

# COURSE OFFERINGS 2013 - 2014

## FALL QUARTER 2013 - 4520

AMER\_ST 301-1

Seminar for Majors:

**Comparative Race and Ethnicity**

*Shana Bernstein* T 12:30-3:30

AMER\_ST 310-20 // ASIAN\_AM 392-0-20

Studies in American Culture:

**The Global Cold War**

*Simeon Man* MW 12:30-1:50

UH 101

AMER\_ST 390-1

Senior Project

*Kate Baldwin* M 12:30-3:30

## WINTER QUARTER 2014 - 4530

AMER\_ST 301-2

Seminar for Majors:

**Bad News**

*Lawrence Stuelpnagel* T 2:00-5:00

AMER\_ST 390-2

Senior Project

*Kate Baldwin* M 12:30-3:30

**RELATED COURSE(S):**

THEATRE 365 // ASIAN AM 380-0-20

Asian/Black Connections in U.S. Theatre and Performance

*Elizabeth Son*

TTh 2-3:20 UH 318

**ALSO SEE COURSE LISTINGS FOR:**

AFRICAN AMERICAN STUDIES <http://www.afam.northwestern.edu/undergraduate/courses.html>

ASIAN AMERICAN STUDIES <http://www.asianamerican.northwestern.edu/courses/>

LATINA AND LATINO STUDIES <http://www.latinostudies.northwestern.edu/undergraduate/course->

## SPRING QUARTER 2014 - 4540

AMER\_ST 301-3

Seminar for Majors:

**Race Wars in American Culture**

*Simeon Man* MW 2:30-3:30 UH 018

AMER\_ST 310-20 // ENGLISH 366-20

Studies in American Culture:

**Beats, Rhyme, Life**

*Ivy Wilson* TTh 11:00-12:20 Univ Lib Forum

AMER\_ST 310-21 // COMM\_ST 320-20

Studies in American Culture:

**High Schools in US Public Culture**

*Janice Radway* TTh 11:00-12:20 AMS 219

AMER\_ST 310-22 // JWSH\_ST 379-20

Studies in American Culture:

**Storytelling in American Jewish Literature**

*Marcia Gealy* MWF 11:00-11:50 KRG 2-315

**DIRECTOR**

Ivy Wilson

**PROGRAM ASSISTANT**

Natasha Dennison

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unless otherwise noted all classes  
are held in university hall 018

THE AMERICAN STUDIES PROGRAM

**AMER\_ST 301-1-20 (10223)**

SEMINAR FOR MAJORS: COMPARATIVE RACE &amp; ETHNICITY

Shana Bernstein

T 12:30-3:30

University Hall 018

**Course Description:** This course explores the comparative history of various racial and ethnic groups in the twentieth-century United States. While tensions between and relations among African Americans and whites have shaped U.S. history in important ways, this course also recognizes the historical significance of multiple racial and ethnic groups, particularly Asian Americans and Latinos. We will consider the histories of the various groups alongside one another and U.S. History more generally, as well as intersections among the various groups. Readings include both primary and secondary sources.

We will have four primary objectives in this course: 1) to understand twentieth-century U.S. history through the lens of race; 2) to consider similarities and differences among various racial and ethnic groups' twentieth-century experiences; 3) to foster analytical, reading, discussion, and writing skills that will help students think and communicate critically about historical and contemporary society and politics. 4) to learn to analyze the past using both primary and secondary sources.

**Learning Objective(s):**

**Teaching Method(s):**

**Evaluation Method(s):**

**Class Materials (Required): Required Texts** (available for purchase at the Bookstore, and books on reserve at the library, except for Course Packet, which is available for purchase at Quartet):

- Neil Foley, *The White Scourge: Mexicans, Blacks and Poor Whites in the Texas Cotton Culture* (also electronic resource on Voyager)
- Jeanne Wakatsuki Houston, *Farewell to Manzanar*
- Richard Wright, *Black Boy (American Hunger)*
- Course Packet (available at Quartet)

**AMER\_ST 310-0-20 (12734)**

STUDIES IN AMERICAN CULTURE: THE GLOBAL COLD WAR

Simeon Man

MW 12:30-1:50

University Hall 101

**Course Description:** The Cold War is often described in U.S. political culture as a superpower rivalry between the United States and the Soviet Union that shaped and defined the global politics of the second half of the twentieth century. And yet, this period witnessed the proliferation of civil wars, revolutions, and counterinsurgencies throughout the world that do not fit neatly within this bipolar framework. Focusing on these other events, this course will reframe the history of the Cold War from a global perspective. We will survey the political developments of far-flung places in Latin America, Africa, and Asia in the twentieth century and into the present, and ask the following questions: how did the political, economic, and military interventions of the United States and the Soviet Union produce crises of political-economic instability in the Third World? What cultural ideologies and practices emerged in response to these interventions? Should the "Cold War" retain usefulness as a category of historical analysis? How do these historical events inform our understanding of "the war on terror" and contemporary debates about issues such as human rights and climate change?

**Learning Objective(s):** Students will learn to evaluate primary documents and survey secondary literature that will allow them to discuss and to write effectively about the key political, social, and economic transformations that

shaped the contemporary world. By the end of the course, students will gain a more thorough understanding of recent global history and learn to assess the role of the United States in the world through a critical, comparative-historical lens.

**Teaching Method(s):** Class participation, discussion, lectures, research project, and writing assignments.

**Evaluation Method(s):** Class participation, 20%. Midterm, 20%. Final exam, 20%. Short paper, 15%. Final paper, 25%.

**Class Materials:**

**Required Texts:** Bruce Cumings, *The Korean War: A History* (2009) ISBN-13: 978-0812978964

Greg Grandin, *The Last Colonial Massacre: Latin America in the Cold War* (2004) ISBN-13: 978-0226306902

Mahmood Mamdani, *Saviors and Survivors: Darfur, Politics, and the War on Terror* (2009) ISBN – 9780307377234

Naomi Klein, *The Shock Doctrine: The Rise of Disaster Capitalism* ISBN 9781427200884

Odd Arne Westad, *The Global Cold War* (2005) ISBN-13: 978-0521703147

Course Packet

**AMER\_ST 390-1-20 (10224)**

SENIOR PROJECT

Kate Baldwin

M 12:30-3:30

University Hall 018

**Course Description:** A year-long sequence to complete a thesis or field study required of majors.

## WINTER QUARTER 2014 - 4530

**AMST 301-2 (35248)**

SEMINAR FOR MAJORS: BAD NEWS

Lawrence Stuelpnagel

T 2:00-5:00

University Hall 018

**Course Description:** Bad News. That is what Americans are experiencing as a result of the corporate media mergers that took place in the closing years of the last century. Today there are six major companies that control much of what people read, hear and see. Those firms are AOL-Time Warner, General Electric, Walt Disney, News Corporation, Viacom/CBS, and Bertelsman.

As the firms passed from largely family owned to publicly traded companies, the pressure for profit from Wall Street has led to cutbacks in the size of the firm's news divisions and a change in news story values that have "softened" the types of news that people see on television.

This course will begin with an examination of the monetary forces that are driving the industry away from its primary mission of information. Critics, of whom the professor is one, contend that the drive for increasing profits is coming at the expense of both the quality and quantity of news that appear on television and radio, newspapers

and magazines, and the Internet. The ever-diminishing number of news providers is also threatening democracy by limiting the number of voices that can be heard in our society.

We will examine the impact of these mergers on several areas of news coverage and public discussion:

1. Privacy and scandal, particularly the stories about President Bill Clinton. 2. The transformation of how the press has covered wars from Vietnam to the second Iraq war and the war in Afghanistan. Has the media gone from watchdog to lapdog? 3. Race. Former U.S. Senator Bill Bradley has said, "America is a nation obsessed with the interplay between African Americans and White Americans." We will examine how the press has covered the issue of race in America and how the press deals with the issue in its own newsrooms. 4. Politics. Reporting of scandals and personality has replaced critical evaluations of policy. The "horse race" with its poll-driven coverage is now the norm. We will examine the phenomenon through the lens of the 2000 and 2004 presidential races.

**Learning Objective(s):**

**Teaching Method(s):**

**Evaluation Method(s):** Your grade will be determined in the following way; 35% for an OP-Ed piece on a subject of your choice that is germane to the class and approved by the professor; 50% for a 10-12 page term paper and 15% class participation. No P/N. I do not grant extensions for any written assignments. They are due at the beginning of the class as noted on the syllabus. Failure to make the deadline will result in a lower grade for that assignment.

**Class Materials (Required):**

**AMER\_ST 390-2 (27888)**

SENIOR PROJECT

Kate Baldwin

M 12:30-3:30

University Hall 018

**Course Description:** A year-long sequence to complete a thesis or field study required of majors.

**SPRING QUARTER 2014 - 4540**

**AMST 301-3 (32688)**

SEMINAR FOR MAJORS: RACE WARS IN AMERICAN CULTURE

Simeon Man

MW 2:30-3:30

University Hall 018

**Course Description:** This seminar takes up "race war" as an analytical concept to approach the question of empire in U.S. history and culture. From the conquest of native peoples across the American continent to the Spanish American War, from World War II to the U.S. war in Vietnam, from the Cold War to the "war on terror" - wars have been waged not only in the name of territorial acquisition and diplomacy, but also have shaped ideas about race and nation in U.S. society. We therefore approach the study of race beyond U.S. borders, using interdisciplinary methods to interrogate its formation in transnational and imperial contexts. How have racial ideologies worked to

rationalize U.S. conquest, "pacification," and occupation overseas? In turn, how have these processes reinforced and reified racial concepts, representations, and practices in the United States? In examining these questions, we will pay attention to how historically marginalized subjects including Asian Americans, African Americans, Latinos and other racialized subjects have mobilized responses to wars, from proclaiming their loyalty and patriotism to engaging in more critical acts of protests, within and beyond the United States.

**Learning Objective(s):** Students will develop analytical reading skills and learn to ask informed questions that push conventional interpretations of U.S. cultural history. You will hone your skills in evaluating primary sources as well as in engaged discussions that includes expressing ideas verbally, mobilizing evidence, and defending and deconstructing an argument. You will also learn the craft of writing a final paper that demonstrates an original argument and the creative application of course materials.

**Teaching Method(s):** Readings

Class participation  
Research project  
Writing assignments  
Discussion

**Evaluation Method(s):**

Paper, final  
Attendance  
Class participation  
Writing assignments  
Paper, mid-term

**Class Materials (Required):** W.E.B. Du Bois, *Darkwater: Voices from Within the Veil* ISBN-10: 0486408906; Kimberley Philips, *War! What is it Good For? Black Freedom Struggles and the U.S. Military from World War II to Iraq* ISBN-10: 0807835021; Yuichiro Onishi, *Transpacific Antiracism: Afro-Asian Solidarity in 20th-Century Black America, Japan, and Okinawa* ISBN-10: 0814762646. Course Packet

**AMER\_ST 310-20 (32492)**

**ENGLISH 366-20 (37802): AFRICAN AMERICAN LITERATURE**

STUDIES IN AMERICAN CULTURE: BEATS, RHYME, LIFE

Ivy Wilson

TTh 11:00-12:20

University Library Forum Room

**Course Description:** As one of the most conspicuous American art forms, hip hop has emerged not only as a style of music but also as a larger cultural production that includes the visual and performing arts. While the course will cover the social dimensions of hip hop as political discourse in the post-Ford and neoliberal moment, much of the class will focus on the aesthetic dimensions of hip hop. These dimensions will include the music itself, graffiti and so-called street art, and breakdancing. Topics will include the shifting presence of urban black America, the market forces of commercialization; gender and sexuality; regionalism; and global cultural circuits (through reggaeton in Puerto Rico and verlan in France, for example). In addition to the songs themselves, we will examine at least one film and visual art by Jean-Michel Basquiat, Banksy, and Kehinde Wiley.

**Learning Objective(s):**

**Teaching Method(s):** Discussion.

**Evaluation Method(s):** TBA

**Class Materials (Required):** TBA

**AMER\_ST 310-21 (32854)**

**COMM\_ST 320-20 (38576): HIGH SCHOOL IN US PUBLIC CULTURE**

STUDIES IN AMERICAN CULTURE: HIGH SCHOOLS IN US PUBLIC CULTURE

Janice Radway

TTh 11:00-12:20

AMS 219

**Course Description:** This course will explore the phenomenon of "high school" in the United States, the way it is portrayed in public culture, and its central role in the national imaginary. More than simply an institution for educating young Americans about a range of different topics, high school in the United States is also a highly complex social and cultural institution through which nearly all Americans circulate. As such, it plays a central role in preparing adolescents for national citizenship and promotes intense feelings of anxiety, nostalgia, and even shame among those required to submit themselves to its discipline. We will investigate the nature of the connection between this kind of affective response and the fact that, because high school in the U. S. is neither uniform nor unified and constituted at the same time by a range of practices at once official and highly informal, it also differentiates among the young people it addresses. Through an analysis of the history, culture, and social and political effects of high school, we will consider how this institution functions as a social sorting mechanism and how it produces, reproduces and maintains a highly differentiated society with the aid of public culture and the mass media. Some of the topics we will discuss include the economic conditions of possibility for high school; the nature of the official and unofficial curriculum; the role of extra-curricular activities including clubs, athletics, and social activities; and the role of friendship, cliques, and social networks in the organization of activities surrounding gender presentation and intimate social relations.

**Learning Objective(s):**

**Teaching Method(s):**

**Evaluation Method(s):**

**Class Materials (Required):** Michel Foucault, *Discipline and Punish: The Birth of the Prison*, trans., Alan Sheridan (Second Vintage Books Edition, 1995). ISBN 0-679-75255-2 Paul Willis, *Learning to Labor: How Working Class Kids Get Working Class Jobs*. c. 1977 (Morningside Books edition, Columbia University Press, 1981). ISBN-13: 978-0231053570 Jonathan Kozol, *Savage Inequalities: Children in America's Schools* (New York: Harper Perrenial, 1992) ISBN-13: 978-0060974992 E. D. Hirsch, Jr, *Cultural Literacy: What Every American Needs to Know* (Boston: Houghton Mifflin, 1987) Pamela Perry, *Shades of White: White Kids and Racial Identities in High School* (Durham, Duke University Press, 2002) ISBN-13: 978-0822328926 C. J. Pascoe, *Dude You're a Fag: Masculinity and Sexuality in High School* (Berkeley: University of California Press, 2007) ISBN-13: 978-0520252301 Ann Arnett Ferguson, *Bad Boys: Public Schools in the Making of Black Masculinity* (Ann Arbor: University of Michigan Press, 2001) ISBN-13: 978-0472088492

**AMER\_ST 310-22 (32862)**

**JWSH\_ST 379-20 (32384): STORYTELLING IN AMERICAN JEWISH LITERATURE**

STUDIES IN AMERICAN CULTURE: STORYTELLING IN JEWISH AMERICAN LITERATURE

Marcia Gealy

MWF 11:00-11:50

KRG 2-315

**Course Description:** The achievement of a select group of American Jewish writers is dependent in in large measure on the way in which their writing reveals a Jewish past. Their treatments of Jewish tradition and Jewish history are the particulars which, paradoxically often give their best work its most distinctive claim to universality. This course will focus on stories by American Jewish writers such as Anzia Yezerska, I.B. Singer, Grace Paley, Bernard Malamud, Cynthia Ozick, Saul Bellow, Lore Segal, Philip Roth, Rebecca Goldstein , Jonathan Safran Foer, and Woody Allen, who have reshaped the Jewish tradition of storytelling to their own individual talents.

**Learning Objective(s):** To encourage students to read critically and write clear, coherent, persuasive prose; to participate in class discussions, and to understand and appreciate the writing of modern American Jewish writers who echo and transform Jewish storytellers of the past.

**Teaching Method(s):** Lecture and Discussion.

**Evaluation Method(s):**

**Class Materials (Required):** *Call It Sleep*, Henry Roth; *Enemies a Love Story*, I. B. Singer; *Other Peoples Houses*, Lore Segal. Course Pack containing short stories by authors name in course description.

## RELATED COURSES

**THEATRE 365-2-20 (21975): AMERICAN THEATRE and DRAMA**

**ASIAN\_AM 380-20 (34804): TOPICS in ASIAN AM ARTS/PERF**

ASIAN BLACK CONNECTIONS IN U.S. THEATRE and PERFORMANCE

Elizabeth Son

TTh 2:00-3:20

University Hall 318

WINTER QUARTER 2014

**Course Description:** This course examines performances by and about Asian American and African American subjects in order to understand an intertwined history of race and racism in the United States. We will consider how the development and contestation of racialized meanings through varied performances impact experiences of place, identity, community and belonging. The course begins in the nineteenth century with a comparative study of embodied negotiations of racism and racial desires in museum and fair displays of Asian and black bodies, and in blackface and yellowface minstrelsy. The course then examines the influence of ideas of Asia and Asian bodies on

African American performances and African American influences on Asian American sites of performance such as the cabaret club Forbidden City. We then turn to cross-racial alliances and influences in hip hop and activism such as the impact of the Black Panther Party on the Red Guard Party. The course concludes by exploring contemporary theatrical representations of Asian/Black relationships in such works as *Twilight, Los Angeles, 1992* and *Satellites*. In addition to dramatic texts, we will read key works in Asian American and African American history and cultural studies, along with readings in critical race theory, feminist theory and performance theory.

**Learning Objective(s):**

**Teaching Method(s):** Readings

Class participation

Writing assignments

Films / videos

Presentations

Discussion

**Evaluation Method(s):** Paper, final

Presentations

Attendance

Class participation

Quizzes

Paper, mid-term

**Class Materials (Required):** Partial Listing:

*New York before Chinatown: Orientalism and the Shaping of American Culture, 1776-1882* 978-0801867941; *Yellowface: Creating the Chinese in American Popular Music and Performance, 1850s-1920s* 978-0813535074; *Everybody Was Kung Fu Fighting: Afro-Asian Connections and the Myth of Cultural Purity*, 978-0807050118; *The Shipment and Lear by Young Jean Lee*, 978-1559363563  
*Twilight: Los Angeles, 1992* by Anna Deavere Smith 978-0385473767; *Satellites* by Diana Son 978-0822222279. Course Reader available at Quartet Copies