

Fall Quarter 2018

AMER_ST 301-1 1968: Visuality and Protest.

Rebecca Zorach

"Chicago 1968" typically refers to the tumultuous events surrounding the Democratic National Convention, but this is not the full story of this momentous year. This course studies 1968 (defined broadly as the late 60s/early 70s) through political events and cultural production, with a particular focus on the Black Arts Movement (an interdisciplinary movement in the visual arts, literature, music, theater, and film) along with the Chicago Imaginists and Chicago Surrealists, media activism, the women's movement, and the community mural movement. We will examine primary texts (novels, poetry, newspaper articles) images, film and video, and archival materials. Students should expect to work collectively and individually and to do rigorous primary historical research (with guidance).

AMER_ST 310-0 - Black Feminist Theory

Marlon Bailey

This course is an interdisciplinary examination of the ways that black women theorize about the world, and create and advance analyses around the intersections of race, class, gender, and sexuality. We will explore the intellectual, social, and political conversations and activism that black feminists engage, inform, and animate. Through films, plays, poems, manifestos, articles, books, and other forms of knowledge production, we will explore how black feminists theorize issues confronting black communities, both past and present. Some of the specific issues we will focus on are gender and sexual identities and politics, queerness, kinship, reproductive health/justice, HIV/AIDS, incarceration, pornography, sex work, sexual violence, and desire and pleasure, among many other topics and debates.

AMER_ST 390-1 Senior Project

Bernstein & Marks

Unlike most courses, the purpose of this course is to confront the challenges of both researching and writing in a collaborative manner. To that end, some sessions will be devoted to reading and responding to one another's work. While it can be difficult and intimidating to publicly present one's work, and to publicly critique or question another's work, we shall undertake both in the spirit of support and assistance. Becoming a careful reader, responder, and recipient of constructive criticism are also invaluable skills that fundamentally inform the process by which virtually all scholarly work is produced.

Winter Quarter 2019

AMER_ST 301-2-20 Seminar for Majors: Global 1968 and its Afterlives.

Orsi

1968 was a convulsive, world-shaking and world-making year. Assassinations, street riots, protests against a seemingly endless war, cultural experimentation, new forms of art, music, and film...and on and on. This was true for the US and around the world. Rock and roll was eating at the roots of Communism. Men and women of various religious commitments and inheritances contributed to the year's excitements and dramas. This course will look at religious innovation, protest, and moral and social commitments during this difficult year. Readings include the visions of a South American mystic; antiwar documents; African American radical Christianity; the liturgies of Catholic war protesters; and the plays of a famous Czech rebel. We will also look at examples of the year's cinema, including the little appreciated and much reviled (and rightly so!) "Wild in the Streets," which stars, among others, a very young Richard Pryor.

AMER_ST 310-20 – Studies in American Culture: Bad News

Stuelpnagel

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 AOLTime 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.

AMER_ST 301-1 – Studies in American Culture: Comparative Race and Ethnicity

Bernstein

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, and will consider how law shapes (and is shaped by) the racial and ethnic categories in question.

AMER_ST 310-0-4 Imagining Immigrant America in the 21st century

Arapacio

AMER_ST 390-2 – Senior Project

Marks & Bernstein

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Spring 2019

AMER_ST 301-3-20. Stonewall in History and in Memory

Fenrich

AMER_ST 310-0-2. American Teenage Rites of Passage

Taylor

Drawing from anthropological and sociological case studies, we will examine various rites of passage experienced by teens in the U.S. In analyzing these rites, students will become conversant with theories of ritual, contemporary surveys of teen demographics and cultural trends, gender studies and cultural studies literature dealing with teen popular media and consumption, as well as historical literature on the rise and development of the American teenager as a cultural phenomenon.