

## AMST 101: Introduction to American Studies

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**Class Meetings:** Tuesdays and Thursdays 11-12:15, Holzapfel 0106.

**Pre- or co-requisites:** None

“...the world is just as concrete, ornery, vile, and sublimely wonderful as before, only now I better understand my relation to it and it to me.” – Ralph Ellison, *Invisible Man* (1952)

### **Course Description:**

What do you do in American Studies? Seems like a simple question with a simple answer: “you study America.” But 'America' is a set of places, peoples, and ideas that are always contested and which change with the political, economic, and social tides of history. Where other fields may have a standard set of practices applied to a variety of problems, American Studies is interdisciplinary in that its scholars are trained to start with a specific problem and to then bring together the methods, theories, and objects that best address it. To address the U.S.' process of nation-building through inclusion and exclusion, this course will introduce students to the Department of American Studies' three pillars of scholarship: the construction of identity and difference, the cultures of everyday life, and the transnational. Through these three pillars, this course will explore the meanings given to diversity, freedom, citizenship, and subjectivity within different contexts and cultures. This course will introduce students to such key analytical categories as race, class, gender, sexuality, nation, place, and disability. As a lower-level course in the interdisciplinary field of American Studies, this course will also explore the various methodologies (textual analysis, archival research, material culture analysis, and ethnography) and questions of the field through the consideration of both canonical and contemporary work. This syllabus is an active document and specific readings or assignments may be adjusted to the needs of students and the instructor as the semester progresses. The most up to date syllabus is always the version on ELMS.

### **Course Goals:**

After completing this course, students should be able to:

- Understand and appreciate the diversity and dynamic quality of Americans' cultures, including cultural identities, products, and everyday practices.
- Identify and apply appropriate concepts, methods, and technologies pertinent to research in the field of American Studies.
- Demonstrate critical thinking in evaluating the sources for and arguments about Americans' cultures.
- Identify and assess one's own values and beliefs about American culture, and be able to critically and self-reflexively evaluate those values and beliefs within the terms of class discussions and formal written arguments.
- Analyze the ways in which a given text or object of study reveals the context of its construction and practice.
- Engage in multiple forms of college-level communication, critique, and learning.

## General structure of the class

In order to help students learn skills applicable in multiple contexts beyond college classrooms, practice the methods of American Studies, and engage similar material in multiple modes so as to improve recall, there will be a variety of different types of assignments in this course with a focus on regular writing and the development of arguments. The first half of the course focuses on introducing students to the history of the field, its different methods, and intersecting domains of identity such as race, class, and gender. Students will try out different methods and topics on the course blog and these may act as seeds for later research. After the midterm, students focus on applying core concepts to different areas of everyday life such as foodways and popular culture. They also work on developing a research paper in stages and in dialogue with the instructor and their peers. Because students will be blogging every week and because they'll have multiple deadlines to meet for their research paper in the second half of the semester, the final draft of that research paper will take the place of a final exam.

Individual classroom sessions will almost never be a start-to-finish lecture because pedagogy research and educational psychology consistently demonstrate that students retain information better and develop skills faster when they are actively engaged in discussion of those ideas or usage of those skills. With this in mind, classroom sessions will vary in style and will include a mix of discussion of research and news, small-group activities, thought exercises, film viewings, informal debates, and project presentations. We may also cancel class for a field trip later in the semester. Online work augments in-class work but doesn't repeat it. I am always interested in hearing perspectives from other academic fields and life experiences not covered in class. If time or space does not permit fielding these ideas in class, there is always space to—professionally, respectfully—voice these perspectives online.

This is a blended course where much of the delivery of content and practice with it occurs online in our Canvas space so that we can focus on discussing and refining the major concepts in class as a group (Canvas replaces BlackBoard this semester and is a big improvement. We'll walk through it in class but it's quite intuitive. You still go to [elms.umd.edu](http://elms.umd.edu) and use your Directory ID to log in.) Rubric-based grading will also be visible through Canvas and this is also where you'll find PDF versions of copyrighted works and the course gradebook.

## Grading and assignments

Major assignments will have their own grading rubrics, but students will be able to get a sense of what they offer from the below. All assignments have a point value, with everything adding up to 1000, so students should be able to estimate their grade at any point in the semester—though grades will be regularly updated on ELMS' gradebook. ELMS is only an unofficial record of grades, the instructor's copy is final. Extra credit is built into the blogging assignments. All written assignments should be polished products with few, preferably no, spelling or grammar errors. This is an intro level class, so part of what we're learning is how to express ourselves in different kinds of writing and with different kinds of evidence. As such, students will receive detailed feedback on the style, composition, structure, and argumentation of their writing. Many students have not received this sort of line-by-line criticism before. It's the best way to improve your writing, but it can also be a bit of a shock the first time. That's OK: Both essays and blogs have specific conventions you have to learn and getting suggestions about what works and what doesn't work in your writing isn't a comment on you, it's a comment on some words you put on the page. We'll work together to make the words on the page better represent the complex understanding you all already have, and will continue to hone, about American cultures.

*In-class participation—150 points*

Attendance is not graded in this class. You are graded for your active participation in class. This means asking and answering questions, bringing up evidence from readings and elsewhere, and pushing discussion in new directions. You don't need to have an expert handle on every text we read to get full participation credit. We read some tough stuff and if you're confused about something then other people probably are too, so it'll definitely help to bring up these concerns in class. The instructor grades your participation in each class session out of 5 points, the total throughout the semester is then converted to a score out of 100. Not showing up means no points, but showing up and sleeping, texting, or spending time on Facebook also means no points. **Students automatically receive 5 points if they show up on time with the day's readings, speak up, pay attention, and complete the brief warm-up writing activity that will begin most classes.**

*'American Me' Essay—100 points*

This essay is meant to introduce you to the class and to give you an opportunity to put yourself in context. As we shall discuss throughout this course, the concept known as “social construction” suggests that people are the product of a set of cultural practices and beliefs, which in turn shape our individual and collective definitions of what is “natural” or “logical.” In this class, we are asking you to find out who you are right now, who you have been and what you might become. We are also asking why do you believe what you believe, why are the things that are important to you so important, and how did they become that way? **The 700-word 'American Me' essay will take the place of your Week 3 blog post.**

*Weekly Blogging—150 points*

Students must post a 350-word (2-3 paragraph) blog post to the Discussions section of Canvas by midnight every Wednesday and a comment to another person's post by midnight Thursday. The instructor will start the discussion with a prompt and some brief guides for the week's readings the prior Friday. In the first half of the semester, these blog posts will generally revolve around trying on different methods in American Studies (e.g., find two archival sources, tell us what they have in common). In the second half, these blog posts will generally involve the study of a particular object (e.g., tell us about a food event you go to regularly).

There are no quizzes in this class (though the instructor reserves the right to give pop quizzes should it become apparent that the reading isn't getting done). Blogs take the place of quizzes and give students more flexibility in deciding how to approach the material and what to take away from it. Research shows that this leads to more persistent learning than basic recall. Though you're responding to a specific prompt, blogs should also be thought of as trial runs for the research paper: Every post should have a thesis statement, supporting evidence, and links to course texts. Students should think about what they might do to turn these short posts into longer essays if they had the time and resources. **Unless something very much needs to be corrected, the instructor will not intervene on the blog discussion much after the first three weeks. This is a student space to practice polished but informal writing (e.g., the copywriting you might do for a first job, versus a research project) . The instructor will grade each post out of 5 points according to the rubric with a brief comment and will talk about blog posts in class (hence the Wednesday deadline).**

Blogs are both a space to practice methods, ideas, and writing techniques, and a space for students to get to know each other and have a discussion online that they might not feel comfortable having in person. As such, two students every week will be assigned to moderate the discussion. They will ask open questions of peers, challenge their arguments, link back to course texts and to other bloggers' comments, and bring up other news or media that helps stretch the debate. The instructor will model this role early on and there will be a rubric with examples and guides.

Extra credit is built into the blogging system (see the rubric for more info). Do more blogs, get more points. At any time, students can choose to do a 250-word media post where they use a contemporary film, TV series, book, album, commercial, etc. to help explain some of the ideas for the week. They will get up to 5 extra points for this. Students moderating the discussion or doing a book review (see below) can choose to do a media post or to answer the prompt with a normal blog post for up to 5 extra points. Students can accrue up to 50 points worth of extra credit.

#### *Book Review—100 points*

One of the skills we develop in this class is summarizing complex arguments and expressing them to other people in a way that interests them. This is crucial for most any job and will be practiced here with book reviews. Each week a pair of students (the reverse schedule of blog moderators) will get to skip blogging and will have to write a 750-word report on a book chosen from a list prepared by the instructor and post it to the course discussion site. These books are often those from which everyone else reads a chapter that week, plus a mix of contemporary and historical critiques that we don't have room for in the class. These books are available from the library or through online retailers and should be tracked down far in advance of the due date, so you have time to read. All book report writers must meet with the instructor to discuss their book. This meeting can take place any week.

#### *Midterm—200 points*

The midterm exam will address the material covered during the first eight weeks of the semester. The exam will test your understanding of the main arguments in the articles we have read and your ability to apply the various keywords we have studied. It will be a traditional blue book exam made up of short answer and essay questions. The week leading up to the midterm will be spent reviewing core concepts and deciding, as a class, what we want to emphasize on the exam and what sort of questions we'll use to test it.

#### *Research Paper—300 points*

Students will bring together the skills and ideas they've developed in the class and put them to the test in an 8-page final paper on a topic of their choice (this may be an expansion of earlier blogs). The final draft takes the place of a final exam, and will be due on our final exam day, but the assignment's 300 points are distributed across a number of required stages that build to the final product: brainstorming, proposals, a bibliography, an introduction, an outline, a first draft, edits, and a final draft. Rubrics will be available for each stage and students will be working with the instructor and peers the entire time because good writing is a skill honed through practice, revision, and critical feedback. Students will be required to use archival, material culture, textual analysis, or ethnographic methods for this research and will be expected to be working on it throughout the second half of the course. Students will *not* be permitted to write a final paper on a pop cultural product (e.g., a favorite movie or TV show). Multiple blogging assignments will allow for this, as well as other courses in the department such as AMST 203: Popular Culture in America. Student may argue for individual exceptions on the basis of a particularly novel research question.

Semester grades will be based on the following University scale:

<b>Letter Grade</b>	<b>Description</b>
A+ (970-1000 points), A (930-969 points), A- (900-929 points)	"Denotes excellent mastery of the subject and outstanding scholarship."
B+ (870-899 points), B (830-869 points), B- (800-829 points)	"Denotes good mastery of the subject and good scholarship."

C+ (770-799 points), C (730-769 points), C- (700-729 points)	"Denotes acceptable mastery of the subject and the usual achievement expected."
D+ (670-699 points), D (630-669 points), D- (600-629 points)	"Denotes borderline understanding of the subject. These grades denote marginal performance, and they do not represent satisfactory progress toward a degree."
F (0-599 points)	"Denotes failure to understand the subject and unsatisfactory performance."

With hard work and careful attention to the texts, classroom discussion, and the course themes and objectives, every student is capable of above-average work. Work that just 'gets by' on the requirements will be rewarded with a 'C' or less. It takes truly exemplary work to earn an 'A' grade. All assignments are issued well in advance of their well-advertised due date. **Because of this, computer problems are not an excuse for late work and late work will not be accepted.** If students feel they will not be able to meet a deadline due to extreme circumstances, they should contact the instructor a week in advance to discuss possible alternatives.

### Attendance and Class Contribution

Students are not graded on attendance but on their contribution to the class community. Obviously, non-attendance means you can't contribute in a given class, but so does sleeping in class, moving inappropriately off topic, or hanging out on Facebook the whole time. Different students contribute in different ways, and so the specifics may differ, but a significant and meaningful presence online and off is expected. Per University policy, absences may be excused for religious observances, participation in University activities at the request of University authorities, inclement weather (announced on the University's homepage) and serious medical illness. Absences for reasons of illness must be accompanied by a signed note. Once per semester this note may be self-signed with the honor pledge appended, at all other times it must be accompanied by a doctor's signature. Details of the University's medical absence policy may be found here: <http://www.provost.umd.edu/announcements/StudentMedicalAbsences.cfm> Unexcused absences result in a '0' for participation that day. An excused absence mean that day does not count towards your final participation grade (e.g., final attendance is calculated out of  $n-1$  days instead of  $n$  days).

### Statement on Diversity, Respect, and Classroom Language

This class will touch many 'hot-button' subjects such as race, gender, and sexuality, and will encourage personal reflection to link those issues to contemporary cultural debates and personal experiences. In the discussion of politically complex and charged issues, it is often necessary to explore terminology and concepts that, on occasion, may make us uncomfortable. Please understand that it is necessary to engage in these discussions in order to to come to a critical and comprehensive understanding of our topic so that, subsequently, we can learn how to deconstruct and assuage the themes contained therein. This means that online and in-class spaces are safe ones, where the expression of personal identity is encouraged and respected. Students should afford each other the same respect they desire in turn, and this includes attending to classmates in discussion instead of Facebook. Insults and disrespectful language will not be tolerated. Uncomfortable topics may be broached, but always in relation to course themes and objectives and never for shock value. If you become particularly distressed about any discussion, please contact the instructor immediately. The instructor will give the class a heads up when any particularly graphic topics are going to be brought into discussion.

### Disability Accommodation and Learning Support

Students requiring accommodations for classroom activities or assessments must provide the instructor with the appropriate documentation from Disability Support Services (DSS) in the first two weeks of the semester. Individual solutions will be negotiated from there. DSS can be reached at

<http://www.counseling.umd.edu/DSS/> or 301-314-7682. Students experiencing serious difficulties adapting to the demands of the college workload are encouraged to make use of the Counseling Center's other resources in the [Learning Assistance Service](#) (LAS; for developing effective college learning skills) or [Counseling Services](#) (for professional support around personal, interpersonal, and vocational issues). They can be reached at 301-314-7693 and 301-314-7651 respectively.

### Digital and Written Communication

Students will recognize that the norms of communication are different in a scholarly community, compared to a social one. You are not going to write and act the same way in class spaces and in communication with the professor as you would on Facebook or through text messages or instant messages to friends. Major course announcements will be emailed. Email is also the best way to contact your instructor with any questions or concerns. All emails should have a subject line with the course title, a greeting, and a signature. To learn more about email norms, and other college how-to's, Wellesley College's "[How to Email a Professor](#)" posts (and the whole Netiquette series) are priceless. I check my email regularly, but I get a lot of it. Between Monday and Friday, I will endeavor to respond to emails within 24 hours. Detailed discussions are best saved for office hours. When composing a blog post, be sure to write at a college level, draw evidence from the texts, and communicate your ideas clearly to your intended audience with the understanding that reading a response is different from hearing it explained in person. Students are expected to improve their writing skills throughout the semester, but will be graded at a college level—so style, structure, readability, and spelling and grammar will factor into grading. For guides on effective writing strategies, check out this MLA-based online guide (<http://www.ccc.comnet.edu/mla/index.shtml>) or the classic Strunk & White *Elements of Style*. Students desiring more personalized support are encouraged to make an appointment with the University Writing Center (<http://english.umd.edu/academics/writingcenter>).

### Academic Honesty

The University has approved a *Code of Academic Integrity* (<http://www.jpo.umd.edu/Info/Faculty/AcadHonorPledge.aspx>) which prohibits students from cheating on exams, plagiarizing papers, submitting the same paper for credit in two courses without authorization, buying papers, facilitating academic dishonesty, submitting fraudulent documents, and forging signatures. All quotations taken from other authors, including Web-based sources, must be indicated by quotation marks and referenced. Paraphrasing must be referenced as well. Using any source without a reference constitutes plagiarism in this course. Any intentional plagiarism will result in a failing grade for the assignment and may result in a failing grade for the course. All Research Projects should conform to a scholarly citation style (e.g., MLA, Chicago, or APA). If students are even slightly confused about what constitutes plagiarism and how to avoid it, review the guidelines at <http://www.lib.usm.edu/legacy/plag/whatisplag.php> or contact the instructor. Correctly citing other people's ideas is, of course, a skill with a learning curve. To reflect that, this course distinguishes between the following types of plagiarism:

**Category A:** Sloppiness. Automatic "0" on paper, with option to rewrite for no better than a "C"

**Category B:** Ignorance. Automatic "0" on paper, with option to rewrite for no better than a "C"

**Category C:** Obvious Conscious Cheating. Automatic "0" on paper, with no option for rewriting

Students caught plagiarizing a second time will be asked to leave the class and will receive an automatic "0" in the course. For those of you who are not aware of what constitutes plagiarism, here is a breakdown of the various types: **1)** Buying papers, borrowing papers, or recycling former papers unrevised and claiming these types of papers as your own for your assignment in this course. (This constitutes a Category C offense) **2)** Cutting and pasting parts of a webpage or borrowing passages from a book for your paper without properly citing these parts and claiming the material as your own for the expressed intent of cheating. (This constitutes a Category C offense) **3)** Failing to use proper citation style for material you borrow, accidentally. (This constitutes either a Category A or B offense).

Canvas automatically processes all written work through TurnItIn, a plagiarism-detection software that shows the instructor what percentage of a given work matches internet sources.

### Course Texts, Copyrights, and Costs:

Both textbooks are available at the University of Maryland campus bookstore. Students will also be responsible for additional readings uploaded to the ELMS website, which have been designated on the course schedule.

- Radway, Janice A., Kevin Gaines K., Barry Shank and Penny Von Eschen, eds. *American Studies: An Anthology*. Malden: Blackwell Publishing, 2009. ISBN: 978-1-4-0511352-6
  - Readings from the anthology are marked with *ASA* in the syllabus.

About one third of readings for the course (scholarly, creative, and journalistic) will be either available on the open Web or uploaded to ELMS as PDFs. Students must have copies of readings available to reference in class so plan on either bringing a laptop or tablet (as long as you feel it won't be a distraction) or print them out ahead of time.

All course materials *not* produced by the instructor (e.g., readings, films, etc.) are copyrighted under the licenses included within those materials. All course materials produced *by the instructor* (e.g., this syllabus, rubrics, slides, etc.) are licensed under a [Creative Commons Attribution-Noncommercial 3.0 Unported](#) license, you can feel free to re-use or re-purpose these materials as long as you give due credit and don't get paid for it.

### Schedule of readings and major assignments:

Students are expected to have read and taken notes on the readings and activities assigned for that day. **The instructor reserves the right to issue pop quizzes and other assignments to encourage reading comprehension. If issued, these may constitute an addition the base 1000-points grading breakdown or be incorporated into other grades.** Students are expected to build off online assignments in class and vice versa, and to reflect on past discussions and readings online and off. This syllabus a working document. The most up to date version is always posted on the course site and on ELMS. Assignments will not change but readings may—depending on the needs of the class.

## Unit 1: What is American Studies?

### *Week 1: Introductions*

January 24: Get to know each other and the expectations of the course.

### *Week 2: What is Culture? What is Identity? Why Study Them?*

**Keywords:** Culture, Identity

January 28:

- Stuart Hall. Introduction. In Stuart Hall (ed.), *Representation: Cultural Representations and Signifying Practices* (1997). London: Sage Publications & Open University, 1997. 1-13
- Work through Thomas Streeter's Web exercise on semiotics and advertising  
[http://www.uvm.edu/~tstreete/semiotics\\_and\\_ads/index.html](http://www.uvm.edu/~tstreete/semiotics_and_ads/index.html)

January 30:

- Bonnie Thornton Dill and Ruth Zambrana, Introduction in *Emerging Intersections: Race, Class, and Gender in Theory, Policy, and Practice*. New Brunswick, NJ: Rutgers University Press, 2009. 1-13
- Paul Edwards. "How to Read a Book." University of Michigan School of Information. 1-9.
- John Caughey, Introduction: "Salma's Stories" in *Negotiating Cultures and Identities*. Lincoln, NE: University of Nebraska Press, 2006. 3-6.

*Week 3: What is 'America'? What is American Studies?*

**Moderators:** Octavia H., Jacob W.

February 5:

- Frederick Jackson Turner. "The Significance of the Frontier in American History" (1893) <http://www.learner.org/workshops/primarysources/corporations/docs/turner.html>
- Jose Marti, "Nuestra America" (1892) <http://www.historyofcuba.com/history/marti/America.htm>
- Tiya Miles, "Removal" ASA 41-48

February 7:

- Wise, Gene, "'Paradigm Dramas' in American Studies: A Cultural and Institutional History of the Movement" (1979) -- in Lucy Maddox, ed., *Locating American Studies: The Evolution of a Discipline*. Baltimore, MD: Johns Hopkins University Press, 1999. 166-210

**American Me Essay due by midnight 2/7. Posted on Canvas in lieu of blog posts this week.**

## Unit 2: Cultural Constructions of Identity and Difference

*Week 4: Class and Commodities*

**Moderators:** Carla M.A., Alex R.

**Reviewers:** Keary C.

February 12

- Chris Harman. "How Marxism Works" (1979). 4-30 in the Word .doc
- Leslie Patton. "McDonald's \$8.25 Man and \$8.75 Million CEO Shows Pay Gap." *Bloomberg News* December 12, 2012. <http://www.bloomberg.com/news/2012-12-12/mcdonald-s-8-25-man-and-8-75-million-ceo-shows-pay-gap.html>
- Start watching *The Queen of Versailles* (2012) on Canvas. Finish by class time Thursday.

February 14:

- Ann Smart Martin. "Makers, Buyers, and Users." *Winterthur Portfolio* 28.3 (1993): 141-157.
- Finish watching *The Queen of Versailles*.

*Week 5: Race and the Archives*

**Moderators:** Jessica S., Andrew Z.

**Reviewers:** Kevin C., Logan N.

February 19:



- Michael Omi and Howard Winant, "Racial Formation" in *Racial Formation in the United States From the 1960s to the 1990s*. New York, NY: Routledge, 1994. 53-76.
- Thomas Sugrue, "A House Divided." *Washington Monthly* January / February 2013  
[http://www.washingtonmonthly.com/magazine/january\\_february\\_2013/features/a\\_house\\_divided042051.php?page=1](http://www.washingtonmonthly.com/magazine/january_february_2013/features/a_house_divided042051.php?page=1)
- Peggy McIntosh. "White Privilege and Male Privilege: A Personal Account of Coming to See Correspondences Through Work in Women's Studies." in Patricia Hill Collins (ed.) *Race, Class, and Gender*. Belmont, CA: Wadsworth Publishing Company, 1992. 94-105

February 21:

- Leti Volpp, "The Citizen and the Terrorist" ASA 78-88
- And one of either
  - Peggy Pascoe, "Race, Gender and the Privilege of Property" ASA 89-98
  - or Walter Johnson, "Turning People into Products" ASA 329-337

*Week 6: Sex, Gender, and the Ethnography of Everyday Life*

**Moderators:** Xavier H., Alice M.

**Reviewers:** Jeff D., Kellen M., Lianne D.

February 26:

- Anne Fausto-Sterling, Introduction to *Sexing the Body*. New York: Basic Books, 2000. 1-29

February 28:

- Elizabeth Bernstein. "The Meaning of the Purchase: Desire, Demand, and the Commerce of Sex." *Ethnography* 2 (2001): 389-416.

*Research Paper Objects and Topics due by midnight March 1*

*Week 7: Disability and Stigma*

**Moderators:** Tyler K., James F.

**Reviewers:** Merissa D., Samuel R.

March 5:

- Lennard Davis. "Constructing Normalcy."
- Watch selected clips from stand-up comedian Maria Bamford's *The Special Special Special* (2012)

March 7:

- Jonathan Metzl, "A Racialized Disease" and "Power, Knowledge, and Diagnostic Revision" in *The Protest Psychosis: How Schizophrenia Became a Black Disease*. Boston, MA: Beacon Press, 2009. 95-108, 145-159.

*Research Paper Thesis and Annotated Bibliography due by midnight March 8*

*Week 8: Midterm and Review*

March 12:

- Today we'll review core concepts and decide, as a class, what we want to emphasize on the

exam and what sort of questions we'll use to test it.

March 14:

- Today we'll take the midterm! And then you'll enjoy Spring Break from March 17-24

**Unit 3: Performance and Practice in Everyday Life**

*Week 9: Space, Place, and Disaster*  
**Moderators:** Evan F., Marcus L.,  
**Reviewers:** Frederick W., Rachel L.

March 26

- Dolores Hayden, "Urban Landscape History: The Sense of Place and the Politics of Space" in *The Power of Place: Urban Landscapes as Public History*. Cambridge, MA: MIT Press, 1995. 15-43
- Watch the first half of *When the Levees Broke: A Requiem in Four Acts* (2006)

March 28

- Virginia Dominguez, "Seeing and Not Seeing: Complicity in Surprise" *Understanding Katrina: Perspectives from the Social Sciences* June 11, 2006  
<http://understandingkatrina.ssrc.org/Dominguez/>
- Neil Smith, "There's No Such Thing as a Natural Disaster" *Understanding Katrina: Perspectives from the Social Sciences* June 11, 2006. <http://understandingkatrina.ssrc.org/Smith/>
- Finish watching *When the Levees Broke: A Requiem in Four Acts* (2006)
- Recommended but not required: Clyde Woods, "'Do You Know What it Means to Miss New Orleans? Katrina, Trap Economics, and the Rebirth of the Blues" ASA 506-515

*Research Paper Introduction and Outline due by midnight March 26*

*Week 10: Body Talk*  
**Moderators:** Merissa D, Rachel L.  
**Reviewers:** Marcus L., James F.

April 2

- Anne Balsamo. "On the Cutting Edge: Cosmetic Surgery and the Technological Production of the Gendered Body," in N. Mirzoeff (Ed.) *The Visual Culture Reader*. London: Routledge, 1998. 223-233.
- Virginia Butler, "The Patient's Body" ASA 365-371

April 4

- Richard Klein "What is Health and How Do You Get it?" and
- Kathleen Besco "Fat Panic and the New Morality" in Jonathan Metzl and Anna Kirkland (eds.) *Against Health: How Health Became the New Morality*. New York University Press, 2010. 15-25, 72-82.

*Week 11: Foodways: Making Food, Making Meaning*  
**Moderators:** Frederick W., Langley A.

**Reviewers:** Alexander R., Evan F.

April 9:

- Warren Belasco, "Why Food Matters." *Culture & Agriculture* 21.1 (1999): 27-34
- Yvonne Yen Liu and Dominique Apollon, "The Color of Food" Applied Research Center, February 2011.

April 11:

- Psyche Williams-Forsen. "Other Women Cooked For My Husband: Negotiating Gender, Food, and Identities in an African American/Ghanaian Household." *Feminist Studies* 36.2 (2010): 435-461
- Sandra Cate, "'Breaking Bread with a Spread' in a San Francisco County Jail." *Gastronomica* 8.3 (2008): 17-24

*Week 12: Who Owns Popular Culture?*

**Moderators:** Lianne D.

**Reviewers:** Tyler K., Xavier H., Alice M

April 16:

- Richard Ohmann, "The Origins of Mass Culture." *ASA* 271-279
- Robin D.G. Kelley, "The Riddle of the Zoot: Malcolm Little and Black Cultural Politics During World War II." *ASA* 280-289
- Start watching *Hip-Hop: Beyond Beats & Rhymes* (2006)

*Research Paper Rough Draft due by midnight April 16*

April 18:

- Sunaina Marr Maira, "To Be Young, Brown, and Hip: Race, Gender, and Sexuality in Indian American Youth Culture." *ASA* 299-306
- Joan Morgan, "Fly-Girls, Bitches, and Hoes: Notes of a Hip-Hop Feminist" *Social Text* 45 (1995): 151-7
- Finish watching *Hip-Hop: Beyond Beats & Rhymes* (2006)

**Unit 4: America and the World**

*Week 13: Citizenship and Immigration*

**Moderators:** Kellen M., Jeff D.

**Reviewers:** Jessica S., Andrew Z.,

April 23:

- Mae Ngai, "The Johnson-Reed Act of 1924 and the Reconstruction of Race in Immigration Law." *ASA* 69-77
- Mae Ngai, "No Human Being is Illegal." *Women's Studies Quarterly* 34 (2006): 291-295

April 25:

- Selections from Naidya Kim, *Imperial Citizens: Koreans and Race from Seoul to LA*. Stanford University Press, 2008.

*Week 14: Borderlands and the Work of Diaspora*

**Moderators:** Logan N., Kevin C.

**Reviewers:** Carla M.A., Langley A.

April 30:

- Gloria Anzaldua. *Borderlands/La Frontera*. San Francisco: Aunt Lute Books, 3<sup>rd</sup> ed. 2007 (1987). 18-35, 99-113

May 2

- Jana Evans Braziel. "Introducing Diaspora: Key Terms," " in *Diaspora*. Malden, MA: Blackwell, 2008. 11-36
- Elizabeth McAlister, "The Madonna of 115<sup>th</sup> Street Revisited." ASA 233-245

*Week 15: Does Globalization Make American Studies Obsolete?*

**Moderators:** Keary C., Samuel R.

**Reviewers:** Octavia H., Jacob W.

May 7:

- George Yudice, "The Globalization of Latin America: Miami." ASA 493-505
- Saskia Sassen, "Global Cities and Survival Circuits." ASA 185-194

May 9:

- Radway, Janice. "What's in a Name?" *American Quarterly* 51 (March 1999): 1-32.

**Research Paper Final Drafts due at the end of our scheduled final exam time: May 11, 10 a.m.**