as cultural analysts, critical thinkers, close readers of literature, and imaginative historians of culture and theater. This seminar will introduce first-year students to the kind of critical thinking developed in majors such as English; American Studies; African American Studies; Feminist, Gender, and Sexuality Studies; College of Letters; Theater Studies; and the Social and Cultural Theory Certificate.

Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-ENGL
Identical With: ENGL175F, COL125F, AFAM152F, FGSS175F, THEA172F
Prereq: None

AMST132F Marxism and Abolitionism (FYS)
This course explores the historical encounter of Marxist revolutionary theory, with its roots in German idealism (Kant, Schiller, Fichte, Hegel), and abolitionist causes. How have abolitionist movements historically informed, expanded, and challenged Marxist theory and its tactical playbook? What made Marx a touchstone for so many black revolutionary thinkers, including W.E.B. du Bois, Franz Fanon, C.L.R. James, and Angela Davis? How have anticommunist, racist, security-statist ideologies been mobilized to undermine and defeat transformative social movements? We will begin with the Haitian Revolution and work our way through the abolition of slavery in the US and the anticolonial and civil rights struggles of the mid-20th century to the prison abolition movement today. In addition to the above mentioned authors, readings will include Toussaint L'Ouverture, Frederick Douglass, Ottolile Assing, V.I. Lenin, Rosa Luxemburg, Georg Lukács, Max Weber, Martin Luther King, Jr., Herbert Marcuse, and the Combahee River Collective.

Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-GRST
Identical With: GRST232F, AFAM230F
Prereq: None

AMST150 Indigenous Middletown: Native Histories of the Wangunk Indian People
Students will be introduced to the new field of settler colonial studies, the rapidly transforming field of critical indigenous studies, along with Native American history and historiography addressing southern New England. Taking up a decolonizing methodological approach, the class will focus on the sparsely documented history of the Wangunk Indian Tribe, the indigenous people of the place we call 'Middletown,' also known as Mattabesett. The Wangunk people, part of the Algonquin cultural group, historically presided over both sides of the public space, and the politics of queer/LGBT activism.
the Connecticut River in present-day Middletown and Portland, while their traditional territory reached as far north as Wethersfield and Chatham. Although regarded as ‘extinct’ by settlers in the aftermath of King Philip’s War, 1675-1678, the Wangunk continue to live into the 21st century.

Offering: Host
Grading: Cr/U
Credits: 1.00
Gen Ed Area: SBS-AMST
Identical With: ANTH150
Prereq: None

AMST170 Postmodernism and the Long 1980s
This introductory immersion in the practice of art history offers an opportunity to gain expertise in visual analysis and historical interpretation through a guided investigation of art and critical theory in the United States during the 1980s. The central debates of this tumultuous decade—still very much with us today—brought the contested paradigm of postmodernism to a fever pitch. Two key exhibitions provide bookends: in ‘Pictures’ (1977), techniques of appropriation diagnosed a new kind of slippage between reality and representation; in 1993’s ‘Whitney Biennial,’ the period’s sustained engagement with gender, sexuality, race, and the relationship between art and politics achieved decisive (and controversial) visibility. Between these poles, artists turned to the street, navigated the ‘ends’ of painting, and invented new forms to confront an increasingly image-soaked media-public sphere. The course attends to the strategies of photoconceptualism, painting, sculpture, video, and site-specificity by which artists intervened in a polarizing historical moment that saw the expansion of neoliberal economics and political conservatism, a sharpened divide between rich and poor, the AIDS crisis, and the geopolitical realignments of the late Cold War.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART
Identical With: ARHA170
Prereq: None

AMST172 Memory Image: Introduction to Art (as) History
One premise of art history is that works of art necessarily register or encode the time and place of their making. Some art practices, though, operate historically in more than an artifactual sense, whether by revisiting the art historical past through citation, or by actively responding to the socioeconomic, technological, or cultural conditions of their present. Works that comprise the focus of this class engage directly in the project of historical representation and research, recasting these activities through painting, photography, installation, and performance (from experiments in abstraction to 'picturesque' archives and restaged mass protests). Spanning a series of case studies from post-Holocaust New York School painting to post-Katrina site-specificity, this course provides an introduction to the practice of art history by way of recent works of art that have made the resources (and limitations) of historical methodologies a subject of investigation. What is the role of art as historical memory in an increasingly image-soaked world?

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART
Identical With: ARHA172
Prereq: None

AMST174 Popular Culture and Social Justice: An Introduction to American Studies
This course explores the interlocking histories of popular culture and social justice in the 20th- and 21st-century United States, with particular focus from mid-century to the current moment. By focusing on the ways in which social justice movements and ideologies have utilized and been informed by trends in art, film, television, music, and commercialism, we will interrogate critical concepts in the field of American studies, such as citizenship, belonging, difference, and equality. Topics covered will include feminism(s), antilynching, civil rights, labor and poverty, pro-choice, disability rights, queer liberation, leftism and countercultures, environmentalism, and animal rights.

Questions addressed will include, How has popular culture both advanced and hindered the progress of social justice movements? How has the idea of ‘social justice’ changed over time? Which groups are included? What aims are articulated? How has the media portrayed and influenced social and political problems, and how has the rise of new media (from radio to television to the Internet and beyond) created new spaces for debating power and inequality?

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-AMST
Prereq: None

AMST176 Race, Indigeneity, and Citizenship: Introduction to American Studies
This course is intended as an introduction to the interdisciplinary field American Studies. Turning to the entangled histories of settler colonialism, slavery, imperialism, immigration, racism, and disenfranchisement, the class will examine how different peoples become American and how differently situated people(s) negotiate state-structured systems of racial exclusion and assimilation in relation to democracy, equality, and self-determination. How has the field of American Studies taken up questions of indigeneity and race? How has the field of ethnic studies challenged American Studies? What are the current linkages between American Studies, Critical Indigenous Studies, and Critical Race Studies? How have nationality and citizenship in the United States been structured by white supremacy? What are the differences between indigeneity, race and ethnicity? What is ‘color-blind’ ideology? What can we make of pervasive assertions that we are living in a ‘postracial’ America? How can American Studies provide the necessary frameworks for understanding the Trump era with regard to race, indigeneity, and citizenship?

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-AMST
Prereq: None

AMST177 American Movies as American Studies: An Introduction to American Studies
Our aim is to see how movies from the 1930s to the present can help us grow as critical (and self-critical) American studies thinkers (and have fun—even as we question the effects and implications of this fun—doing it). Talkies appeared as a complex mass-cultural form of American studies, exported all over the world, precisely when the academic field of American studies emerged in the early 1930s. From the get-go, movies involved in mass-disseminating America’s inventions of power have made available, in very entertaining ways, critical insight that can blow the whistle on how the reproduction of Americans and American ideologies are pulled off. Together we will explore the modern Americanization of power (hard power, soft power) and focus our exchanges on four intersecting concerns that movies can be particularly good at illuminating: (1) how culture industries (including movies) shape consciousness, needs, desires, incentives, values, and sense of belonging, and frame—limit—our vision of what constitutes problems and solutions; (2) how social critique (even movie critiques of movies) can be mass-popularized; (3) how America makes Americans, especially, into workers (even if they hate what they do and wonder about what and who they are working for) and weapons of various sorts (even if they are frightened and wonder about what and who they are fighting for and against); and (4) how and why America constructs difference (e.g., class, gender, race, individuality, national identity). This lecture/discussion course is a thinking-intensive and imagination-intensive critical project designed to engage
AMST201 Junior Colloquium: Critical Queer Studies

This junior colloquium will give you a solid theoretical foundation in the field of queer studies.

Although ‘queer’ is a contested term, it describes—at least potentially—sexualities and genders that fall outside normative constellations. Yet, as queer studies has been institutionalized in the academy, in popular culture, and in contemporary political movements, has ‘queer’ lost its political charge?

This course, a reading-intensive seminar, will give you the opportunity to explore the history and debates within the field of queer studies. We will start with some of the foundations, and then move to tensions and correspondences between queer theory and critical race theory, trans studies, anthropology, Marxism, feminist theory, and disability studies. Rather than understanding queer studies as a singular school of thought, we will continuously problematize queer studies as a field and a mode of analysis, asking: What kinds of bodies or desires does queer describe? What are the politics of queer? What are the promises of queer theory, and what are its failures? What is the future of queer?

This course is excellent preparation for a queer studies concentration in American studies. Students should expect to end the semester confident of their ability to read queer theory, critique it, and imagine the uses to which queer theory might be put.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-AMST
Prereq: None

AMST202 Junior Colloquium: Representing Race in American Culture

This junior colloquium offers an introduction to several key critical issues and debates concerning the representation of race in American culture. In addition to reading several accounts and critiques of how racial minorities have been represented by the dominant culture, we will also consider how racial subjects have theorized ways of representing themselves in response to the burden of such stereotyping and objectification. The course is organized around two case studies. The first of these will focus on one of American culture’s ‘primal scenes’ of racial representation: blackface minstrelsy. Considering a variety of critical, literary, and visual texts, we will examine how African American images and culture became a way for working-class and other whites to negotiate their own identities and how African American artists and intellectuals have responded to this troubling legacy. In the second half of the course, we will turn our attention to questions of cultural representation that originate from the racial context often deemed to be the opposite of the African American experience: that of Asian Americans. If African Americans have long been the target of overtly negative stereotypes, Asian Americans have been subjected to what one critic has called ‘racial love’—that is, a tradition of putatively positive stereotypes that have produced a different set of representational problems for Asian Americans. Together, these case studies will allow us to explore a wide range of models for thinking and writing about race in American culture.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-AMST
Prereq: None

AMST203 Junior Colloquium: Biopolitics, Animality, and Posthumanism

This course asks what it would mean for the field of cultural studies to begin to include the category of the ‘human’ within investigations of more traditional categories of social difference (including race, gender, sexuality, and so on). Historically, the category of the human has been taken for granted, as a biological marker imbued with particular intellectual and physical capabilities. Relatedly, the discourse of the human is often invoked in movements for
political equality, inclusion, and enfanchisement (i.e., the call to ‘human rights’). Yet recent literature within the field of American studies broadly, and, more specifically, within the area of critical animal studies, has called these assumptions into question. In this junior colloquium, we will explore these critical turns in the field by considering the boundaries between the animal, human, and technological realms.

Important concepts addressed will include the utilization of animals as research subjects, food, and labor; the ‘nonhuman personhood’ movement; intersectionalities between ideas of social difference and the posthuman; concepts of disability, debility, and capacity; technological enhancements of the human body; and cybercultural identities. Students will have the opportunity to engage with a wide variety of materials, including writing from the areas of critical race studies, feminist theory, and postcolonial theory. (Note: Students need not have familiarity with biopolitical theory; rather, the course will provide a primer in this area during the beginning weeks of the semester.)

AMST204 Junior Colloquium: Saving America from Itself? Movie Interventions (Moore, Lee, DuVernay, Kopple)

We will place four interventionist filmmakers—Michael Moore, Spike Lee, Ava DuVernay, Barbara Kopple—in a strategic dialogue to consider the American studies anti-woothing potential of movies. Their movies have tried to sway elections, empower social movements, inspire protest, popularize national self-critique, study the tactics of top-down power (including scapegoating) and bottom-up resistance, and, perhaps, save America from itself. The many cultural-theoretical payoffs of their movies include moving us beyond any checklist tendency simply to observe representations of gender, race, and class. They help us question why these categories were produced in particular ways and help us interrogate (intersectionally and dialectically) how they interact with, rely on, and sometimes mask one another. Our four independent filmmakers—in trying to be changemakers—dare us not only to take a hard look at what kind of an America we have had and now have, but prod us, at times seduce us, to imagine more expansively what kind of America we might want to create. We will also put their movies in dialogue with related movies by D. W. Griffith, Boots Riley, Robert Reich, and others. And to establish a longue durée historical perspective we will read Howard Zinn’s epic A PEOPLE’S HISTORY OF THE UNITED STATES. In terms of fields, our colloquium integrates movie studies, cultural studies, premises studies, resistance studies, and social transformation studies.

AMST205 Jr. Colloquium: Interdisciplinary Research Methods

This course will introduce students to interdisciplinary research methodologies and practices, with particular attention to critical themes within the field of American studies, including race, gender, and sexuality. Methods and practices covered will include (but are not limited to): close textual analysis, archival research, quantitative data procurement, interviewing tactics, ethnographic observation, the application of diverse theoretical frameworks, the Institutional Review Board, research ethics, and so on. Students will complete a variety of short assignments throughout the course of the term that will culminate in a final research paper. The class will be held in a seminar format that requires weekly reading, writing, and discussion.

AMST206 Junior Colloquium: New England and Empire

Using history and literature, this Junior Colloquium focuses on the role of New England in the transformation of the United States from colony to world power. Major forces affecting this metamorphosis have their roots in this area. Mercantile entrepreneurship and the drive of commerce and trade, such as the slave trade, the ivory trade, and the West and East Indies (China and India) trades, opened the larger world to merchants and consumers in New England. Discourses of race, religion, civilization, and science created universities, produced missionaries and merchants, explorers and colonizers, writers and artists who went to the far corners of the world—the Caribbean, Hawaii, China, and Japan—and brought the world back home. The vaunted mechanical and technological ingenuity of the Yankee peddler, seen in a grandiose version in the eponymous inventor of the famous Colt revolver, backed territorial expansion and insinuated New England culture in to those newly acquired territories. A developing sense of racial entitlement and racial confidence legitimated expansion—into Cuba, Puerto Rico, Guam, and the Philippines—and produced military and cultural imperialism. The domestic, woman-centered ‘parlor’ culture of New England both displayed the wealth of empire and hid its existence.

AMST208 Junior Colloquium: Visual Culture Studies and Violence

In this course, students will gain important foundational knowledge of the field of visual cultural studies. We will cover theories of the gaze, photographic sight, film and media, spectatorship and witnessing, museums and exhibitions, and trauma and memory, among others. Particular attention will be paid to issues of power, complicity, and resistance as we consider what it means to be ‘visual subjects’ in historical and contemporary contexts. We will address how different media—from photography, to television, to film, to the Internet—transform our understanding of images and what it means to both ‘look’ and ‘be seen.’

As a primary case study, this course will interrogate the politics of violence, focusing on the relationship between the production of visual culture(s) and acts of individual, collective, and state aggression. We will ask, How have images served to propagate climates of violence against marginalized persons? What are the ethics of looking at pain, torture, and exploitation? Do such images help us to work toward social change or create attitudes of indifference? How do images of war, prisons, pornography, death, crimes, famine, and disease shape our understandings of citizenship, nationality, and identity? Finally, how does the representation of difference—race, gender, sexuality, class, and disability—inform and/or transform conceptions of violence and its place in the visual field?

AMST209 Junior Colloquium: Cultural Theory and Analysis

In this course, we will interrogate the ways in which we come to understand cultural representation and theories of social and political power within the field of American studies. We will analyze forms of representation using an array of theoretical and textual methods, from economic and class theories, to visual theory to feminist studies and critical race analysis, to theories of virtuality and freakery. We will engage with highly dense theoretical pieces as well as more popular cultural texts, such as film, documentaries, and websites.
AMST212 Edgar Allan Poe and Literary Culture
Edgar Allan Poe is best known for his grotesque characters and macabre plot-twists. But though Poe seems capable of offering readers only a very specific form of literary experience—dark, brooding, atmospheric—what’s striking about his work when taken as a whole is its variety. Poe was a writer of short stories, a poet, a novelist, an essayist, and an editor. He invented the detective story, wrote science fiction, and published tales of romance, family discard, and horror. This course sets out to appreciate Poe’s eclectic literary output in the context of the emergent nineteenth-century publishing industry, seeing Poe—whether playing the role of novelist, poet, or critic—most of all as a writer struggling to earn a living in the 1830’s and 1840’s.
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Identical With: ENGL212
Prereq: None

AMST213 African American History, 1444-1877
This course examines the historical interactions between peoples on three continents—Africa, Europe, and the Americas—and the consequences of European colonization, trans-Atlantic slavery, and racial capitalism. Focusing on a period from the Antiquity to the late 19th centuries, we will explore how European notions concerning Africa it peoples evolved over millennia in response to shifting political, economic, and demographic circumstances. We will chart how Africans and their descendants in the Americas experienced enslavement and freedom, indigeneity and civilization, and pan-Africanism and national citizenship played out across the African Diaspora and in the United States.
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-AFAM
Identical With: AFAM203
Prereq: None

AMST218 Introduction to Queer Studies
This course will examine major ideas in the field of queer studies. Relying upon theoretical, historical, and cultural studies texts, we will consider the representation and constructions of sexuality-based identities as they have been formed within the contemporary United States. We will explore the idea of sexuality as a category of social identity, probing the identities of lesbian, gay, bisexual, and transgender to try to understand what they really mean in various cultural, social, legal, and political milieus. In doing so, we will ask, What does it mean to study queerness? What do we mean by ‘queer studies’? How do institutions—religious, legal, and scientific—shape our understandings of queer identities? In what ways do sexuality and gender interact, and how does this interaction inform the meanings of each of these identity categories? How do other social categories of identification—race, ethnicity, and class—affect the ways in which we understand expressions of queerness? Moreover, what does studying queerness tell us about the workings of contemporary political, cultural, and social life?
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-AMST
Identical With: FGSS218
Prereq: None

AMST223 Technologies of the Self
Where does the idea of an authentic self come from? This desire to represent the authentic self informs the narrative genre of the confession and memoir and the visual one of the selfie alike. Yet both the memoir and the selfie ‘self’ are mediated, first, via the technologies of print and screen, and second, via the conventions of particular genres that make these legible as a memoir and selfie, as opposed to, for example, an interview or a portrait. In this course, we will examine how different technologies not only represent but produce the self. These technologies include ‘writing’ technologies: print and digital; genre and medium (autobiography, the slave narrative, memoir, self-portraits, and selfies); and technologies of the state, which produce citizens, subjects, and humans.
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Identical With: ENGL250, AFAM237
Prereq: None

AMST224 History of American English
What is American English and how did it get to be what it is? This course will begin with the general history and development of the English language, looking at central issues such as sound (e.g., the Great Vowel Shift, Grimm’s Sound Change laws), sense (e.g., grammar, vocabulary, usage), and standardization (e.g., orthography, dictionaries). What makes our particular kind of English ‘American’? We will learn about the role of different groups in its development: Native Americans, African Americans, and immigrant languages of various kinds, including Yiddish and Spanish. In addition, we will analyze the workings of class, youth culture, and gender. Throughout, the class will examine questions at the heart of our language debates: a ‘national language,’ ‘Ebonics,’ and bilingual education. If English is today the international ‘lingua franca,’ is American English particularly the language of power? What are the different kinds of power exerted by, for instance, business English and slang?
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-AMST
Prereq: None

AMST225 Latinidad: Introduction to Latina/o Studies
This course will introduce major themes within the field of Latina/o studies, using an interdisciplinary approach to analyze the experiences of Latinas/os within the United States and throughout the Americas. Employing a range of historical, theoretical, political, and cultural texts, this class will ask students to think about a number of issues central to the field of Latina/o studies, including migration, language, nationalism, indigeneity, education, labor, assimilation, and cultural imperialism. This course will also look at the ways in which intersectional identifications, including race, sexuality, and gender, operate within frameworks of Latinidad.
Methodologically, this course will draw from such diverse fields as ethnic studies, history, political science, border studies, gender theory, sexuality studies, critical race theory, and urban studies. As we utilize a broad range of texts and synthesize diverse perspectives and ideas, students will be asked to interrogate formative concepts, such as the border, America(s), and the nation. Central class queries will probe the boundaries of Latina/o identity, the working of intersectional identities, patterns of migration, and the ways in which institutional power shapes the contemporary Latina/o experience.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-AMST
Prereq: None
AMST226 20th-Century Franco-Caribbean Literature and the Search for Identity

This course investigates how 20th-century Francophone literature from the Caribbean defines Caribbean identity. Through a study of literary texts, films, and paintings from Guadeloupe, Martinique, Haiti, Guyana, and Louisiana, we will explore the evolution of Caribbean self-definition, focusing on the major concepts of Negritude, Antillanite, Creolite, and Louisianitude. 
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-WRCT
Identical With: COL225, AFAM223, FREN225, LAST220
Prereq: None

AMST227 English Language Users and US Language Policy

This course explores how explicit and implicit language policies in institutions of power affect businesses, schools, and the legal system. More specifically, the course investigates how language choices, translations, and the policies regarding both affect ESL programs in K-12 education, bilingual businesses, immigration policies, and the U.S. legal system. We will also discuss the recommendations of scholars for increasing multilingualism in business and education, improving education for English-language learners, and efforts to improve non-native English speakers’ ability to navigate the legal system.
The course is recommended for non-native speakers of English and anyone considering working with English-language learners such as teachers, tutors, NGO personnel, and legal or business professionals.
Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: WRCT205, EDST205
Prereq: None

AMST228 Sex, Money, and Power: Anthropology of Intimacy and Exchange

Sex and money—intimacy and economy—are often imagined to occupy distinct and separate spheres. Sex and intimacy are located in the private or domestic realm, in spaces of leisure, feelings, care, and personal connections. Money and economy, on the other hand, are purportedly public, located in the market and tied to labor, rationality, and impersonal (non)-relations. This course brings these spheres together, focusing on the links, exchanges, and circuits between the intimate and the economic in diverse cultural contexts.

Drawing on anthropological, feminist, Marxist, queer, and critical race theory, we will build working definitions of key concepts: intimacy, division of labor, domestic labor, sexual labor, exchange, commodity, value, neoliberalism, consumer culture, and more. We’ll test, apply, critique, and expand these concepts as we work through ethnographic case studies on contemporary sex work and tourism, marketing and pornography, reproduction and domestic labor, marriage, class and sexual lifestyle, labor and care work, and sex stores and commodities. We will connect economic, cultural, and political formations with race, ethnicity, nation, sexuality, class, and gender, scaling up to consider global and transnational exchanges and down to consider how these circuits impact families and communities.
Throughout, we will ask: Whose labor is valued and recognized, and why? How do bodies accrue value, and in what kinds of marketplaces? When are intimacies—sexual and social—commodified? How is race, gender, and sexuality central to these exchanges? How do new transnational circuits constrain and/or empower people? And finally, who benefits from these relations, and who does not?
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-ANTH
Identical With: ANTH203, FGSS223
Prereq: None

AMST229 Hymnody in the United States Before the Civil War

This course will examine the singing of hymns and psalms in the United States, concentrating on the first half of the 19th century. Three parallel traditions will be examined: Anglo-American psalmody, as exemplified in The Sacred Harp; the African-American spiritual, as documented in ‘Slave Songs of the United States’; and Native American hymn tunes as exemplified in the music of the Brothertown Indian Nation.
Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-MUSC
Identical With: MUSC274
Prereq: None

AMST230 The United States Since 1901

‘I am certain that history has equipped modern American liberalism with the ideas and the knowledge to construct a society where men will be both free and happy.’ - Arthur M. Schlesinger Jr., January 1949

This course will explore the history of the United States from 1901 until recent times. The central focus will be on politics and society, although economics, foreign relations, war, intellectual trends, ethnic and racial relations, and other topics will also be discussed. The unifying theme will be the emergence of modern liberalism during the Progressive Era and its dominance in American politics and thought by the mid-20th century. Although intellectuals hostile to the New Deal and liberalism emerged in the 1930s and 1940s, as time passed, conservative ideas and organizations acquired increasing influence, ultimately conquering the Republican Party and changing the Democratic Party as well. Thus, political divisions that emerged in the 1890s continue to this day.
Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: SBS-HIST
Identical With: HIST240
Prereq: None

AMST231 Rightwing Movements in the Age of Trump

This course explores the socio-cultural, ideological, and affective contours of contemporary American far-right political culture. Course readings theorize the nature of ‘rightwing’ politics in general, provide ethnographic insights into particular movements and policy platforms, and trace the rising impact of rightwing attitudes in the age of Trump. We focus on connections and disconnections between a range of communities that comprise the so-called ‘big tent’ of the American right, including white supremacists, free market libertarians, Christian fundamentalists, and conspiracy theorists. Over the course of the semester, students will gain conceptual tools for better understanding what is at stake for these groups and how those stakes shape their political practices and goals. We will also reflect on how this knowledge might shape our own political viewpoints and tactics moving forward.
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-ANTH
Identical With: ANTH225
Prereq: None

AMST232 American Architecture and Urbanism, 1770–1914

This course considers the development of architecture and urbanism in the United States from the late 18th through the early 20th century. Major themes include the relationship of American to European architectures; the varied symbolic functions of architecture in American political, social, and cultural history; and the emergence of American traditions in the design of landscapes and planning for modern cities, especially Boston, New York, Philadelphia,
Washington, D.C., Chicago, Los Angeles, and San Francisco. The course considers houses for different sites and social classes, government buildings, churches and synagogues, colleges, and commercial architecture of different kinds includes the origins of the skyscraper. Urban environments include cemeteries, public parks, streets, and civic centers. Movements include neoclassicism, the Gothic and Romanesque revivals, the Chicago School, the Arts and Crafts movement, and the City Beautiful movement. Major figures studied include Thomas Jefferson, Benjamin Latrobe, Frederick Law Olmsted, Frank Furness, Henry Hobson Richardson, Louis Sullivan, the early work of Frank Lloyd Wright, Greene and Greene, Bernard Maybeck, Julia Morgan, and McKim, Mead and White.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART
Identical With: ARHA246
Prereq: None

AMST233 Global Queer Studies
This course explores global experiences of LGBT/Q life, bringing an explicitly transnational lens to a field too often dominated by U.S.-centered perspectives.

Drawing on queer ethnography and film, we will explore the contours of queer and trans life around the globe, from the lives of gay men in Indonesia to Muslim yang duan in Nigeria, gay tourism in post-Revolutionary Cuba, queer mati work among working-class Afro-Surinamese women, lesbian activism in India, LGBT asylum claims in Canada, the queer art of Carnival in Trinidad and Tobago, the everyday lives of lalas (lesbians) in China, and and the transnational lives of Filipino gay men in New York. Our aim is to expand Western categories and concepts of sexuality, gender, identity, and desire (both hetero- and homo-normative), and to understand how sexual/gendered identities, cultures, and politics are shaped by colonialism, imperialism, racialization, migration, transnational media, and global capitalism.

This semester will feature a lecture/film series as part of our course, with visiting scholars Erin Durban-Albright (on postcolonial homophobia in Haiti), Martin Manalansan (on QTPOC Filipino lives), and filmmaker Harjant Gill (on gender/sexuality in India).

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-AMST
Identical With: ANTH233, FGSS233
Prereq: None

AMST234 What Was the Public Sphere?
The democratic revolutions of the 18th century are often thought to have originated with the emergence of modern reading publics—groups of strangers who, through the alchemy of print, came to understand themselves as coherent entities capable of exercising political power against the state. The ‘public sphere’ is central to American identity in particular, from the debates that raged in newspapers before the ratification of the Constitution to the calls for civility that have appeared more recently on Twitter and in New York Times op-eds. This course will explore the relationship between print culture and political action by reading 18th- and early-19th-century American literature. We will consider the material and social conditions that gave rise to the public sphere. We will examine the role of rational discourse in adjudicating political claims. We will ask whether the public sphere ever actually existed, and whether it does—or can—exist in our current historical moment.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Identical With: ENGL323

Prereq: None

AMST235 American Literature, 1865-1945: The Americanization of Power
We will explore not only the complexities of American literature from the 1860s to 1940s but also how this literature is usable today and excels as a critical resource that can advance our understanding of the modern Americanization of power (put narrowly, a ‘democratic’ capitalism that pulled off and contrived to maintain systemic class, gender, and ethnорacial hierarchies). As we unpack the relationship of literary form and social form, we will trace connections between historical developments such as the gothic genre and gender ideologies, domestic romance and the social reproduction of labor, realism and mass-urbanism, naturalism and immigration, modernism and imperialism, and narrative experimentation and anti-racism. The creative works of Emily Dickinson, Mark Twain, Stephen Crane, Henry James, Charlotte Perkins Gilman, Charles Chesnutt, F. Scott Fitzgerald, Langston Hughes, Ernest Hemingway, Eugene O’Neill, Nathanael West, William Faulkner, Richard Wright, and Zora Neale Hurston will help equip us to be more imaginative readers of literature, ourselves, and what America was and might be. While contemplating this, we will savor the pleasures of reading inspiring and transformative writing.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Identical With: ENGL204
Prereq: None

AMST236 Ethnography of the American Rural
The rural stands as a fraught American symbol, positioned in stark contrast to its corollary: the urban and its cosmopolitan subjects. The American rural is variously represented as vulnerable, disappearing, backwards, regressive, slow. In this course, we elucidate the texture of the American Rural by engaging with ethnographic writing from the early 20th century into the contemporary. In exploring the rural as a meeting place of working-class expressive cultures, an atmosphere of slow or strange time, a dramatic history of industry and agriculture, a notoriously tense racial zone, an icon of severity, and a place of exuberant stories and poetics, we uncover the vital ideological function of the rural as the urban’s dark twin in American myth throughout history and today.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-ANTH
Identical With: ANTH206
Prereq: None

AMST237 Histories of Modern U.S. Gender and Sexuality
This course will explore constructions of U.S. gender and sexuality from the late 19th century to the present. We will consider ideologies of gender and sexuality as social, political, economic, and biomedical systems, as well as lived, material realities. Particular attention will be paid to intersectional politics, by interrogating how categories such as race, class, disability, and national identity operate in relation to gender and sexual politics. Topics covered will include: the scientific ‘invention’ of hetero- and homosexuality; anti-miscegenation law; gender-based immigration regulations; ideas of normative domesticity and kinship; labor patterns and gender-based disparities; gender- and sexuality-based rights’ movements, including first, second, and third wave feminisms and LGBTQIA liberation; and reproductive technologies and rights.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-AMST
Identical With: FGSS237
Prereq: None
AMST238 Place, Belonging, and Sound in the 20th c. Latina/o/x, Black, & Caribbean Imaginations--NYC

Throughout the latter 20th century, various aesthetic renderings of New York City have positioned it as a site of voyeuristic allure and racialized excess and pleasure—simultaneously posh, unfriendly, tourist-trapped, ‘seedy,’ ‘gritty,’ and segregated. Through select literary, cinematic, and performance optics of Latina/o/x, black, and Caribbean writers and artists, especially queer and bisexual writers and artists, this course will focus on memory, representation, form, sound, and the imagination in the layered and shifting site of mid-20th- to 21st-century New York City—and even more specifically, of Harlem, the Bronx, the Lower East Side, Brooklyn, and Elizabeth, N.J. Fictionalizations, poetizations, and performances of first-person memories and reimaginings of heard-over stories from older generations about life in the U.S. South and life in the Caribbean will feature in the works that we will study in this course.

Offering: Crosslisting

Grading: A-F

Credits: 1.00

Gen Ed Area: HA-ENGL

Identical With: ENGL215, FGSS225

Prereq: None

AMST240 Hipsters

This course will focus on the contemporary hipster subculture after examining a critical genealogy and racial history of the origins of the concept. From black jazz artists and zoot-suitors in the 1940s who defined ‘hip’ and ‘cool,’ to the post-World War II burgeoning literary scene of the Beat Generation that codified the figure of the hipster as an American bohemian strangled by social conformity, there has been a cultural politics of being ‘in the know.’ Derived from the term used to describe these earlier movements, the term ‘hipster’ reappeared in the 1990s and became especially conspicuous in the 2000s to the present. Today’s hipsters are generally associated with whiteness, indie music, a vintage fashion sensibility, liberal political views, organic and artisanal foods, as well as racial gentrification in urban neighborhoods in Brooklyn and select cities such as Portland, OR and San Francisco. Perhaps curiously, members of this subculture typically dissociate themselves from this cultural category, as outsiders often use the term hipster as a pejorative. In an attempt to understand why hipsters differentiate their actions from the hipster stigma, students will study the contemporary discourse about hipsters, along with a historical analysis of the term and its use in popular culture to get a better understanding of race, class, gender, and the commodification of style. Other topics for exploration include stereotypes, authenticity debates, hipster racism, so-called ‘bhipsters,’ the death of irony, hipster chic, ‘hipster run-off,’ the resentment of hipsters, and forecasts of ‘the end of the hipster.’

Offering: Host

Grading: A-F

Credits: 1.00

Gen Ed Area: SBS-AMST

Identical With: ANTH240

Prereq: None

AMST241 Childhood in America

Probably the first literature we fall in love with, children’s literature shapes individuals and cultures in profound ways, investing us with important mythologies and guiding our identities and behaviors. This course will examine fairy tales, some works from the ‘golden age’ of children’s stories, and some contemporary works. We will enrich our reading of the fiction with some of the central theorists of this genre, including Bruno Bettelheim, Jack Zipes, and Maria Tatar.

Offering: Host

Grading: OPT

Credits: 1.00

Gen Ed Area: HA-ENGL

Identical With: ENGL235

Prereq: None

AMST242 Mixed in America: Race, Religion, and Memoir

This course examines the history of mixed-race and interfath identities in America. Using the genre of the memoir as a focusing lens, we will look at the various ways that Americans of mixed heritage have found a place, crafted an identity, and made meaning out of being considered ‘mixed.’ How has being multiracial or bi-religious changed in the course of history in this country? What has occasioned these changes, and what patterns can we observe? We will explore questions of racial construction; religious boundary-making; rites of passage; gender, sexuality, and marriage; and some literary and media representations of mixed-heritage people.

Offering: Crosslisting

Grading: OPT

Credits: 1.00

Gen Ed Area: SBS-RELI

Identical With: RELI280, AFAM282

Prereq: None

AMST243 American Literature from the Colonial Period to the Civil War

This is a lecture course that introduces American literature and culture through the middle of the 19th century while also attending closely to a small number of significant texts. We will concern ourselves with the major (and some minor) political questions, with the reconstruction of historical ideologies, and with the relationship between textual nuance and large-scale social transformation. We will proceed as both close readers and historical synthesizers, one eye focused on the minute details of our readings and the other trained on the slowly emerging outline of a history of ‘American Literature.’

Offering: Crosslisting

Grading: OPT

Credits: 1.00

Gen Ed Area: HA-ENGL

Identical With: ENGL203

Prereq: None

AMST243A American Literature on Fire: Conquest, Capitalism, Resistance: 1492-1865

We begin with a 1938 Langston Hughes poem, a north star shining light on American unexceptionalism and then move back in time: from Columbus’s disemboweling and enslavement of the Arawaks when demanding gold; to Cabeza de Vaca’s feel-good handbook for the conquest of indigenous peoples; to Puritan inventions of a ‘God’ that pulls the trigger; to Franklin’s blowing the whistle on a mercantile capitalism he supercharged with a secular work ethic; to a Declaration of ‘Independence’ in 1776 that provoked alternative declarations written by workers, women, and ex-slaves in the 19th century; to Poe’s readings of a Divided States of America (race, gender, domesticity) as gothic; to Douglass’s representations of the tactical artfulness of slave culture; to Hawthorne’s deconstruction of the Americanization of power; to Thoreau’s entwining of collective protest and what he hoped would be an individualized escape route; to Melville’s attacks on imperialism, racism, and class domination; to Elizabeth Stuart Phelps’s critique of domestic slavery; to Stowe’s socially transformative antislavery novel (whose sentimentalization recirculated stereotypes). During our literary-intellectual time travel, we will engage some of America’s most ‘on fire’ writers who make possible insights into the ideological foundations of American cultures, identities, and hegemonies that provocatively illuminate America’s situation today (and offer some lessons for how to change it).

Offering: Crosslisting

Grading: A-F

Credits: 1.00

Gen Ed Area: HA-ENGL

Identical With: ENGL203A

Prereq: None
AMST244 The Invention of America: Remapping 19th-Century US Cultural History
The 19th century was a period of great transformation, and the United States experienced it in a dramatic way. Nineteenth-century Americans witnessed the birth of the nation-state, the emergence of a global market, the multiplication of industrial enterprises, the apex and the downfall of slavery, the consolidation of wage labor, the intensification of imperial expansion, the upsurge in mass migration, the organization of revolutionary movements, the eruption of civil wars, the creation of brutal color lines, and other seismic processes. This course examines how the inhabitants of the United States reinvented their cultures within this most turbulent context. But American culture did not exist in isolation then. In this course, we will go beyond national borders, reexamining the history of the 19th-century United States from a hemispheric perspective and placing American culture in conversation with other cultures of the Americas.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-AMST
Prereq: None

AMST245 Personalizing History
How much are we shaped by our historical times and places? How much power do we have to make our historical conditions respond to our needs and desires? These questions and others are at the foundation of this course, which includes both memoir writing and memoir reading. We will construct narratives about our times and selves in a series of writing workshops. There will be some exercises where you will be asked to research specific aspects of your times and places. For example, you might be asked to research and write about such questions as when and where were you born, what were the major cultural or political currents of that time, and how was your early childhood influenced by them? Or you may be asked to bring in a photograph of someone important in your personal history and write about that person.

The memoir is a distinct genre, with topics/themes particular to it. Some of the most important are memory itself, childhood, place and displacement, language, loss/trauma/melancholia/nostalgia, self-invention or transformation, family, and generational differences. The class will engage with these topics in the analysis of the readings and also in the writing of memoirs. Specific techniques will be highlighted for writing practice: the catalog, diction, dialogue, metaphor, description, point of view, and narrative structure, including temporal organization, the doubled narrative, and the narrative frame.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: SBS-AMST
Identical With: ENGL246
Prereq: None

AMST247 Caribbean Writers in the U.S. Diaspora
The Caribbean cloaks a complex history in a Club Med exterior. While white sands and palm trees proclaim it the ‘antidote to civilization,’ Caribbean writers undertake to represent a fuller picture of the individual in a world shaped by colonialism, slavery, nationalism, and cultural striving. This course will examine selected literary texts as part of an ongoing dialogue among the region’s history, mythology, and aesthetics.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-ENGL
Identical With: AFAM243, ENGL243, LAST247
Prereq: None

AMST249 Art After 1945
This course examines artistic production in the United States between 1945 and 1980, with a primary focus on the United States. The historical conflicts of that tumultuous period presented new challenges for artists as they attempted, in their work, to respond to the ‘caesura of civilization’ brought about by the Holocaust and World War II, to contend with the consolidation of postwar consumer capitalism and mass culture, and to situate their work in relation to the far-reaching social upheavals of the 1960s and ‘70s. Practices linked to the historical avant-gardes (such as abstraction, the readymade, Dada, and surrealism) echoed in these years as attention shifted from the canvas and studio to greatly expanded contexts of reception and public experience. The boundaries of the art object transformed in turn as artists developed new models of spectatorship to confront a world that had placed enormous pressure on traditional concepts of humanist subjectivity. Topics include New York School painting, pop art, minimalism, process art, conceptual art, performance, institutional critique, and site-specificity.
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART
Identical With: ARHA253
Prereq: None

AMST251 Contemporary Puerto Rican Art and Literature
This course studies the works of contemporary Puerto Rican filmmakers, performance artists, poets, novelists, painters, conceptual artists, musicians and sound artists. Puerto Rico continues to be one of the U.S. military’s and its corporate guises’ favorite laboratories; its beauty and complexity are part of what filmmaker Beatriz Santiago Muñoz calls a ‘chimerical ecology.’ In this course, we will think with this key phrase, ‘chimerical ecology,’ and many aesthetic survival strategies generated by contemporary Puerto Rican literature and art. We will consider the many forms of camouflage set into play in this ‘chimerical ecology,’ which reveal the multiple forms of destruction at work by the U.S. war machine, the debt crisis, tourism, and other forces, and the forms of resistance, transformation, and life that only art help us sense. How do you prepare to see what is camouflaged? How do you get ready for what you don’t know? Can we reshape our sensorium to feel out and make possibilities that capitalism and settler colonialism render impossible? We will study what appears to hide out in language and visual codes, along with the disidentifying discourses, counter-discourses, aesthetics, poetics, and live art forms that transform the sensorial experiences of space. Students who do not read and think in Caribbean Spanish are very welcome to take this course, but a minimally playfully bilingual attitude is encouraged.
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Identical With: ENGL231
Prereq: None

AMST252 Histories of the Caribbean: New Questions, Methods, and Vantage Points
This course explores some of the most exciting new trends in historical scholarship on the Caribbean. We will consider how recent scholars of the Caribbean have turned a critical eye to existing methods and reimagined ‘archives’ as they have crafted new stories about gender, sexuality, race, the environment, and the rise of modern capitalism. In this way, we will question how these new directions in Caribbean studies have reshaped the study of history more generally. We will use a wide geographic lens in order to gain an expansive vision of the circuits of the Greater Caribbean, stretching from Antigua, Guadeloupe, Barbados, Martinique, Jamaica, Trinidad, Guyana, Cuba, Puerto Rico, and Haiti into the wider Atlantic world.
Offering: Crosslisting
AMST254 Intersectionality and Identity
Intersectionality has emerged as a central motif within both social analysis and political debate. We will examine the origins of this framework within black feminism and women-of-color activism, as well as the way this framework traveled to, and is used within, sociology and other disciplines. The course will also address critiques of intersectionality that have emerged within and outside of feminist theory, and extends the concept of intersectionality to think through intersections between various social identities and social institutions such as capitalism and colonialism.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-LAST
Prereq: None

AMST255 Anarchy in America: From Haymarket to Black Lives Matter
Anarchism as a political philosophy and practice is an important but little-known aspect of American culture and society. This lecture/discussion course will introduce students to select aspects of anarchist political thought and praxis in the United States and the ways that anarchism has been represented positively, vilified, or dismissed. The class will have three parts: histories; philosophies and theories; and activism. In the history section, we will examine key events and periods from the late 19th century to the early 20th century, including the Haymarket affair; the plot to murder American industrialist Henry Clay Frick; the labor-organizing work of Lucy Parsons; the assassination of President William McKinley; the activism, incarceration, and eventual deportation of Emma Goldman and Alexander Berkman; and the execution of Ferdinando Nicola Sacco and Bartolomeo Vanzetti. In the philosophy and theory segment, we will examine anarchist theory as radical critique and review various political traditions including individualist anarchism, socialist anarchism, anarcha-feminism, black anarchism, queer anarchism, indigenous influences and critiques, and other schools of thought. In the activism section, we will examine the diverse ways, including violent and nonviolent means, in which people mobilize and organize for political change through direct social and political action.

Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: SBS-AMST
Prereq: None

AMST256 Race and Medicine in America
This course will trace ideas of race in American medical science and its cultural contexts, from the late 19th century to the present. We will explore how configurations of racial difference have changed over time and how medical knowledge about the body has both influenced and helped to shape social, political, and popular cultural forces. We will interrogate the idea of medical knowledge as a ‘naturalizing’ discourse that produces racial classifications as essential, and biologically based.

We will treat medical sources as primary documents, imagining them as but one interpretation of the meaning of racial difference, alongside alternate sources that will include political tracts, advertisements, photographs, and newspaper articles. Key concepts explored will include slavery’s medical legacy, theories of racial hierarchy and evolution, the eugenics movement, ‘race-specific’ medications and diseases, public health politics and movements, genetics and modern ‘roots’ projects, immigration and new technologies of identification, and intersections of race and disability.

AMST257 Darwinian Fictions
This class tracks the discourse surrounding evolutionary science as it circulated through various spheres of American intellectual life in the decades after the Civil War. If the ideas proposed by Charles Darwin and Herbert Spencer fundamentally changed the way scientists and politicians understood the natural world and human beings’ relation to it, these ideas would also influence the way writers understood the function of literature. Best summed up by Emile Zola’s suggestion that, through literature, we are capable of ‘possess[ing] knowledge of man, scientific knowledge of him, in both his individual and social relations,’ authors during this period began to explore the literary possibilities of evolutionary science. By reading works of literature alongside influential scientific treatises, this course encourages students to think about the kinds of knowledge literary experience gives us access to, and the relationship between literary knowledge and other disciplinary forms that emerged at the turn of the twentieth century.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Identical With: ENGL225, SISP225
Prereq: None

AMST259 Discovering the Person
This course surveys major developments in psychology and psychiatry from 1860 to 1980. Through readings and lectures, the course introduces the major schools, theories, and systems in the American ‘psy’ sciences. We examine the kinds of persons who were ‘discovered,’ the techniques of discovery, the extensions of psychological ideas to institutions and policy formulations, and the consequences of these discoveries for public as well as private life. We examine psychological phenomena that were located, catalogued, and explained by these sciences, including irrationality, sexuality, cognitive powers, personality, emotional processes, neurotic behaviors, intelligence, addictive tendencies, and the will. Attention is also given to the scientific grounds for investigating persons, the empirical evidence sought in the century-long process of discovering and naming psychological kinds, and the modes of producing this knowledge (aggregate methods, case study, and theories). Readings include primary source documents, histories of the disciplines, and philosophical analyses.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-PSYC
Identical With: PSYC259, SISP259
Prereq: PSYC105

AMST260 Bioethics and the Animal/Human Boundary
In this course, we will explore the construction of the animal/human boundary through the lens of bioethics. We will define bioethics as the study of the ethical consideration of medical, scientific, and technological advances and their effects on living beings. At the same time, we will pay close attention to the cultural contexts in which these advances emerge, imagining the realms of scientific progress and popular culture as mutually constitutive. We will consider topics such as cloning, organ transplantation, pharmaceutical testing, and gestational surrogacy, with a focus on the late 20th and early 21st centuries.

We will begin by interrogating how ideas of the ‘animal’ and the ‘human’ are constructed through biomedical and cultural discourses. We will ask, How is the human defined? By intelligence or consciousness levels? By physical capabilities
or esoteric qualities? Similarly, how has the human been defined against ideas of the animal? Or, what ethical justifications have been cited in the use of animals in biomedicine? What makes certain species 'proper' research subjects and others not? What do these formulations tell us about our valuation of animal and human life, and what kinds of relationships exist between the two? To answer these questions, we will consult a wide range of interdisciplinary scholarship, from authors in the fields of animal/ity studies, bioethics and medicine/science history, sociology, anthropology, and philosophy. Students will also be exposed to the basics of biopolitical theory.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-AMST
Identical With: SISP260
Prereq: None

AMST261 What is Religion? Rastafari, Santeria, and other Afrocosmologies
This class will introduce you to the ways in which we study religion by reading critical case studies drawn from Africana religions in the Americas and beyond. How do Jamaican Rastafarians rely on a Christian Bible they see as oppressive, and yet also use it for liberation? Why has Oprah been called a 'religion'? How is Haitian Vodou practiced in the United States? We will read about the Black Church theology of Exodus and its ancient Israelite source, the biblical interpretations of Jamaican Rastafarians, the victory of Afro-Cuban Santeria to practice animal sacrifice as a freedom of religion in the Supreme Court, about Jim Jones and the multispectral Peoples Temple, and other case studies. This is not a survey of world religions, but a way of asking how the stuff we call religion has been shaped through colonial intervention, anti-blackness, scholarly collaboration, and legal expediency—and how it functions in relation to contemporary politics and popular culture.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-RELI
Identical With: RELI151, AFAM141
Prereq: None

AMST262 Beyond the Talking Book: Reading African American Literature in the Newspapers
The majority of late-nineteenth and early twentieth century African American writers, such as Frances Harper, Martin Delany, Pauline Hopkins, W.E.B. Du Bois, and Cyril Briggs, published their work in African American periodicals. In this course, we will examine the works of these canonical authors (as well as some lesser known ones) in their original publication context, the magazine archives of The Christian Recorder; The Anglo-African Magazine; The Colored American Magazine; The Crisis; The Crusader; Opportunity; and Fire!! The guiding question in our readings is this: how do our understanding of these canonical texts change when we read them in their original context—as either serial novels, or as components of a larger composite magazine, consisting of multiple different texts and images? In addition to honing students' literary close-readings skills, this course aims to teach students how to do original research and critically engage with multi-genre, mixed forms like the magazine.

Authors we will read include: Frederick Douglass, Charles Chesnutt, Frances Ellen Watkins Harper, Langston Hughes, Zora Neale Hurston, W.E.B. Du Bois. In order to get a better understanding of the literary conventions of the serial form, students will read one of the assigned serialized novels (Pauline Hopkins' Of One Blood) in its original installment-format, week-by-week. Reading these works serially will also enable them to play closer attention to each installment's relationship to its surrounding texts and images.

Offering: Crosslisting
Grading: A-F
Credits: 1.00

AMST262A Introduction to Asian American Literature
This course introduces students to Asian American literature, literary criticism, and culture by surveying how meanings of 'America' have long depended on 'Asian America.' Conventional understandings of this relationship in US literature and history tend to emphasize Chinese Americans in California, Asian exclusion laws, model minority myths, changing patterns in Asian immigration following relaxed restrictions between 1965-68, and the institutionalization of Asian American studies in higher education in the 1970s. We will pay attention to these contexts, but we will also focus on emergent trajectories, including representations of Asian Americans in the South, critical refugee studies, and how global cultures such as breakdancing stage Asian American self-representation. By examining a range of genres and the critical apparatuses that these works have generated, we will explore how representing Asian America has shaped the making of American culture.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Identical With: ENGL230, CEAS231
Prereq: None

AMST263 Artifacts of US Empire: Post-Cold War Narratives of Migration and Multiethnic Literature
This course focuses on post-cold war literature about migrating to the US. By reading diasporic fiction coming out of and about Indian, Iranian, Cuban, Dominican, Filipino, Vietnamese, and Korean diasporas, students will examine how stories of migrating to the US are noteworthy artifacts of US empire. Importantly, we will question the ways in which these texts are tasked with the work of representing empire, imperialism, trauma, violence, and, for that matter, assimilation, meritoricity, and the US as benevolent nation-state. How do they challenge these expectations? Rescript them? Fall into their alluring traps?

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-WRCT
Identical With: WRCT303, ENGL331
Prereq: None

AMST264 Introduction to Asian American Literature
This course surveys how Asia and Asian Americans have figured in the US cultural imaginary from the middle of the 19th century to the present, from Herman Melville's American epic 'Moby-Dick' to Ruth Ozeki's comic novel about transnational television, trade, and activism 'My Year of Meats.' As the choice of these framing texts suggests, we will be exploring two kinds of representations. On the one hand, we will examine the narratives, tropes, and images through which dominant Asian American culture has envisioned its incursions into Asia and the reciprocal movement of Asians into the United States; on the other, we will also explore the ways in which Asian Americans have sought to represent their own varied and uneven encounters with US culture. The course is organized chronologically in order to emphasize the ways in which these cultural artifacts reflect and influence their social and historical contexts. In the latter half of the course, as we enter the period beginning with the 1970s in which Asian American literature becomes an institutional category in its own right, we will add to this historical framework a number of other analytical frames that have emerged from within Asian American studies itself: cultural nationalism; gender and sexuality; postcoloniality; cultural assimilation; and globalization.

Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-ENGL
AMST265 American Labor History from 1776 to Recent Times

Prereq: None

This course will explore the history and simultaneous flourishing of four distinct labor movements beyond the institution, while reflecting on the particular importance of the university as a social form. In taking up abolitionism as both a method and critical analytic, the course will challenge students to imagine the revolutionary possibilities of an abolition university that aligns itself with movements beyond the institution, while reflecting on the particular importance and challenge of enacting such a vision in our current political moment.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC

AMST266, FGSS265

American Studies (AMST)

AMST267 Music and Downtown New York

This course will explore the history and simultaneous flourishing of four distinct music communities that inhabited and shaped downtown New York City during two especially rich decades (the 1950s and 60s): urban blues and folk revivalists; an African American jazz-based avant-garde; Euro-American experimentalists; and Lower East Side rock groups. These four vanguard musical movements—-at the heart of dramatic cultural shifts at the time, with reverberations and legacies that remain relevant up to the present day—-are an essential part of American history. Much of the course will be devoted to discovering their points of convergence and divergence, especially in conversation with broader contemporaneous currents, including the Civil Rights Movement and related notions of freedom, shifting youth cultures, music and politics, and avant-garde aesthetics.

Drawing from primary sources, we will read about and listen to recordings of a wide variety of musicians, view a broad cross-section of film from the era, identify aesthetic and cultural trends, and study the local industry that supported them, including record labels, coffee houses, clubs, and concert spaces. Projects throughout the semester include written papers, individual and group presentations, and adding content to an interactive collaborative Google map of the neighborhood.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL

AMST269 New World Poetics

God and money, love and beauty, slavery and freedom, war and death, nation and empire: The themes of early American poetry will carry us from London coffeehouses to Quaker meetinghouses, from Philadelphia drawing rooms to Caribbean plantation fields. Our texts will range from pristine salon couplets to mud-bespattered street ballads, from sweetest love poems to bitterest satire. Digging deeply into the English-language poetry written, read, and circulated after the first English settlement in North America, we will trace the sometimes secret connections between history and poetic form, and we will listen to what these links can tell us about poetry and politics, life and literature in our own time. Our poems ignored false divisions between art and society, and so will we.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL

AMST270 Abolitionist University Studies

This course explores historical materialist theorizations of the practices and future possibilities of the U.S. university as a tool of social reproduction and space of potentially revolutionary thought. In so doing, the readings, assignments, and discussion will be inspired by Stefano Harney and Fred Moten's provocation to reinterprethe abolitionism as 'not so much the abolition of prisons but the abolition of a society that could have prisons, that could have slavery, that could have the wage, and therefore not abolition as the elimination of anything but abolition as the founding of a new society.' Students will consider how conventional renderings of the university in higher education studies, critical university studies, and the popular cultural imaginary are predicated upon an often romanticized and fundamentally limited geographic and historical understanding of the work of colleges and universities. In response, the course cultivates a more capacious conceptualization of the historical and contemporary function of the university as a social form. In taking up abolitionism as both a method and critical analytic, the course will challenge students to imagine the revolutionary possibilities of an abolition university that aligns itself with movements beyond the institution, while reflecting on the particular importance and challenge of enacting such a vision in our current political moment.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-CHUM

AMST271 The 1850s

The 1850s was a period of tremendous social unrest in the United States. And yet, for all of its upheavals, the decade that immediately preceded the Civil War also witnessed the publication of some of the country's most iconic works of literature, what a later generation of scholars would call the 'American Renaissance.' This course sets out to explore the relationship between literature and its historical context(s). What were the material, political, and economic conditions that led to the production of so many great works of American literature? How does a literary text overcome its own embeddedness in history to become a ‘classic,’ a work of universal, timeless value? Keeping our own historical moment in mind, this class will examine the 1850s to determine whether periods of political turmoil produce better literature. (Let's hope that they do!)

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL

AMST273 Diasporic South Asian Writing and American Studies

The South Asian diaspora spans the world; communities are located in Africa, the Middle East, England, North and South America, and the Caribbean, as well as Southeast Asia. Using novels, poems, short stories, and film, as well as scholarship on history, this course will focus upon the literary and cultural production of the South Asian diaspora in the Americas, focusing especially on the United States. We will examine the conditions of historical arrival and identity-making under shifting regimes of politics, economics, and culture. What does being in the United States mean for the claiming of ‘Indian’ and ‘American’ identities, and how is this inflected by relationships with other ethnic or racial communities? The relationship with an often romanticized ‘India’ is a central question, expressed through the concepts of diaspora, exile, and transnationalism. Consequently, what are the conditions of ‘authenticity,’ and of cultural authority? What aesthetic forms, questions, and issues express or preoccupy the artists of the South Asian American community?

Offering: Host
Grading: OPT
AMST274 Economics of Wealth and Poverty
Who are the very wealthy and how do they acquire their wealth? Why is poverty still with us after almost 50 years of antipoverty programs? What explains rising inequality in the distribution of income and wealth? These are just a few of the questions that we address in this course. The problem of scarcity and the question of production for whom are basic to the study of economics. Virtually all courses in economics give some attention to this topic, yet few study the distribution of income in depth. This course takes a close look at evidence on the existing distribution of income and examines the market and nonmarket forces behind the allocation process. Our investigation makes use of U.S. economic history, cross-country comparisons, and fundamental tools of economic analysis. Topics include normative debates surrounding the notions of equality and inequality, analytic tools for measuring and explaining income inequality, determinants of wage income and property income, the importance of inheritance, the feminization of poverty, and the economic analysis of racial discrimination. A central subject throughout the course is the role of policy in altering the level of poverty and inequality.
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-ECON
Identical With: ECON213
Prereq: ECON101 OR ECON110

AMST275 Introduction to African American Literature
This course is a survey of the history and traditions of African American literature from its earliest origins to its most modern manifestations. We will examine, in particular, the poetry, essays, and fiction produced by people of African descent from the 18th to the 21st centuries. The courses will focus on the ways African Americans used literature to document their New World experiences, bear witness to enduring traditions, and shape American society. We will work with poetry, drama, short fiction, essays, and novels, alongside music and visual culture, as we explore African American literary and cultural aesthetics, African American literary history, and issues of class, gender, and place.
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-AFAM
Identical With: AFAM202, ENGL240
Prereq: None

AMST276 Revolution Girl-Style Now: Queer and Feminist Performance Strategies
Looking to the rich cultural history of queer and feminist performance in the U.S, this course examines performances of gender, sexuality, obscenity, and refusal. In this class, we will ask how the terms 'feminist' and 'queer' come to determine a specific piece of theater or performance art. Is it the author's own political affiliation that establishes the work as feminist? Is it the audience's reading that gathers a work of art under a queer rubric? Furthermore, where does feminist performance meet queer performance? Topics will include feminist body art, AIDS activism, queer nightlife, installation and performance art, video art, and memoir. Focusing in on strategies for engaging the many meanings of the words 'queer' and 'feminist,' we will pair theoretical readings with theatrical sites. Authors and artists to be discussed will include Judith Butler, Paula Vogel, Holly Hughes, Beth Henley, Karen Finley, Samuel Delany, Nao Bustamante, Rebecca Schneider, Anna Deavere Smith, José Muñoz, Jill Dolan, Sylvia Rivera, Sharon Hayes, Sharon P. Holland, Bikini Kill, boychild, Lucy Lippard, Laurie Weeks, and Dean Spade.
Offering: Crosslisting

AMST277 Literary Perversions: Revolution, Democracy, Identity
The Federalist Papers wrote under the strong impression that the American Revolution was imperiled by an overwhelming debt and the lack of a national authority and identity to bind the States together. Public fear of moral degeneration via the replacement of the 'Old World' symbolic order with a 'New World' order under the aegis of 'representative democracy' loomed over the republic.
Taking these concerns and the dissemination of The Federalist Papers as our point of departure, this course will examine how representations of 'non-normative' identities in several major 19th-century works relate to the problems of representing democracy in the aftermath of the American Revolution. Many of the most famous canonical literary texts in the United States during the 19th century write about 'non-normative' topics such as maternity, slavery, bestiality, and gender inequality in the context of narratives that attempt to rewrite the legacy of the American Revolution. By focusing on the literary treatment of these 'pervasive' topics, we shall attempt to understand whether the authors we will undertake close readings of in this course were successful in their endeavors to not only amend the shortcomings of the Revolution, but also to think more rigorously about the history of slavery and gender inequality.
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-CHUM
Identical With: CHUM288, ENGL284
Prereq: None

AMST278 Literature of the Gilded Age
The decades after the Civil War witnessed a dramatic upheaval in American social experience. This was the period of big business and class conflict; mass urbanization and transportation; race-based segregation and non-Anglo immigration; globalization, imperialism, and the closing of the West; the increased agitation for women's rights; the growth of tourism both at home and abroad; and the rise of professional institutions and institutionalized social reform. This course will examine writers who creatively responded to these massive social changes.
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Identical With: ENGL257
Prereq: None

AMST279 Crossing the Color Line: Racial Passing in American Literature
Narratives of racial passing have long captivated readers and critics alike for the way in which they provocatively raise questions about the construction, reinforcement, and subversion of racial categories. This course will consider several examples of the 'literature of passing' as it has been established as a category within African American literature alongside more ambiguously classified 20th-century narratives of ethnic masquerade and cultural assimilation as a way of exploring how literary and filmic texts invoke, interrogate, and otherwise explore categories of race, gender, class, and sexual identity.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-AMST
Identical With: ENGL319
Prereq: None
AMST280 Frank Lloyd Wright: Myth and Fact
This course considers the architecture of Frank Lloyd Wright in the context of his own life and development as an artist and in the context of the broader history of modern architecture, of which Wright’s work was a part and to which it contributed. The seminar also considers the relationship of Wright’s achievements to the social, economic, technical, and ideological history of the United States from the mid-19th through the mid-20th centuries. A major theme will be critical reading of Wright’s own statements about his life and work in relation to other sources, later accounts, and his buildings and projects themselves. Both Wright’s residential and public architecture will be considered in conjunction with his designs for landscapes and urbanism. Architectural drawings will also be examined as a medium in themselves, along with textual and physical evidence, as a means of generating maximal insight into Wright’s built and unbuilt works.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC
Prereq: None

AMST281 Ethics of Embodiment (FGSS Gateway)
Why is the human body such a contested site of ethical concern? Why are bodies thought to be so in need of description and regulation? Sexual practices, gendered presentations, bodily sizes, physical aptitudes, colors of skin, styles of hair—all are both intimately felt and socially inscribed. Bodies exist at the intersection of the most private and the most public and are lived in relation to powerful social norms. In this course, we turn to the critical work of feminist and queer scholars committed to analyzing how bodies matter.
Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-FGSS
Identical With: FGSS210, ENGL211
Prereq: None

AMST283 History of Jazz in American Culture
This course will provide students with a broad-based literacy in the history of jazz while examining its significance and impact within American culture. As a musical style, jazz has been a staging ground for working out some of the most defining issues and aspects of American culture, including the dynamics of race relations, the articulation of gender roles and class distinctions, artistic expressions of freedom and democracy, the creative possibilities of the encounter of European- and African-based cultures on American soil, assimilation versus appropriation, and an extraordinarily influential aesthetic of cool. Jazz was the dance and listening music of choice for most Americans from the 1920s through the ’50s, until it was displaced and pushed to the margins by rock and soul in the 1960s. But it has remained an inspiration for diverse artists in rock and rap up to the present day, including Kendrick Lamar’s jazz-drenched ‘To Pimp A Butterfly’ and Janelle Monae’s 21st-century Afrofuturism deeply indebted to Sun Ra.

We will explore the early 20th-century origins of jazz in New Orleans, its rise as America’s popular dance music in the 1920s and ’30s, a shift to a more concert art-oriented form in the 1940s and ’50s (representing the epitome of cool and hipness), avant-garde expressions of the 1960s (representing a new kind of universal spirituality), its move into rock and the growth of artist-based collectives of the 1970s, and its emergence in hip-hop samples in the 1990s. We will learn about major artists and their classic recordings, including Billie Holiday, Thelonious Monk, John Coltrane, and Miles Davis, among many others, as well as new directions from recent generations (bringing in guest music department faculty). We will immerse ourselves in a combination of listening to recordings, viewing videos, reading, discussion, and in-class performances. Throughout the semester we will pursue the parallel goals of using jazz history to understand American history and vice versa. This is a jazz history course with a difference, able to accommodate curious newcomers as well as aficionados and those interested in social and cultural dynamics as well as the musical materials.
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC
Identical With: MUSC272, AFAM272
Prereq: None

AMST284 Making New Worlds: Encounters in Early North America
From the arrival of the earliest fishing ships off the coast of Newfoundland to the fall of New France at the close of the Seven Years’ War, North America was the site of entangled encounters. Overlapping imperial claims and the construction of new societies took place on a continent long inhabited by powerful Indigenous groups. This course will examine North America as a contested and negotiated territory in which imperial plans were subjected to local contexts and contingencies. Using primary and secondary sources, we will examine major events (explorations, encounters, and wars), the rise and fall of imperial powers (French, British, Dutch, and Spanish), and the daily realities that shaped experiences in North America (trade, religion, sex, forced migrations, and disease).
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-HIST
Identical With: HIST237, RL&L237
Prereq: None

AMST286 Queer Activism and Radical Scholarship: Beyond Theory vs. Practice
This course explores the relationship between scholarship and activism, with a focus on intersectional radical queer scholarship and activism—queer left, black radical, trans, immigration, prison abolition, and sex work—in the United States. We will aim to connect the too-often bifurcated realms of academia and activism, therapy and practice, research and action, so that we might think through the political stakes of knowledge-making in and outside the so-called ‘ivory tower,’ explore interdisciplinary methodologies we might use to study and learn from (and with) activists (including ethnography, oral history, and community archive), and gain insight into the histories and current realities of social justice movements, campus activism, the work of a radical imagination, art and activism, and the impasse of the political present. To put their theory into practice, students will undertake a semester-long radical research project on a queer issue or activist organization—past or present—of their choice.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-AMST
Identical With: FGSS286, ANTH286
Prereq: None

AMST287 Contemporary Art Since 1980
This historically-rooted introduction to contemporary art sets an anchor around 1980 and moves through the major debates of the last 35 years. This period gave rise to a bracing range of historical transformations: a post-communist Europe; an economically prominent China; queer and antiracist activism; increasingly molecular degrees of technological mediation in everyday life; asymmetrical consolidations of a globalized network of travel, communication, and capital; climate and refugee crises; and a state of seemingly perpetual war, to name only a few. This course attends to the changing vocabulary of approaches by which artists intervened in these conditions and positioned their work in relation to a longer view of the history of art. Far from a comprehensive survey, the course acknowledges the inherently recursive and unstable condition of contemporary art history, a field of research and inquiry defined as a work in progress. The course is nonetheless structured in a loosely chronological fashion, sequenced according to formal techniques that emerged as timely responses to specific
historical moments (photographic appropriation, moving image projection, social practice, painting, institutional critique, web-based art, etc.). Our work throughout will attend to theoretical frameworks that have remained influential in recent practice (postcolonial, feminist, poststructural, etc.).

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART
Identical With: ARHA252
Prereq: None

AMST288 African American Urban Politics, Economy, and Policy
This course provides an introduction to the political experience and public policies that have significantly shaped, and continue to shape, the social and political life of African Americans and the urban environment. Although the course will explore historical themes, it will be mostly contemporary in its temporal focus. Topics will include African American political thought, leadership, and black political economy as well as voting, participation, party politics, and elected office (i.e., legislative and executive). Additional topics include housing and labor markets, healthcare reform, and issues of gender, class, age, and sexual identity at the intersections of black politics. Finally, the class will explore the role of race and police relations.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-AFAM
Identical With: AFAM219
Prereq: None

AMST291 Afro-Asian Intersections in the Americas
This course explores a range of historical, cultural, and political intersections between African and Asian diasporic people in the Americas from the late 19th century to the present. Taking an interdisciplinary approach, we will examine key moments in the history of Afro-Asian encounters in the Americas, including the importation of slave and coolie labor in the 19th century, the formation of anticolonial and antiracist ‘Third World’ movements in the United States and abroad, and the 1992 Los Angeles uprising. We will also study forms of cultural interracialism, from African Americans’ mania for kung fu in the 1970s, to interracial buddy films like Rush Hour (1998), to the contemporary fiction of writers such as Patricia Powell and Charles Johnson.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-AMST
Identical With: AFAM291
Prereq: None

AMST291Z Afro-Asian Intersections in the Americas
This course explores a range of historical, cultural, and political intersections between African and Asian diasporic people in the Americas from the late 19th century to the present. Taking an interdisciplinary approach, we will examine key moments in the history of Afro-Asian encounters in the Americas, including the importation of slave and coolie labor in the 19th century, the formation of anticolonial and antiracist ‘Third World’ movements in the United States and abroad, and the 1992 Los Angeles uprising. We will also study forms of cultural interracialism, from African Americans’ mania for kung fu in the 1970s, to interracial buddy films like Rush Hour (1998), to the contemporary fiction of writers such as Patricia Powell and Charles Johnson.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-AMST
Identical With: AFAM291Z

AMST294 Pleasure and Power: The Sociology of Sexuality
This course seeks to denaturalize some of what are often the most taken-for-granted aspects of daily life: our bodies and genders, our erotic desires, and our sexual identities. To this end, this course will provide a critical-historical overview of dominant Euro-American understandings of sexuality and their embodied legacies.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-SOC
Identical With: SOC293, FGSS293
Prereq: SOC151

AMST295 Kill Anything That Moves: The Vietnam War in Literature and Film
This course examines various forms of literature and film to understand the legacies of one of the most transformative events in American culture and history: the Vietnam War. ‘Kill anything that moves’ was the order that American soldiers reportedly received while on the ground in Vietnam, yet, to a large extent, the historical focus on the American experience of the conflict has overshadowed other perspectives. Thus, this class will take a comparative approach, exploring works by canonical and noncanonical American, Southeast Asian, and Southeast Asian American authors and directors. Among the diverse genres we will study are prose, poetry, graphic narrative, and narrative and documentary film. To think about the Vietnam War’s broader relevance, we will situate the works under study within current debates concerning refugees, genocide, human rights, and the complex politics and aesthetics of war representation. Students will have the opportunity to investigate an understudied aspect of the Vietnam War toward the end of the semester.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Identical With: ENGL244
Prereq: None

AMST298 From Seduction to Civil War: The Early U.S. Novel
This course examines the relationship between nation and narrative: the collective fantasies that incited reading and writing into the 19th century. We will study the novel as a field of literary production both in dialogue with European models and expressive of changes in national culture, a form that both undermined and reinforced dominant ideologies of racial, gender, and class inequality during this turbulent period of national formation and imperial expansion. We will consider the ways the pleasure of novel-reading depends upon, even as it often disavows, the world outside the story. Throughout our reading, we will trace the ways these novels both reflect and participate in the historical development of the United States during a period that spans national founding, the consolidation of northern capitalism and an exacerbated North/South division, expansion into Mexico and the Pacific, and civil war. Through close attention to literary form, we will continually pose the question, What is the relationship between literary culture and historical change? We will examine who was writing, for whom they wrote, and the situation--political, commercial--in which the American novel was produced and consumed. We will begin with the novel of sentiment and seduction and conclude with reflections on slavery and racial revolution on the eve of the Civil War, all the time asking about the ways the novel might seduce us into either tolerating or resisting the way of the world.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Identical With: ENGL209
Identical With: None

AMST299 Labor and Religion in American History
Although American workers historically have been more likely to hold religious beliefs and to be tied to religious institutions than have workers in France, Germany, England, and Italy, studies of American religion and studies of American labor alike generally have discounted this salient factor. Fortunately, the situation has begun to change.

In this seminar we will discuss the religious beliefs of American slaves, the social gospel movement, Christian socialism, Martin Luther King’s and Cesar Chavez’s work with unions, secular Jewish union militants, American workers’ outlooks, Catholic labor priests, and the policies of conservative Christian employers. Readings highlight path-breaking scholarship in these areas.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-HIST
Identical With: HIST380
Prereq: None

AMST300 The American West in the Age of Capitalist Transformation
This course examines the transregional and transnational forces that converged into the locations that, throughout history, American society has called ‘the West.’ It also explores how the occupation and development of the American West inspired similar expansionist projects in other parts of the world. We will investigate the transformation of vast territories previously inhabited by Native groups into a booming agro-industrial empire controlled by white men. Within this context, we will study the cultures that developed and clashed in the West. We will use academic texts and primary-source material such as travel narratives, letters, ethnographies, novels, drawings, photographs, and film. We will delve into the lived experience in the West and the images, myths, and visions that different groups produced about it. During the semester, students will write a research paper on a topic of their choice related to the American West in global perspective.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-AMST
Prereq: None

AMST302 Lyric Poetry and Music: The Color and Politics of Cry, Sound, and Voice
Lyric poetry may be the most musical of literary forms. In one of its basic definitions, the lyric poem begins after the overhearing of a sound. This sound may be familiar and pleasant, like the timbre and cadence of a lover’s voice. Or it may be unrecognizable and terrifying. It may be imbricated with other senses and feelings, provoking a memory that stimulates a sense of touch or smell. Or it may stimulate a sense of horror at the inevitability of death. In any of these cases, sound is thought to reveal an attachment, a memory, and to give rise to composition in the poet’s effort to reshape memory and feeling in lyric form. But such articulations do not always come out as evenly as this description may imply. Indeed, moans, screams, stutters, cries, and the madness of possession by the Muses are part of lyric’s history and practice. In this course, we will read from African American, African diasporic, Caribbean, Latina/o/x, and Indigenous poetics, and we will consider their relation to myth and musical forms, such as the blues, son, bomba, biguine, jazz, reggae, hip-hop, salsa, among others. The dynamics between lyric speakers and musicians, sound and story, seen and voiced language will play out.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Identical With: ENGL320, FGSS310
Prereq: None

AMST303 Indigenous Politics
This seminar will feature select historical moments, geographical sites, and case studies to explore the complexities of life for indigenous peoples in the Pacific Islands and North America subject to the authority of the United States, Canada, and Mexico. The course will examine indigenous peoples’ varied political status in relation to questions of sovereignty and self-determination, structures of domination and resistance, and myriad forms of indigenous agency. Readings will focus on the recognition and assertion of collective rights, treaty rights and land claims, and self-governance under independent states’ and international law. Films and guest lectures will complement the required texts.

AMST304 The Senses and the Subject in Cinema and Poetry
In this course, we will study a mixture of emotionally stimulating and structurally difficult cinema and lyric poetry to intensify our capacity to articulate a notion of the senses. Do the senses presume the subject? How do poetry and cinema imagine, racialize, gender, and play with the relation of the senses to the subject? While these two art forms might seem like strange neighbors, this course specifically imagines cinema and lyric poetry as ‘repositories of synesthesia’ wherein feelings move fugitively, where one sense dubs into and disturbs the imagined discrete domain of the other in measured intervals of time that are generative of sounds, images, and of that which overflows the visual.

The films and poetry selected may carry students into cuts of the Caribbean, the black Atlantic, France, Sweden, Mexico, the U.S., Senegal, Mali, and Spain at distinctly urgent moments in the mid-20th to early 21st century. The threads that will sew the course’s images together and bind them to the human subject and senses are the celestial and terrestrial, creation, decomposition, displacement, migration, fascism, colonialism, globalization, and love.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Identical With: ENGL320, FGSS310
Prereq: None
developed to entertain Americans—to teach, persuade, provoke, seduce, and violence built into 'enjoyment'—'enjoyment' that reproduces 'Americans'? We fascinating in modern times? A related concern: What are the seductions and How has the systemic critique of social contradictions been popularized as critical entertainment studies. A thread that connects all of our texts will be: true of 'entertainment' as a transformative power. Our aim will be to advance 'Our problem,' Tom Frank writes, 'is that we have a fixed idea of what power Capitalism has profoundly shaped world history, acting as one of the primary drivers of social change, and working to shape a tremendous variety of social institutions ranging from colonialism to our sense of time. This course takes a critical approach to the study of capitalism, looking at the ways capitalism has intersected with and transformed the nature of social oppression (particularly in relation to nation, race, gender, and sexuality), as well as the ways it works to shape everyday consciousness. Historical changes within capitalism will be explored, considering particularly the rise of corporate capitalism and of contemporary neoliberalism. We will examine a wide variety of theoretical approaches to capitalism, taking Marx's thought as a jumping-off point for elaboration and critique. We will conclude by considering alternatives to capitalism that have been proposed in both historical and contemporary contexts, together with an examination of practical efforts to implement these possibilities. Offering: Crosslisting Grading: A-F Credits: 1.00 Gen Ed Area: SBS-SOC Identical With: SOC319 Prereq: SOC151 OR AMST174 OR AMST178 AMST313 After Orientalism: Asian American Literature and Theory After 2000 From early articulations of cultural nationalist pride to today's transnational, intersectional, deconstructive, feminist, and queer critiques, Asian American studies is a field that has radically expanded and transformed since its original emergence out of the Third World and student strikes of the late 1960s. This course seeks to take the temperature of Asian America today by exploring a range of contemporary works published after the millennium, more than 30 years after the field's inception. Alongside a selection of novels, poetry, short stories, and graphic novels by some of the most acclaimed contemporary writers in America, we will also consider critical and theoretical texts that offer different perspectives on our contemporary historical moment, exploring frameworks of modernity, postmodernity, neoliberalism, and the university as ways of situating contemporary Asian America's aesthetic innovations. Though not required, it is strongly recommended that students have taken ENGL230 Introduction to Asian American Literature or a comparable substitute prior to enrolling. Offering: Crosslisting Grading: A-F Credits: 1.00 Gen Ed Area: HA-ENGL Identical With: ENGL361, CEAS361 Prereq: None AMST315 Entertaining Social Change 'Our problem,' Tom Frank writes, 'is that we have a fixed idea of what power is, of how power works, and of how power is to be resisted.' This is especially true of 'entertainment' as a transformative power. Our aim will be to advance critical entertainment studies. A thread that connects all of our texts will be: How has the systemic critique of social contradictions been popularized as fascinating in modern times? A related concern: What are the seductions and violence built into 'enjoyment'—'enjoyment' that reproduces 'Americans'? We will 'entertain' the diverse strategies that progressive songwriters/performers, radical historians (working with cartoonists), and mainly moviemakers have developed to entertain Americans—to teach, persuade, provoke, seduce, and move them through laughter, tears, and not least of all ideas—so that Americans will be more inclined to 'entertain' social critique that inspires social change. We will consider the popularizing (and sometimes the selling) of social critique in several genres: graphic history (Howard Zinn, Paul Buhle); songs/song lyrics of folk-protest singers (such as Woody Guthrie, Pete Seeger, and Phil Ochs), of folk-rock stars (such as Jackson Browne, Ani DiFranco, and Father John Misty), and of the developers of hip-hop (such as Gil Scott-Heron, Public Enemy, and NWA); and politically-edgy comedy (Jon Stewart, Stephen Colbert). We will devote most of our attention to movies ('Straight Outta Compton,' 'The People Speak,' 'Malcolm X,' 'Medium Cool,' 'Network,' 'El Norte,' 'Smoke Signals,' 'Before the Flood,' 'The Black Panthers: Vanguard of the Revolution,' 'Salt of the Earth,' 'Matewan,' '99 Homes,' 'The Wolf of Wall Street,' 'The Big Short'). And we will place special emphasis on self-reflexive movies about 'entertainment' and about labor/social movement organizing. Offering: Host Grading: A-F Credits: 1.00 Gen Ed Area: SBS-AMST Identical With: ENGL309, FGSS315 Prereq: None AMST316 Television Storytelling: The Conditions of Narrative Complexity This course examines the industrial and cultural conditions for the development of relatively complex forms of storytelling in commercial U.S. television. Narrative complexity is a cross-generic phenomenon that emerged over the 1980s and has proliferated within an increasingly fragmented media environment. In class discussions and individual research projects, students will analyze particular programs in-depth, with attention to their industrial and social conditions of production, their aesthetic and ideological appeals, and the cultural tastes and viewing practices they reflect and promote. We will also consider how television studies has responded and contributed to the increased prestige of certain types of programs. Offering: Crosslisting Grading: A-F Credits: 1.00 Gen Ed Area: SBS-ANTH Identical With: ANTH308, FILM319 Prereq: None AMST319 Anarchist Anthropology and Militant Ethnography Today, anthropology is better known as a discipline that still grapples with its colonial past more than as a discipline that has an affinity with anarchy. In Fragments of an Anarchist Anthropology, David Graeber suggests that anthropology shares a particular affinity with anarchist theory because of its history of with working within ‘stateless’ societies and how it accounts for the range of human possibilities in terms of social organization, power, and authority. Thus, he calls for the need to create a body of social theory gravitating around anarchism. This includes developing methods for radical critical engagement with and understanding of social processes. Anarchist thought and practice has left its mark on a series of high-profile social movements over the past few years, such as the uprisings in the Arab world, indigenous autonomous zones in Latin America, Occupy Wall Street, and Black Lives Matter. In turn, some anthropologists have taken up militant ethnography, a burgeoning approach to qualitative research that is consciously politicized, enabling activist-researchers to engage directly with radical social movement(s). We will explore: anthropological theories and practices of democracy; the power of the state; social movements; and the anthropology of politics, culture and power. Topics include: collectivism, autonomy, solidarity, anarcho-primitivism, anarchist ecology (including non-hierarchical connections with the natural world), non-market productions, relationships, ethics, political insurrections and revolutionary movements, experimental societies and utopian communities, power structures, democracy and horizontal power. As the study of domination is informed by the legacy of slavery and the enduring structures of settler
colonialism, the case studies for this course will be drawn primarily (though not exclusively) from the Americas.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-ANTH
Identical With: ANTH315
Prereq: None

AMST325 The Work of Art Against Work: Art, Labor, Politics
Understandings of late 19th- and early 20th-century avant-gardes are tied inextricably to leftist theory, particularly that of the Frankfurt School. This advanced seminar will consider the legacies of that entwinement, while focusing more specifically on its transformations from the late 20th century to the present: We will examine how artists have engaged the ‘work’ of art in relation to the rise of post-Fordism, a globalized economy, and new theories of work and anti-capitalism. We will pay special attention to gendered notions of work and the division of labor (including ‘craft,’ affective labor, domestic work, care work, sex work, and more), to debt and racial capitalism, and to the rise of speculative finance and its links to the art market and the patron class.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-CHUM
Identical With: CHUM325, FGSS335
Prereq: None

AMST326 Queer and Trans Aesthetics
The seminar aims to develop intersectional frameworks for analyzing the artistic production of five artists who will be participating in a Trans*Revolutions symposium at the Center for the Humanities this spring: Tourmaline (film); Vick Quezada (photography, sculpture, film, and performance); Elliot Montague (film); Texas Isaiah (photography); and Emma Frankland (performance). We will also contextualize their work in relation to other artists, such as Ana Mendieta; Rotimi Fani-Kayode; Elle Pérez; Sandie Yi; Isaac Julien; Kent Monkman; Martine Gutierrez; Felix Gonzalez-Torres; Juliana Huxtable; Laura Aguilar; Untitled Queen; and Wu Tsang. For the primary assignment, students will have two options: 1) a research paper on one or more of the participating artists or another relevant artist; or, 2) a creative project (e.g., artwork, performance, poetry) in dialogue with the seminar’s topics. Students also will have the opportunity to engage the symposium’s featured artists during their visit.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-CHUM
Identical With: CHUM325, THEA311, SOC300, AFAM331
Prereq: None

AMST329 Issues in Latina/o Politics and Culture
This course explores the ways in which Latinas/os become legible as subjects in contemporary U.S. political thought and cultural life. We will consider struggles for Latina/o legal rights, the relationships between the Latina/o workforce and issues of global labor patterns, the workings of transnational economies and power, and popular cultural narratives depicting Latinas/os and U.S.-Latin America relations. This course offers the opportunity to explore, analyze, and decipher the ways in which Latinas/os inhabit a global world, built from a legacy of a colonial past and heading toward a neoliberal, globalized future. We will use an interdisciplinary approach, addressing a range of texts from various scholarly disciplines, including history, cultural studies, postcolonial theory, American studies, and political science, as well as popular cultural texts.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-AMST

Prereq: None

AMST334 Black Power and the Modern Narrative of Slavery
The historical moment immediately after the civil rights and black power movements saw an explosion of African American writing about slavery. In the past half-century, black writers have written award-winning novels that have given unprecedented attention to the intricacies of the life of people who were enslaved and to slavery as a system that they suggested could help us better understand late-20th-century American culture. We will read some of the most important works written by contemporary African American writers to see how and why they transformed the first autobiographical form for black writers—the slave narrative—into a fictional form that has served them as they dissect their own cultural moment.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Identical With: ENGL324, AFAM324
Prereq: None

AMST342 Black Leadership in Historical Perspective
This course uses the lens of history to evaluate why some individuals are considered most effective as civic, elected, bureaucratic, and appointed leaders in African American history. The course will analyze social scientific models of leadership and then go into the historical record to discover meaningful and illuminating patterns. Careful consideration is given to the distinctive challenges posed by race, class, gender, sexual orientation, and institutional settings.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-AFAM
Identical With: AFAM365
Prereq: None

AMST350 The Law, the Citizen, and the Literary and Cinematic Imaginations
In this course, we will study several major legal events that highlight the contradictions and injustices in the history of U.S. citizenship and the ways this history has been reimagined in literature and cinema. Among the topics discussed will be the slave codes, the Treaty of Guadalupe Hidalgo, the Fugitive Slave Act, the Jim Crow order, the Bracero program, sodomy laws, and SB 1070. We will consider theories of citizen, state, race, and sexuality implicit in these legal structures, with an eye for who may be incorporated into the body politic and who is unassimilable by design, and on what terms. In addition, we will consider the way literary and cinematic texts engage the rhetoric and psychic effects of the law and the way they present different imaginaries of human bodies, communities, and temporalities. Our focus will be on African American, African diasporic, Latina/o/x and Indigenous literatures and cinemas, as they reveal the rifts and conjunctions among the categories citizen, ‘savage,’ ‘gente sin razón,’ slave, illegal, pervert, and deviant.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Identical With: ENGL350, AFAM350
Prereq: None

AMST351 Queer of Color Critique
This course will examine and interrogate the field of queer studies with particular focus on the ways in which queer scholarship and queer political movements function alongside critical race theory, ethnic studies, and sociopolitical antiracist efforts. Students will be asked to consider the history of queer studies and queer politics, the contemporary state of queer movements, and future visions of queer life. We will take an interdisciplinary approach, and we will rely upon a diverse range of theoretical, historical, and cultural studies texts. We will
explore the normative parameters of both sexual and racial identities, probing the terms of identification to consider their meaning in the contemporary moment and in relationship to various cultural, social, legal, and political milieu. Throughout the course we will consider, What does it mean to study queerness and to study race? How do institutions—religious, legal, and scientific—shape our understandings of both queer and racial identities? In what ways do sexuality and race interact, and how does this interaction inform the meanings of each of these identity categories? Furthermore, how have queer movement and scholarship both supported antiracist efforts and, also, how have they been complicit in cultural and institutional forms of racial oppression? How do other social categories of identification such as gender, ethnicity, and class, shape the ways in which we understand expressions of race and queerness?

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-AMST
Identical With: FGS351, AFAM351
Prereq: None

AMST353 Health, Illness, and Power in America
In this class, we will explore the interlocking histories of health, illness, and power in America. Special attention will be paid to the ways in which discourses of the healthy body have undergirded notions of citizenship and belonging in the nation. We will consider how processes of disease, disability, and contagion have been imagined through the lenses of social difference, including race, gender, sexuality, and class. We will address civil institutions designed to manage individual and population health, and we will consider theories of political power in the making of the ‘healthy’ body.

Sample topics covered will include immigration policies and contagious disease scares; STDs and the politics of public health campaigns; physical fitness and the value of bodily labor under capitalism; the management of diseases that are symptomatic and those that are not; race- and gender-based approaches to medicine and medical difference; clinical trials and the ethics of human experimentation; regulations surrounding blood and organ donation; changing rituals of bodily hygiene; preventative medicine and the call to personal responsibility; mental health policies and institutions; and pride movements surrounding the ‘unhealthy’ body.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-AMST
Identical With: SISP353
Prereq: None

AMST355 Between Asia and Asian America
In this seminar, we will critically examine the relationship between East Asia and Asian America, and explore the disjunction and connection between the two as geopolitical entities, historical concepts, academic fields, and sites of cultural expressions and political identity. Inquiring into key issues such as colonization, diaspora, race and ethnicity, Pacific and the transpacific, etc., this seminar seeks productive engagement between the disciplines without erasing their differences.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-CEAS
Identical With: CEAS355
Prereq: None

AMST357 Social Movements Lab
What can we learn from social justice activists about the economic, political, and environmental struggles facing us today, including mass incarceration, immigration, economic precarity, and the violence of the state? Where are the critical sites of queer, trans, left, feminist, black, indigenous, disability, and environmental struggle? How do these movements converge, and where do they diverge?

This participatory, interdisciplinary research seminar enables you to embark on an independent, semester-long research project on the social movement or activism of your choice. We’ll start with some foundational reading on multidisciplinary social movement research; archival, ethnographic, and participatory methodologies; and histories of social justice struggles in the U.S. The remainder and majority of the seminar is laboratory style, taking shape around your particular projects. Each week, we will collaboratively analyze one or two projects, mapping out and comparing methods, goals, visions, struggles, and contexts of the movements under study. Our goal is to understand a range of social justice activism in their economic, political, and historical context, with an eye toward integrating activist scholarship and social change.

The activism you research can be contemporary or historical; local, national, or global; and can take any shape: direct action, community organizing, activist philanthropy, art as activism, etc. You do not need previous experience or activist contacts for this course—just passion and the desire to learn collaboratively!

Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: SBS-CHUM
Identical With: CHUM355, ANTH355, FGSS355
Prereq: None

AMST358 Fugitive Perspectives on Education and Civil Society
In 1946, the African American novelist Ann Petry imagined what a white schoolteacher might think about working with black students in Harlem, New York: ‘Working in this school was like being in a jungle. It was filled with the smell of the jungle, she thought: tainted food, rank, unwashed bodies.’ Petry had herself worked in Harlem schools. She also held credentials from well-heeled white schools in Connecticut. Despite her own academic success, she questioned the inherent value of schools that regarded black children as if they were untamed savages.

Challenging prevailing narratives of excellence and achievement, this course examines fugitive perspectives of black, Indigenous, LGTQ, and poor folks who resisted compulsory schooling and avoided conscription into so-called civilized society. If, as historian Michael B. Katz has argued, US schools ‘are imperial institutions designed to civilize the natives; they exist to do something to poor children, especially, now, children who are black or brown,’ then why should any self-respecting black or brown child endure such schooling? What might so-called truants, illiterates, failures, burnouts, dropouts, and delinquents teach us about education and civil society?

The history of education, however, has largely been interpreted from a biased perspective—namely, those who have been successfully schooled. We will therefore search for contrary voices in fragments of oral culture, ranging from slave narratives to folktales and recorded music. Contemporary scholarship will inform our analysis. Interdisciplinary scholars such as James Scott, Eric Hobsbawm, Tera Hunter, Saidiya Hartman, Lisa Brooks, and Audra Simpson will illustrate how to read against the grain and unearth hidden transcripts from classic authors such as W.E.B. Du Bois, Carter G. Woodson, Anna Julia Cooper, and Gertrude Simmons Bonin.

Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-CHUM
Identical With: CHUM358
Prereq: None
AMST361 Thresholds of Art and Activism Since the 1960s
Since the 1960s, a period marked by war and social upheaval, artists have navigated the contested boundaries of art and activism by turning to the street and inventing new strategies of performance, distribution, and collaboration. Exploding the familiar protocols of agitprop, they advanced a politics of representation as much as a representation of politics. Philosophical texts (e.g., Adorno, Benjamin, Debord, Habermas, Ranciere, etc.) support our engagement with recent debates in art historical scholarship (e.g., Bishop, Bryan-Wilson, Lambert-Beatty, McKee, etc.) as we consider contexts as diverse as the social movements of the 1960s, queer liberation, eco-critical activism, and Occupy Wall Street. Extending the 20th-century avant-garde's project to break down the division between art and life, our case studies (focused primarily but not exclusively on the United States: Emory Douglas, the Art Workers Coalition, Gran Fury, Women on Waves, etc.) provoke this seminar's central questions: Where is the line between art and activism? What value might that boundary continue to hold, and why? How must we assess the efficacy, ethics, and aesthetics of such practices? And what historical conditions have made them timely for artists?
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-AMST
Identical With: ARHA361
Prereq: None

AMST362 Calderwood Seminar in Public Writing: The Dark Turn in Television Storytelling
This course, offered in association with the Calderwood Seminars in Public Writing, examines a certain tendency in contemporary television storytelling. Taking the debut of 'The Sopranos' in 1999 as a benchmark, we will explore the emergence in dramas and comedies of a dark, uncertain, pessimistic, or disillusioned address within a medium long known for its reassuring tone. We will consider the industrial and social conditions for this tonal shift, as well as the role it has played in elevating public perceptions of television's cultural value. The course will use the 'beat model' developed in certain Calderwood Seminars, where students become 'experts' in specific bodies of material. In this case, students will select a particular series on which they will focus over much of the course.
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-FILM
Identical With: ANTH361, FILM362
Prereq: None

AMST375 Black Global Cities
In this course, we will analyze representations of cities and Black urban modernity in Afro-diasporic literature of the twentieth and twenty-first century. Placing special emphasis on the global hubs of London, Cape Town, Kinshasa, Lagos, New York, Marseilles, and Kingston, we will ask what makes these former imperial sites Black global cities? We will read literary works on and from Black Global Cities alongside sociological texts on urbanization, globalization and discuss the extent to which literary representations either collude with or challenge dominant national and transnational narratives about Black urban modernity. Although each week's readings will focus on a different location, we will approach these locales as nodes in larger global networks of people, texts, and goods rather than as discreet, bounded places. To this end, we will trace how histories of racial formation move across borders and are transposed onto different spaces, and to what effect. Authors we will read include: Claude McKay, James Baldwin, Gabeba Baderoon, Petina Gappah, Kei Miller, and Teju Cole. We will also watch films such as Girlhood (2014), Black Panther (2018), The Harder They Come (1972), Bad Friday: Rastafari After Coral Gardens (2011), Welcome to Nollywood (2007).
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Identical With: ENGL375, AFAM375
Prereq: None

AMST391 Religion and the Social Construction of Race
In this course, we examine aspects of the intersections between race and religion in a number of historical and social contexts. We place at the center of our discussions the question of how race and religion are co-constructed categories that function as a prism through which people come to understand and experience their own identities and those of others. We will privilege interpretations that emphasize (1) the intersectionality of race and religion as a process in which power plays a pivotal role; and (2) the means through which communities form collective identities. We will read a range of historical analysis and primary source materials from the U.S. and the Caribbean. After a theory module, we will examine a colonial-era captivity narrative, antebellum pro-slavery document, missionary works, analyses of anti-Semitism, works on Rastafari, Haitian Vodou, Jonestown, the Christian White Supremacy movement, as well as the contemporary U.S. relationship to the Middle East.
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-RELI
Identical With: RELI391, AFAM280
Prereq: None

AMST401 Individual Tutorial, Undergraduate
Topic to be arranged in consultation with the tutor.
Offering: Host
Grading: OPT

AMST402 Individual Tutorial, Undergraduate
Topic to be arranged in consultation with the tutor.
Offering: Host
Grading: OPT

AMST403 Department/Program Project or Essay
Project to be arranged in consultation with the tutor.
Offering: Host
Grading: A-F

AMST404 Department/Program Project or Essay
Project to be arranged in consultation with the tutor.
Offering: Host
Grading: A-F

AMST407 Senior Tutorial (downgraded thesis)
Downgraded Senior Thesis Tutorial - Project to be arranged in consultation with the tutor. Only enrolled in through the Honors Coordinator.
Offering: Host
Grading: A-F

AMST408 Senior Tutorial (downgraded thesis)
Downgraded Senior Thesis Tutorial - Project to be arranged in consultation with the tutor. Only enrolled in through the Honors Coordinator.
Offering: Host
Grading: A-F

AMST409 Senior Thesis Tutorial
Topic to be arranged in consultation with the tutor.
Offering: Host
Grading: OPT

AMST410 Senior Thesis Tutorial
Topic to be arranged in consultation with the tutor.
Offering: Host
AMST411 Group Tutorial, Undergraduate
Topic to be arranged in consultation with the tutor.
Offering: Host
Grading: OPT

AMST412 Group Tutorial, Undergraduate
Topic to be arranged in consultation with the tutor.
Offering: Host
Grading: OPT

AMST419 Student Forum
Student-run group tutorial, sponsored by a faculty member and approved by the chair of a department or program.
Offering: Host
Grading: Cr/U

AMST420 Student Forum
Student-run group tutorial, sponsored by a faculty member and approved by the chair of a department or program.
Offering: Host
Grading: Cr/U

AMST465 Education in the Field, Undergraduate
Students must consult with the department and class dean in advance of undertaking education in the field for approval of the nature of the responsibilities and method of evaluation.
Offering: Host
Grading: OPT

AMST466 Education in the Field, Undergraduate
Students must consult with the department and class dean in advance of undertaking education in the field for approval of the nature of the responsibilities and method of evaluation.
Offering: Host
Grading: OPT

AMST469 Education in the Field, Undergraduate
Students must consult with the department and class dean in advance of undertaking education in the field for approval of the nature of the responsibilities and method of evaluation.
Offering: Host
Grading: OPT

AMST470 Independent Study, Undergraduate
Credit may be earned for an independent study during a summer or authorized leave of absence provided that (1) plans have been approved in advance, and (2) all specified requirements have been satisfied.
Offering: Host
Grading: Cr/U
Credits: 1.00
Gen Ed Area: None
Prereq: None

AMST491 Teaching Apprentice Tutorial
The teaching apprentice program offers undergraduate students the opportunity to assist in teaching a faculty member’s course for academic credit.
Offering: Host
Grading: OPT

AMST492 Teaching Apprentice Tutorial
The teaching apprentice program offers undergraduate students the opportunity to assist in teaching a faculty member’s course for academic credit.
Offering: Host