

AMERICAN STUDIES

Courses offered by American Studies Program are listed under the subject code AMSTUD on the Stanford Bulletin's ExploreCourses web site .

Mission of the Undergraduate Program in American Studies

The mission of the undergraduate program in American Studies is to provide students with a broad understanding of American culture and society. Building on a foundation of courses in history and institutions, literature and the arts, and race and ethnicity, students learn to analyze and interpret America's past and present, forging fresh and creative syntheses along the way. The program is an interdisciplinary major and, beyond the core requirements of the major, students may define and pursue their own interests from fields such as history, literature, art, communication, theater, African American studies, feminist studies, economics, anthropology, religious studies, Chicana/o studies, law, sociology, education, Native American studies, music, and film. The program is designed to provide students majoring in American Studies with excellent preparation for further study in graduate or professional schools as well as careers in government, business, or other specialized fields.

Learning Outcomes (Undergraduate)

The department expects undergraduate majors in the program to be able to demonstrate the following learning outcomes. These learning outcomes are used in evaluating students and the department's undergraduate program. Students are expected to demonstrate:

1. higher order, interdisciplinary, historically informed understanding of how to think about American culture and society, drawing on course work in: history and institutions; literature, art, and culture; comparative race and ethnicity; and each student's individualized thematic focus.
2. ability to identify and critically to assess different disciplinary, methodological, and interpretive approaches to the study of Americans and their past.
3. ability to produce their own persuasive, nuanced, fact-based interpretations reflecting a close critical reading and analysis of relevant primary or secondary sources.
4. ability to express their interpretive and analytical arguments in clear, effective prose.
5. ability to listen actively and to contribute to productive intellectual discussion in class.

Bachelor of Arts in American Studies

The core requirements illustrate how different disciplines approach the study and interpretation of American life and include three courses in each of two main areas: history and institutions; and literature, culture, and the arts. One additional course in comparative race and ethnicity is also required. The required gateway seminar, AMSTUD 160 Perspectives on American Identity, explores the tensions between commonality and difference from a variety of disciplinary perspectives.

Beyond the core requirements of the major, American Studies expects students to define and pursue their own interests in interpreting important dimensions of American life. Accordingly, each student designs a thematic concentration of at least five courses drawn from fields such as history, literature, art, communication, theater, political science, African American studies, feminist studies, economics, anthropology, religious studies, Chicana/o studies, law, sociology, education, Native American studies, music, and film. At least one of the five courses in a student's thematic concentration should be a small

group seminar or a colloquium. With program approval, students may conclude the major with a capstone honors research project during their senior year.

Whether defined broadly or narrowly, the thematic focus or concentration should examine its subject from the vantage of multiple disciplines. Examples of concentrations include: race and the law in America; gender in American culture and society; technology in American life and thought; health policy in America; art and culture in 19th-century America; education in America; nature and the environment in American culture; politics and the media; religion in American life; borders and boundaries in American culture; the artist in American society; and civil rights in America.

Completion of the major thus normally requires 13 courses (totaling at least 60 units), all of which must be taken for a letter grade. Not all courses are offered each year; students should consult ExploreCourses (<http://explorecourses.stanford.edu>) for scheduling information for the current academic year.

Degree Requirements

1. Gateway Seminar

		Units
AMSTUD 160	Perspectives on American Identity (WIM course for American Studies)	5

2. History and Institution

Majors are required to complete three courses in American History and Institutions. Specific requirements are:

		Units
AMSTUD/ HISTORY 150A	Colonial and Revolutionary America	5
AMSTUD/ HISTORY 150B	Nineteenth Century America	5
	Select one of the following:	3-5
AMSTUD 54N	African American Women's Lives	3
AMSTUD 55N	Social Movements through Song in Modern America	3-4
AMSTUD 107	Introduction to Feminist, Gender, and Sexuality Studies	5
AMSTUD 117N	Losing My Religion: Secularism and Spirituality in American Lives	3
AMSTUD 124A	The American West	5
AMSTUD 125	Perspectives on American Journalism	4-5
AMSTUD 135	Deliberative Democracy and its Critics	3-5
AMSTUD 137	The Dialogue of Democracy	4-5
AMSTUD/ HISTORY 150C	The United States in the Twentieth Century	5
AMSTUD 156H	Women and Medicine in US History: Women as Patients, Healers and Doctors	5
AMSTUD/ HISTORY 161	Women in Modern America	4-5
AMSTUD/ HISTORY 166	Introduction to African American History - the Modern Freedom Struggle	3-5
AMSTUD 179/ POLISCI 122	Introduction to American Law	3-5
AMSTUD 241K		4-5
AMSTUD 255D	Racial Identity in the American Imagination	4-5
AMSTUD/ HISTORY 258	Sexual Violence in America	4-5
AMSTUD 293	Church, State, & Schools: Issues in Education & Religion	4

SOC 155 The Changing American Family

3. Literature, Culture, and the Arts

Majors are required to take a minimum of three courses in literature, culture, and the arts, broadly understood. Specific requirements are:

At least one course focusing on the period before the Civil War, normally:

AMSTUD 150/ ENGLISH 11B	Introduction to English II: American Literature and Culture to 1855	5
Select two of the following: ¹		
AMSTUD 55N	Social Movements through Song in Modern America	3-4
AMSTUD 57Q	10 American Photographs	3
AMSTUD/ ENGLISH 68N	Mark Twain and American Culture	4
AMSTUD 102	Art and Social Criticism	5
AMSTUD 120/ COMM 120W	Digital Media in Society	5
AMSTUD 12A	Introduction to English III: Introduction to African American Literature	5
AMSTUD 124A	The American West	5
AMSTUD 125C	The Lost Generation: American literature between the World Wars	5
AMSTUD 127	American Style and the Rhetoric of Fashion	5
AMSTUD 128	Representing Fashion	4
AMSTUD 143A	American Architecture	4
AMSTUD 143X	Starstuff: Space and the American Imagination	5
AMSTUD 152C	The JFK Era and American Literature	5
AMSTUD 146C	Hemingway, Hurston, Faulkner, and Fitzgerald	5
AMSTUD 163	Queer America	4
AMSTUD 183	Re- Imagining American Borders	5
AMSTUD 226X/ EDUC 226	Curating Experience: Representation in and beyond Museums	4
AMSTUD 186	Tales of Three Cities: New York, Chicago, Los Angeles	5
AMSTUD 262C	African American Literature and the Retreat of Jim Crow	5
THINK 31	Race and American Memory	4
MUSIC 147K	Studies in Music, Media, and Popular Culture: Music and Urban Film	3-4
MUSIC 147L	Studies in Music, Media, and Popular Culture: Latin American Music and Globalization	3-4
ENGLISH 293	Literary Translation	4

4. Comparative Race and Ethnicity

Majors are required to take one course that focuses on the comparative study of race and ethnicity rather than a single racial or ethnic group.

		Units
Choose one from the following list:		
AMSTUD 54N	African American Women's Lives	3
AMSTUD/CSRE 183	Re- Imagining American Borders	5
AMSTUD 166	Introduction to African American History - the Modern Freedom Struggle	3-5
AMSTUD 255D	Racial Identity in the American Imagination	4-5
AMSTUD 216	Education, Race, and Inequality in African American History, 1880-1990	3-5

4	AMSTUD 262C	African American Literature and the Retreat of Jim Crow	5
	SOC 149	The Urban Underclass	4
	THINK 31	Race and American Memory	4

Units

5. Concentration and Capstone Seminar

Students must design a thematic concentration of at least five courses, with the help of faculty advisers. The courses, taken together, must give the student in-depth knowledge and understanding of a coherent topic in American cultures, history, and institutions. Thematic concentrations should be approved by the end of the registration period of the Autumn Quarter of the junior year, if at all possible. Sample thematic concentrations and courses that allow a student to explore them are available in the American Studies Office in Building 460.

At least one of the courses in the concentration must be an upper division seminar designated as the capstone seminar and must require a substantial research paper on a topic related to the thematic concentration. This paper must be filed in the program office prior to degree conferral. An honors project, or an independent study course with a faculty member culminating in a research paper, may also fulfill this requirement with the Director's approval.

Students may choose, but are not limited to, selections for their thematic concentrations from the following list of suggested courses:

		Units	
	AFRICAAM 105	Introduction to African and African American Studies	5
	ANTHRO 82	Medical Anthropology	4
	ARTHIST 176	Feminism and Contemporary Art	4
	CHILATST 14N	Growing Up Bilingual	3
	CHILATST 125S	Chicano/Latino Politics	5
	CHILATST 200	Latin@ Literature	3-5
	CHILATST 201B	Making Meaning: Art, Culture & Social Change	3
	COMM 1A	Mass Media, Society, and Democracy	4-5
	COMM 116	Journalism Law	5
	COMM 125	Perspectives on American Journalism	5
	COMM 162	Campaigns, Voting, Media, and Elections	5
	CSRE 45Q	Understanding Race and Ethnicity in American Society	4
	CSRE 103B	Race, Ethnicity, and Linguistic Diversity in Classrooms: Sociocultural Theory and Practices	3-5
	CSRE 179G	Indigenous Identity in Diaspora: Women of Color Art Practice in América	4
	CSRE 245	Understanding Racial and Ethnic Identity Development	3-5
	ECON 153	Economics of the Internet	5
	ECON 155	Environmental Economics and Policy	5
	ECON 157	Imperfect Competition	5
	EDUC 102	Examining Social Structures, Power, and Educational Access	2-3
	EDUC 216	Education, Race, and Inequality in African American History, 1880-1990	3-5
	EDUC 277	Education of Immigrant Students: Psychological Perspectives	4
	HISTORY 41Q	Madwomen: The History of Women and Mental Illness in the U.S.	3
	HISTORY 60N	Revolutionaries and Founders	3
	HISTORY 64	Racial and Ethnic Diversity in Modern America	5
	HISTORY 130A	In Sickness and In Health: Medicine and Society in the United States: 1800-Present	3-5
	HISTORY 166B	Immigration Debates in America, Past and Present	3-5
	HISTORY 201	Introduction to Public History and Public Service	5

HISTORY 260	California's Minority-Majority Cities	4-5
HISTORY 264G	The Social History of Mental Illness in the United States	5
HUMBIO 120	Health Care in America: An Introduction to U.S. Health Policy	4
HUMBIO 120A	American Health Policy	3
HUMBIO 121E	Ethnicity and Medicine	1-3
HUMBIO 122S	Social Class, Race, Ethnicity, and Health	4
HUMBIO 123	Obesity in America: Clinical and Public Health Implications	3-4
HUMBIO 125	Current Topics and Controversies in Women's Health	2-3
HUMBIO 166	Food and Society: Exploring Eating Behaviors in Social, Environmental, and Policy Context	4
INTNLREL 140C	The U.S., U.N. Peacekeeping, and Humanitarian War	5
MUSIC 8A	Rock, Sex, and Rebellion	3
MUSIC 17Q	Perspectives in North American Taiko	4
MUSIC 18A	Jazz History: Ragtime to Bebop, 1900-1940	3
MUSIC 18B	Jazz History: Bebop to Present, 1940-Present	3
MUSIC 34N	Performing America: The Broadway Musical	3
MUSIC 147K	Studies in Music, Media, and Popular Culture: Music and Urban Film	3-4
MUSIC 147L	Studies in Music, Media, and Popular Culture: Latin American Music and Globalization	3-4
NATIVEAM 103S	Gender in Native American Societies	5
NATIVEAM 115	Introduction to Native American History	5
NATIVEAM 240	Psychology and American Indian Mental Health	3-5
POLISCI 110X	America and the World Economy	5
POLISCI 118P	U.S. Relations in Iran	5
POLISCI 120B	Campaigns, Voting, Media, and Elections	5
POLISCI 120C	American Political Institutions in Uncertain Times	5
POLISCI 121	Political Power in American Cities	5
POLISCI 213S	A Post American Century? American Foreign Policy in a Uni-Multi-unipolar World	5
POLISCI 225C	Fixing US Politics: Political Reform in Principle and Practice	5
PUBLPOL 101	Politics and Public Policy	5
PUBLPOL 125	Law and Public Policy	5
PUBLPOL 132	The Politics of Policy Making	3
PUBLPOL 135	Regional Politics and Decision Making in Silicon Valley and the Greater Bay Area	3
PUBLPOL 154	Politics and Policy in California	5
PUBLPOL 156	Health Care Policy and Reform	5
SOC 135	Poverty, Inequality, and Social Policy in the United States	4
SOC 118	Social Movements and Collective Action	4
SOC 142	Sociology of Gender	3
URBANST 161	U.S. Urban History since 1920	5

¹ Including at least one course outside of literature that emphasizes art, drama, film, music, translation studies, or culture from a different disciplinary or interpretive perspective.

Honors Program

To graduate with honors, American Studies majors must complete a senior thesis and have an overall grade point average of at least 3.5 in the major, or demonstrated academic competence. Students applying must secure a thesis adviser, a Stanford faculty member who is willing and available to direct the thesis project through the ensuing year. Having

a confirmed thesis adviser is required for final approval to pursue an honors project. Students also need to secure a second reader for the honors thesis no later than the start of Spring Quarter of senior year. Along with the application form signed by the thesis adviser, a 3-5 page proposal describing the thesis project and including a preliminary bibliography is due to the program office by October 1 of senior year at the latest (though students are strongly encouraged to submit at least preliminary thesis proposals in Spring of their junior year). The program may approve the application and proposal or request that the student resubmit with revisions. Students pursuing honors must enroll in 10-15 units of AMSTUD 250 Senior Research during the senior year. These units are in addition to the 60 units required for the major and must be taken for a letter grade. The finished essay is due in mid-May (typically May 15) of the senior year.

Students are encouraged to choose an honors topic and adviser during the junior year. The honors coordinator is available to meet with students to discuss possible honors topics and strategies. Students are strongly encouraged to enroll in the American Studies Honors College during September before the senior year. American Studies also provides students the opportunity to work as paid research assistants for faculty members during the summer between their junior and senior years. More information about American Studies honors is available from the program office.

Minor in American Studies

To earn a minor in American Studies, students must complete at least 28 units of course work in the program. Because students may not count courses for both a major and a minor, the specific courses that are used for an American Studies minor depend on the courses that are used to satisfy the major requirement.

A student must take the following:

	Units
AMSTUD 160 Perspectives on American Identity (The gateway seminar)	5
at least 2 courses from category 2 (History and Institutions)	6-10
at least 2 courses from category 3 (Literature, Culture and the Arts)	6-10
at least 1 course from category 4 (Comparative Race and Ethnicity)	3-5

If the units for these requirements do not total 28, the student must take additional coursework, appropriate to American Studies and approved by the Director or one of the Program Coordinators, to meet the minimum unit requirement. Courses used to satisfy all units taken for the minor must be taken for a letter grade.

Director: Shelley Fisher Fishkin

Program Coordinators: Elizabeth Kessler, Judith Richardson

Committee in Charge: Shelley Fisher Fishkin (English, Chair), Barton J. Bernstein (History, emeritus), Jennifer DeVere Brody (Drama), Scott Bukatman (Art and Art History), Bruce Cain (Political Science), James T. Campbell (History), Gordon H. Chang (History), Michele B. Elam (English), James Fishkin (Communication, and by courtesy, Political Science), Estelle Freedman (History), Leah Gordon (Education), Allyson Hobbs (History), Ari Kelman (Education), Gavin Jones (English), Charles Kronengold (Music), Kathryn Gin Lum (Religious Studies), Doug McAdam (Sociology), Richard Meyer (Art and Art History), Ana Minian (History), Paula Moya (English), Clayton Nall (Political Science), Alexander Nemerov (Art and Art History), Jack Rakove (History, Political Science), Vaughn Rasberry (English), Judith Richardson (English), Ramón Saldivar (English, Comparative Literature), Gary Segura (Political Science), Fred Turner (Communication), Sam Wineburg (Education), Caroline Winterer (History), Amy Beth Zegart (Hoover Senior Fellow)

Courses

AMSTUD 1B. Media, Culture, and Society. 5 Units.

The institutions and practices of mass media, including television, film, radio, and digital media, and their role in shaping culture and social life. The media's shifting relationships to politics, commerce, and identity. Same as: COMM 1B

AMSTUD 2. Introduction to American National Government and Politics. 5 Units.

American political institutions (the Presidency, Congress, and the Court) and political processes (the formation of political attitudes and voting) have for some time now been criticized as inadequate to the task of making modern public policy. Against the backdrop of American culture and political history we examine how public policy has been and is being made. We use theories from Political Science and Economics to assess the state of the American system and the policy making process. We use case studies and lectures to analyze contemporary issues including environmental policy, taxes and spending, gun control, economic growth and inequality and mobility. In some of these issue areas we use comparative data from other countries to see how the U.S. is doing relative to other countries. In addition to class room lecture and discussion, student groups are formed to analyze policy issues of relevance to them. (This course has merged with Political Science 123/ PubPol 101).

Same as: POLISCI 2

AMSTUD 3E. Michelle Obama in American Culture. 1 Unit.

Never before has the United States had a First Lady like Michelle Obama. During her eight years in the White House, Michelle Obama transformed traditional meanings of womanhood, marriage, motherhood, and style and created new possibilities for what it means to be strong and what it means to be beautiful. No First Lady has ever been so scrutinized but also so beloved: from her J. Crew dresses to her Let's Move campaign, from her vegetable gardens to her chiseled arms, and from her powerful speeches to her casual and always authentic personality. This class examines the impact on American culture of the most popular First Lady in American history.

Same as: AFRICAAM 3E, CSRE 3E, FEMGEN 3E, HISTORY 3E

AMSTUD 10Q. Dystopian California: Imagining the Golden State in Disaster and Science Fiction Film. 3 Units.

Dystopian California examines the ways the Golden State has been popularly imagined both historically as the Land of Promise and more recently as the land of apocalypse in science fiction and disaster films. Through this lens, we'll be exploring anxieties articulated through images of natural disaster, environmental degradation, urbanization and urban decay, invasion (both viral and alien), societal collapse, overpopulation, and nuclear holocaust as well as the tenacity of the human spirit. We'll be discussing conceptions of survival and the ways these films both articulate societal fears and help to neutralize them. More broadly we will discuss how these films metaphorically address, through the loss of innocence, the possibility of establishing a truly Utopian California and the Golden Land of Opportunity promised to us that had been unattainable or lost in the melee of postmodernity.

AMSTUD 10SC. A Strange Land: Edward Hopper's Paintings of America. 2 Units.

In 2015 Stanford's Cantor Arts Center acquired New York Corner (1913), an early painting by the celebrated American artist Edward Hopper (1882-1967). In honor of the acquisition, this seminar will explore Hopper's paintings in detail but with a twist. In each class meeting we will pair Hopper's paintings with the work of another artist or, in some cases, a filmmaker or novelist. The work of these other figures will be given equal, if not greater emphasis, in each seminar meeting. In classroom discussion, our goal will be to build a rich description of Hopper's art and to understand something of the times when he painted (especially the late 1920s through the late 1950s). If you have wanted to learn how to look closely at a work of art, and how to interpret film and literature with equal depth doing so in intensive conversation with the professor and your peers this is the class for you. Some of the questions we will address: What is an artist?, What is an artist's career?, What does it mean for an artist (or anyone) to develop a lifelong vision of American culture, of American places, of American life? What is a place (as opposed to a space)? Is making a painting (or speaking or writing about a painting) a meaningful act in the world?, What does it mean (for Hopper, for any of us) to emerge out of a coherent tradition?, What is high art? What is popular art?, What are the strengths and limitations of each? Same as: ARTHIST 11SC

AMSTUD 12A. Introduction to English III: Introduction to African American Literature. 5 Units.

(Formerly English 43/143). In his bold study, *What Was African American Literature?*, Kenneth Warren defines African American literature as a late nineteenth- to mid-twentieth-century response to the nation's Jim Crow segregated order. But in the aftermath of the Jim Crow era and the Civil Rights movement, can critics still speak, coherently, of "African American literature"? And how does this political conception of African American literary production compare with accounts grounded in black language and culture? Taking up Warren's intervention, this course will explore African American literature from its earliest manifestations in the spirituals and slave narratives to texts composed at the height of desegregation and decolonization struggles at mid-century and beyond. Same as: AFRICAAM 43, ENGLISH 12A

AMSTUD 15. Global Flows: The Globalization of Hip Hop Art, Culture, and Politics. 1-2 Unit.

This course consists of film screenings, dialogues, and performances that examine and engage Hip Hop Cultures and artists from around the world. We will explore diverse scenes and artists, from the formation of new musical genres such as hiplife in Ghana, to the impact of the first Hip Hop concert in Morocco, to comparative investigations of race and citizenship in Japan, Cuba, Palestine, France, and the United States (including Black, Mexican and Arab-Americans).

AMSTUD 25Q. The Origins of the Modern American City, 1865-1920. 3 Units.

Are we living in a new Gilded Age? To answer this question, we go back to the original Gilded Age, as well as its successor, the Progressive Era. How did urban Americans around the turn of the twentieth century deal with stark inequalities of class, race, ethnicity, gender, and sexuality? And what can we learn from their struggles for our own time? Students use primary and secondary sources in digital and print formats. Possible field trip to San Francisco.

Same as: HISTORY 55Q, URBANST 25Q

AMSTUD 32. The 5th Element: Hip Hop Knowledge, Pedagogy, and Social Justice. 1-5 Unit.

This course-series brings together leading scholars with critically-acclaimed artists, local teachers, youth, and community organizations to consider the complex relationships between culture, knowledge, pedagogy and social justice. Participants will examine the cultural meaning of knowledge as "the 5th element" of Hip Hop Culture (in addition to MCing, DJing, graffiti, and dance) and how educators and cultural workers have leveraged this knowledge for social justice. Overall, participants will gain a strong theoretical knowledge of culturally relevant and culturally sustaining pedagogies and learn to apply this knowledge by engaging with guest artists, teachers, youth, and community youth arts organizations.

Same as: AFRICAAM 32, CSRE 32A, EDUC 32, EDUC 432, TAPS 32

AMSTUD 50N. The Literature of Inequality: Have and Have-Nots from the Gilded Age to the Occupy Era. 3 Units.

Not since the turn of the last century have Americans experienced such a profound gap between those who have and those who do not, between wealthy and working poor, between defacto upper and lower classes, between those of the status quo and those who slip to the social periphery. We will be examining literary and artistic explorations of social and economic inequity, fiction and art that looks at reversals of fortune as well as the possibilities for social change. Readings include Jacob Riis's *How the Other Half Lives*, W.E.B. Du Bois's *The Souls of Black Folk*, Edith Wharton's *House of Mirth*, James Agee & Walker Evans's *Let Us Not Forget Famous Men*, T.C. Boyle's *The Tortilla Curtain*, Julie Otsuka's *When the Emperor Was Divine* and Occupy Movement art.

AMSTUD 51Q. Comparative Fictions of Ethnicity. 4 Units.

We may "know" "who" we "are," but we are, after all, social creatures. How does our sense of self interact with those around us? How does literature provide a particular medium for not only self expression, but also for meditations on what goes into the construction of "the Self"? After all, don't we tell stories in response to the question, "who are you"? Besides a list of nouns and names and attributes, we give our lives flesh and blood in telling how we process the world. Our course focuses in particular on this question--Does this universal issue ("who am I") become skewed differently when we add a qualifier before it, like "ethnic"?.

Same as: COMPLIT 51Q, CSRE 51Q

AMSTUD 54N. African American Women's Lives. 3 Units.

Preference to freshmen. We will examine the struggles of African American women to define their own lives and improve the social, economic, political and cultural conditions of black communities. Topics will include women's enslavement and freedom, kinship and family relations, institution and community building, violence, labor and leisure, changing gender roles, consumer and beauty culture, social activism, and the politics of sexuality.

Same as: AFRICAAM 54N, CSRE 54N, FEMGEN 54N, HISTORY 54N

AMSTUD 54Q. African American Women's Lives. 3-4 Units.

Preference to sophomores. African American women have been placed on the periphery of many historical documents. This course will encourage students to think critically about historical sources and to use creative and rigorous historical methods to recover African American women's experiences. Drawing largely on primary sources such as letters, personal journals, literature and film, this course explores the everyday lives of African American women in 19th- and 20th-century America. We will begin in our present moment with a discussion of Michelle Obama and then we will look back on the lives and times of a wide range of African American women including: Charlotte Forten Grimké, a 19th-century reformer and teacher; Nella Larsen, a Harlem Renaissance novelist; Josephine Baker, the expatriate entertainer and singer; and Ida B. Wells and Ella Baker, two luminaries of civil rights activism. We will examine the struggles of African American women to define their own lives and improve the social, economic, political and cultural conditions of black communities. Topics will include women's enslavement and freedom, kinship and family relations, institution and community building, violence, labor and leisure, changing gender roles, consumer and beauty culture, social activism, and the politics of sexuality.

Same as: AFRICAAM 54Q, FEMGEN 54Q, HISTORY 54Q

AMSTUD 55N. Social Movements through Song in Modern America. 3-4 Units.

This discussion class will explore a series of social movements in modern America through the songs produced to support efforts to achieve labor unions, civil rights and racial justice, peace, and women's rights. For each class we will read short historical texts to provide contexts for the movements and then concentrate on the role of music within them. We will listening to and discuss several core songs for each topic. Biographical and autobiographical readings on a key set of musicians (including Joe Hill, Woody Guthrie, Pete Seeger, Malvina Reynolds, and Bernice Johnson Reagon) will provide personal accounts of the relationship of songs to social movement. The music we include in class will range from ballads to anthems, from oral traditions to the work of singer-songwriters.

Same as: FEMGEN 55N, HISTORY 55N

AMSTUD 57Q. 10 American Photographs. 3 Units.

Preference to sophomores. "The humor, the sadness, the EVERYTHING-ness and American-ness of these pictures!" wrote Jack Kerouac of photographer Robert Frank's iconic collection, *The Americans*. This seminar takes Kerouac's enthusiasm and applies it to ten American photographs, a new one each week. Examples span the medium's history and were taken as art, science, commerce, journalism, or personal mementos. Close study of the photo of the week will address how it looks and why; its history, from initial responses to later reception; and its relationship to the larger American visual and cultural context. Also under discussion: What story does this set of pictures tell about Americanness? What might another set of photos convey?.

AMSTUD 66. Ten Ways to Study Cars. 1 Unit.

This class is a lunch seminar on the car and auto-mobility in twentieth-century America. We will talk about cars with a guest each week from one of ten disciplines; and topics will range from design and mechanics, to film and literature, the mapping of the United States, a gas dependent economy, social mobility, car collectability, and the history of the driver's license. Guests from Design and the Stanford Revs Digital Archive will also attend. Once a week TBD at Noon. Manzanita Seminar Room. Limited Enrollment. Sophomore Priority. One Unit.

AMSTUD 68N. Mark Twain and American Culture. 4 Units.

Preference to freshmen. Mark Twain defined the rhythms of our prose and the contours of our moral map. He recognized our extravagant promise and stunning failures, our comic foibles and tragic flaws. He is viewed as the most American of American authors—and as one of the most universal. How does his work illuminate his society's (and our society's) responses to such issues as race, gender, technology, heredity vs. environment, religion, education, art, imperialism, animal welfare, and what it means to be "American"?

Same as: ENGLISH 68N

AMSTUD 73. Mexican Migration to the United States. 3-5 Units.

This class examines the history of Mexican migration to the United States. In the United States we constantly hear about Obama's immigration plan, the anti-immigrant laws in Arizona, and the courage of DREAM Activists; in Mexico news sources speak about the role of remittances, the effect of deportations, and the loss of life at the border. Unfortunately, few people truly understand the historical trends in these migratory processes, or the multifaceted role played by the United States in encouraging individuals to head there. Moreover, few people have actually heard the opinions and voices of migrants themselves. This course seeks to provide students with the opportunity to place migrants' experiences in dialogue with migratory laws as well as the knowledge to embed current understandings of Latin American migration in their meaningful historical context.

Same as: CHILATST 173, HISTORY 73, HISTORY 173

AMSTUD 89. Race, Ethnicity, and Electoral Politics. 4 Units.

This course explores the role that racial and ethnic politics play in American political campaigns and elections. This will include readings that explore the power of ethnoracial voting blocs (e.g. the Black vote and the Latino vote), as well as the challenges and advantages of candidates that are people of color. We will discuss how changing demographics are changing the political landscape, and how candidates and political parties are responding to those changes. This will include, of course, significant attention to ongoing battles at the national (e.g. Trump v. Clinton), state (e.g. Kamala Harris v. Loretta Sanchez), and local levels, most often in California but in other geographic areas as well. We will also explore historic candidacies and elections (e.g. Jesse Jackson) and political parties (e.g. La Raza Unida party) that help put the 2016 races into perspective.

Same as: CSRE 89

AMSTUD 91. Exploring American Religious History. 4 Units.

This course will trace how contemporary beliefs and practices connect to historical trends in the American religious landscape.

Same as: HISTORY 260K, RELIGST 91

AMSTUD 92. Food in America. 3 Units.

This course examines the history and culture of food in the United States, exploring topics that have fueled debates about what Americans should eat over the last hundred years. We will examine the rise of restaurant cuisine and celebrity chefs; of the nation's concern about the obesity epidemic and its long-standing obsession with fitness and the quantified self; and controversies about diet politics, fast food, food processing, and the importance of the iconic 'home cooked meal. Sources include historic cookbooks, food writing, food literature, advertisements, and film. Course activities include guest lectures and a visit to the Stanford teaching kitchen.

AMSTUD 93. Food and Popular Culture. 3 Units.

This course introduces students to the social history, political economy and aesthetics of eating in America, paying particular attention to representations of food in popular culture over the last hundred years. Though firmly grounded in American Studies, an interdisciplinary perspective draws from the material and methods of anthropology, cultural studies, art history, and history. Topics include the California citrus industry, competitive eating, food art, utopias, and edible landscapes. Students will actively engage with primary sources including cookbooks, paintings and art installations, diet books, TV shows, film, and advertisements.

AMSTUD 94. Topics in Food Studies. 3 Units.

This course examines food in the United States over the last hundred years as it relates to the broad themes of nature, disease, technology, and labor. Though firmly grounded in American Studies, an interdisciplinary perspective draws from the material and methods of anthropology, cultural studies, art history, and history. Specific topics include diet-related disease, tipping and the subminimum wage, the concept of agrarian democracy, supermarkets, and food preservation. Creative assignments include writing a menu, conducting a food observation, and reviewing a restaurant. Students will actively engage with paintings, sculpture, film, advertisements, restaurant reviews, commercials, and music videos.

AMSTUD 95. Consumer Culture. 3 Units.

This course will examine consumerism in the United States, first focusing on the rise of advertising, mass market goods, catalogues, and department stores at the turn of the 20th century. We will then examine post-WWII suburbia and the rise of the "good life" and the ensuing backlash in 1960s counterculture anti-consumerist movements. Our topics will include the annual no-shopping day, back to nature movements, urban homesteading, thrift, slow food activism, and the efforts to resist mass production in food, clothing, and housing. Sources include novels, films, magazines, music, and advertisements.

AMSTUD 101. American Fiction into Film: How Hollywood Scripts and Projects Black and White Relations. 3-5 Units.

Movies and the fiction that inspires them; power dynamics behind production including historical events, artistic vision, politics, and racial stereotypes. What images of black and white does Hollywood produce to forge a national identity? How do films promote equality between the races? What is lost or gained in film adaptations of books? Limited Enrollment, Instructor's Consent Required. Class meetings held in Manzanita Multipurpose Room.

AMSTUD 102. Art and Social Criticism. 5 Units.

Visual artists have long been in the forefront of social criticism in America. Since the 1960s, various visual strategies have helped emergent progressive political movements articulate and represent complex social issues. Which artists and particular art works/projects have become key anchors for discourses on racism, sexism, economic and social inequality, and immigrant rights? We will learn about a spectrum of political art designed to raise social awareness, spark social change and rouse protest. The Art Workers' Coalition's agit-prop opposing the Vietnam War and ACT-UP's emblematic signs and symbols during the AIDS/HIV crisis of the 1980s galvanized a generation into action. Works such as Judy Chicago's *The Dinner Party* (1979), Fred Wilson's *Mining the Museum* (1992), and Glenn Ligon's paintings appropriating fragments from African-American literature all raised awareness by excavating historical evidence of the long legacy of marginalization and modeled ways of resisting that marginalization. For three decades feminist artists Barbara Kruger and the Guerilla Girls have combined institutional critique and direct address into a provocative form of criticality. Recent art for social justice is reaching ever broadening publics by redrawing the role of artist and audience exemplified by the democratization of poster making and internet campaigns of the Occupy and #BlackLivesMatter movements. Why are each of these examples successful as influential and enduring markers of social criticism? We will also consider the visual culture of new protest strategies in the Post-Occupy era. What have these socially responsive practices contributed to our understanding of American history? We will conclude with an investigation into large-scale transnational participatory projects, including Tania Bruguera's *Immigrant Movement International* and Ai Weiwei's *@Large on Alcatraz Island*.

Same as: AFRICAAM 102B, ARTHIST 162B, CSRE 102A, FEMGEN 102

AMSTUD 103. On the Road: Cars and the Auto-Mobility of Race, Gender, Class, and Age in American Literature. 3-5 Units.

The car in American literature, history, and culture, provides hope and makes it possible to relocate, transcend social status, and reinvent oneself. In this class we will examine how the car allows Americans to navigate identity in new ways. Readings include: Fitzgerald, Stein, Steinbeck, Escovedo-Colton, Nabokov, Barrett, Walker, Murray, Simpson, Wolfe, Kerouac, Davis, Freeman, Gilroy, Lucasi, Hamper, Moore, and Nass.

AMSTUD 104. AMERICA AT PLAY: A HISTORY OF LEISURE IN THE UNITED STATES. 5 Units.

This course examines recreational pursuits from the 19th century to the present. It investigates how changes in values, economics, politics, technology, and modes of social interaction affected what Americans did for fun. We will see how the 1950s' DIY craze and today's maker movement, for instance, differ due to historical context. Central course themes include the work/leisure dichotomy, consumption, community formation, gendered divisions, and amateurs' expertise. The class draws upon popular and critical sources, conversations with guests, and hands-on experience.

AMSTUD 105Q. Law and Popular Culture. 3 Units.

(Same as AMSTUD 105Q) This seminar focuses on the interface between two important subjects: law and popular culture. Before class, students will see a series of films or television shows relating to law, lawyers, and the legal system. There is also a weekly homework assignment based on materials in the assigned text and the assigned film or TV show. We will discuss the pop culture treatment of subjects such as the adversary system, good and bad lawyers, female and gay lawyers, the work life of lawyers, legal education, ethical issues, the jury system, and criminal and civil justice. The seminar discussions will draw on film theory and film-making technique to deepen understanding of the interrelationship between law and popular culture. The discussions will illuminate the ways in which pop culture products both reflect and change social views about law and lawyers. The assigned text is Michael Asimow & Shannon Mader, "Law & Popular Culture: A Course Book" (Peter Lang, 2d edition, 2013).

Same as: LAWGEN 105Q

AMSTUD 105R. Religion and War in America. 4 Units.

Scholars have devoted much attention to wars in American history, but have not agreed as to whether religion was a major cause or simply a cover for political, economic, and other motives. We will compare interpretations that leave religion out, with those that take it into account. We will also look at the impact of war on the religious lives of ordinary Americans. We will examine both secondary as well as primary sources, beginning with King Philip's War in the 17th century, and ending with the "War on Terror" in the present day.

Same as: CSRE 105, HISTORY 154D, HISTORY 354D, RELIGST 105

AMSTUD 106. Spectacular Trials: Sex, Race and Violence in Modern American Culture. 5 Units.

This course will use the phenomenon of the spectacular trial as a framework for exploring the intersections of sex, race, and violence in the formation of modern American culture. Beginning in the late nineteenth century and continuing through the 1990s, we will focus our inquiry on a number of notorious cases, some associated with familiar names: the Scottsboro Boys, Emmett Till, O.J. Simpson, others involving once-infamous actors like Joan Little and Inez Garcia whose ordeals have receded into historical memory, considering a range of questions arising from this thematic nexus. For instance, in what ways are sexual transgressions racialized and gendered? What are the practical and theoretical ramifications of the seemingly inextricable conjunction of sex and violence in legal and popular discourse? And what insights might such spectacles afford when broached as an arena in which sexual meanings, identities, and practices are refracted and ultimately constructed? We will also examine the role of the pertinent professions in the evolution of these events, in particular how the interplay of law, medicine, psychiatry, and forensic science helped define the shifting boundaries of legality, and how print, radio, and television journalism operated not only in sensationalizing, but also in reflecting, modeling, and shaping prevailing attitudes and behaviors. Our study of this vital facet of our society of the spectacle will draw on a series of compelling secondary readings complemented by a diverse array of primary sources: from contemporaneous pamphlets and newspaper accounts to photographs, letters, trial testimony, and psychological commentary that will enable class members to evaluate the strengths and weaknesses of different textual genres, experiment with alternative methods of fashioning historical interpretations, and contemplate the ways history might be employed to illuminate the persistent problems of racial bias, reflexive sexualization, and the packaging of trials as mass entertainment in the present day.

Same as: CSRE 66

AMSTUD 107. Introduction to Feminist, Gender, and Sexuality Studies. 4-5 Units.

Introduction to interdisciplinary approaches to gender, sexuality, queer, trans and feminist studies. Topics include the emergence of sexuality studies in the academy, social justice and new subjects, science and technology, art and activism, history, film and memory, the documentation and performance of difference, and relevant socio-economic and political formations such as work and the family. Students learn to think critically about race, gender, and sexuality from local and global perspectives.

Same as: CSRE 108, FEMGEN 101, TAPS 108

AMSTUD 108. Race and the Law: Historical and Contemporary Perspectives. 5 Units.

When Obama began his presidential tenure in 2009, many commentators declared the U.S. a truly colorblind society, a place where race (read: non-whiteness) no longer served as an impediment to individual and group aspirations, indeed had become so insignificant as to be practically invisible. In late fall 2014, in the aftermath of the police-involved killings of Eric Garner, Michael Brown, and Tamir Rice, society is confronted with a radically different social and political landscape. Yet events like these, while doubtless underscoring the fallaciousness of the equalitarian narrative, are regrettably commonplace. What, if anything, occurred during the intervening years that might explain the apparent displacement of hope by despair? With the advent of the Black Lives Matter movement, the persistence of bias and discrimination against people of color, particularly at the interface of African American males and law enforcement authorities, has attained a place of prominence on the public agenda, presenting a significant opportunity for citizen-activists, legislators, and policymakers to combine forces to effectuate meaningful change. To take advantage of this moment, it is imperative to understand the origins and development of the entrenched structural inequalities manifest in contemporary America. What role have law and legal institutions played in hindering and facilitating the promise of equality for all citizens? How far are we from realizing that vaunted democratic aspiration? This course offers participants an opportunity to systematically engage with recent events in Baltimore, Ferguson, and elsewhere in an historically informed manner that foregrounds questions of race, citizenship, and law. Against the backdrop of the achievements of the Civil Rights Movement, it considers such topics as the rise of urban ghettos and the use of segregationist practices like redlining and steering in helping to sustain them; resegregation in the late 20th-early 21st century; differential arrest and sentencing patterns; and, crucially, the extraordinary growth of the American carceral state.

Same as: CSRE 81

AMSTUD 109Q. On the Road: A History of Travel in 20th Century America. 3 Units.

From Mark Twain's *Rough It* to Cheryl Strayed's *Wild*, this seminar explores epic road trips of the twentieth century. Travel is a cultural practice through which Americans have constructed ideas about the self, society, race, the past, and the future. Engaging historical and literary texts, film, autobiography, photography, and music, we will consider how writers have explored the theme of travel and what the differences in their texts tell us about American writing, American history, and American life.

Same as: HISTORY 69Q

AMSTUD 110D. War and Peace in American Foreign Policy. 5 Units.

(Students not taking this course for WIM, register for 110Y.) The causes of war in American foreign policy. Issues: international and domestic sources of war and peace; war and the American political system; war, intervention, and peace making in the post-Cold War period.

Same as: INTNLREL 110D, POLISCI 110D, POLISCI 110Y

AMSTUD 111. Reproductive Politics in the United States and Abroad. 3-5 Units.

Course description: This course examines the issues and debates surrounding women's reproduction in the United States and beyond. It pays special attention to how knowledge and technology travel across national/cultural borders and how women's reproductive functions are deeply connected to international politics and events abroad. Topics include: birth control, population control, abortion, sex education, sex trafficking, genetic counseling, assisted reproductive technologies, midwifery, breastfeeding, menstruation, and reproductive hazards.

Same as: FEMGEN 111

AMSTUD 111Q. Recording Race and Religion in America. 5 Units.

This course will explore the relationship between race and religion, as manifest in America's aural cultures. From Gospel and Avant Garde jazz to Contemporary Christian Music and hip hop, we will listen in on the ways in which music has served as a powerful mode of organizing, constructing, transcending and complicating ideas about religion and race in America. Focusing on a select playlist, this course will expand our critical vocabularies and enable us to hear American culture differently.

AMSTUD 114Q. Visions of the 1960s. 5 Units.

Preference to sophomores. Introduction to the ideas, sensibility, and, to a lesser degree, the politics of the American 60s. Topics: the early 60s vision of a beloved community; varieties of racial, generational, and feminist dissent; the meaning of the counterculture; and current interpretive perspectives on the 60s. Film, music, and articles and books.

AMSTUD 114X. Reading Comics. 4 Units.

The modern medium of comics, a history that spans 150 years. The flexibility of the medium encountered through the genres of humorous and dramatic comic strips, superheroes, undergrounds, independents, journalism, and autobiography. Innovative creators including McCay, Kirby, Barry, Ware, and critical writings including McCloud, Eisner, Groenstee. Topics include text/image relations, panel-to-panel relations, the page, caricature, sequence, seriality, comics in the context of the fine arts, and relations to other media.

Same as: FILMSTUD 114, FILMSTUD 314

AMSTUD 116. American Economic History. 5 Units.

The American economy from colonial times to the present, illustrating the role of history in economic life. Topics: U.S. economic development in global and comparative context; slavery as an economic system; emergence of American technology and business organization; economics of the Great Depression and the New Deal; post-World War II economic performance and social change; globalization, information technology, and inequality. Prerequisite: 1 or 1V.

Same as: ECON 116, HISTORY 156

AMSTUD 117N. Losing My Religion: Secularism and Spirituality in American Lives. 2-4 Units.

In this seminar you will explore theory and practice, sociological data, spiritual writing, and case studies in an effort to gain a more nuanced understanding about how religion, spirituality, and secularism attempt to make legible the constellation of concerns, commitments, and behaviors that bridge the moral and the personal, the communal and the national, the sacred, the profane, and the rational. Together we will cultivate critical perspectives on practices and politics, beliefs and belonging that we typically take for granted.

Same as: EDUC 117N, RELIGST 117N

AMSTUD 117R. Christianity in 21st-century America. 4 Units.

As the largest religion practiced in the United States, Christianity not only shapes the lives of a large number of its citizens but also impinges on public discourse, policies, and debates. This course investigates the ways in which Christianity in America is changing and what these changes bode for its role in the public and private spheres. Issues include shifting demographics lead to declining numbers in 'mainline' denominations; the polarization of Christian conservatives and religious 'nones'; interfaith toleration and cooperation alongside interreligious conflict; the rise of 'spiritual, not religious' young adults; the effects of immigration; religion and science.

Same as: RELIGST 117

AMSTUD 120. Digital Media in Society. 4-5 Units.

Contemporary debates concerning the social and cultural impact of digital media. Topics include the historical origins of digital media, cultural contexts of their development and use, and influence of digital media on conceptions of self, community, and state. Priority to juniors, seniors, and graduate students.

Same as: COMM 120W, COMM 220

AMSTUD 121X. Hip Hop, Youth Identities, and the Politics of Language. 3-4 Units.

Focus is on issues of language, identity, and globalization, with a focus on Hip Hop cultures and the verbal virtuosity within the Hip Hop nation. Beginning with the U.S., a broad, comparative perspective in exploring youth identities and the politics of language in what is now a global Hip Hop movement. Readings draw from the interdisciplinary literature on Hip Hop cultures with a focus on sociolinguistics and youth culture. Same as: AFRICAAM 121X, ANTHRO 121A, CSRE 121X, EDUC 121, LINGUIST 155

AMSTUD 121Z. Political Power in American Cities. 5 Units.

The major actors, institutions, processes, and policies of sub-state government in the U.S., emphasizing city general-purpose governments through a comparative examination of historical and contemporary politics. Issues related to federalism, representation, voting, race, poverty, housing, and finances.

Same as: POLISCI 121, PUBLPOL 133, URBANST 111

AMSTUD 123D. American Literature, 1855 to World War I. 5 Units.

A survey of American writers from Whitman to T.S. Eliot, including Emily Dickinson, Mark Twain, Stephen Crane, Frank Norris, Kate Chopin, Theodore Dreiser, and Henry James. Topics include the tension between romance and realism, the impact of naturalism and modernism, as well as race, gender, and the literary evolution of the American language.

AMSTUD 123G. Mark Twain: A Fresh Look at an Icon and Iconoclast, 100 Years after His Death. 3-5 Units.

The vitality and versatility of a writer who has been called America's Rabelais, Cervantes, Homer, Tolstoy, and Shakespeare. Journalism, travel books, fiction, drama, and sketches by Mark Twain; how Twain engaged such issues as personal and national identity, satire and social justice, imperialism, race and racism, gender, performance, travel, and technology. What are Twain's legacies in 2010, the centennial of his death, the 175th anniversary of his birth, and the 125th anniversary of his most celebrated novel? Guests include actor Hal Holbrook.

AMSTUD 123X. Politics and Public Policy. 4-5 Units.

(Formerly PS 2) American political institutions (the Presidency, Congress, and the Court) and political processes (the formation of political attitudes and voting) have for some time now been criticized as inadequate to the task of making modern public policy. Against the backdrop of American culture and political history we examine how public policy has been and is being made. We use theories from Political Science and Economics to assess the state of the American system and the policy making process. We use case studies and lectures to analyze contemporary issues including environmental policy, taxes and spending, gun control, economic growth and inequality and mobility. In some of these issue areas we use comparative data from other countries to see how the U.S. is doing relative to other countries. In addition to class room lecture and discussion, student groups are formed to analyze policy issues of relevance to them. Undergraduate Public Policy students are required to enroll in this class for five units.

Same as: POLISCI 102, POLISCI 123, PUBLPOL 101, PUBLPOL 201

AMSTUD 124A. The American West. 5 Units.

The American West is characterized by frontier mythology, vast distances, marked aridity, and unique political and economic characteristics. This course integrates several disciplinary perspectives into a comprehensive examination of Western North America: its history, physical geography, climate, literature, art, film, institutions, politics, demography, economy, and continuing policy challenges. Students examine themes fundamental to understanding the region: time, space, water, peoples, and boom and bust cycles.

Same as: ARTHIST 152, ENGLISH 124, HISTORY 151, POLISCI 124A

AMSTUD 125. Perspectives on American Journalism. 4-5 Units.

An examination of American journalism, focusing on how news is produced, distributed, and financially supported. Emphasis on current media controversies and puzzles, and on designing innovations in discovering and telling stories. (Graduate students register for COMM 225.).

Same as: COMM 125, COMM 225

AMSTUD 125C. The Lost Generation: American literature between the World Wars. 5 Units.

An exploration of American literature between the World Wars, with a focus on themes such as expatriation, trauma, technology, race, modernism; writers include Gertrude Stein, Sherwood Anderson, F. Scott Fitzgerald, Ernest Hemingway, Langston Hughes, Jean Toomer, William Faulkner, Richard Wright, John Steinbeck, John Dos Passos.

AMSTUD 127. American Style and the Rhetoric of Fashion. 4-5 Units.

Focus on the visual culture of fashion, especially in an American context. Topics include: the representation of fashion in different visual media (prints, photographs, films, window displays, and digital images); the relationship of fashion to its historical context and American culture; the interplay between fashion and other modes of discourse, in particular art, but also performance, music, economics; and the use of fashion as an expression of social status, identity, and other attributes of the wearer. Texts by Thorstein Veblen, Roland Barthes, Dick Hebdige, and other theorists of fashion.

Same as: ARTHIST 165B, FILMSTUD 165B

AMSTUD 128. Representing Fashion. 4 Units.

Course on the representation of fashion in the 20th and 21st century, with focus on American fashion photography. Topics include: history of fashion illustration, fashion photography, and fashion films; intersection of art and commerce; role of designers, photographers, editors, and models; studio v. street photography; the place of mass media, alternative magazines, and online publications; and use of media, photography, and design theory for interpretation of fashion representations. Illustrators and artists include Lepape, Erte, Avedon, Penn, Klein, Newton, Sherman, and Leibovitz.

Same as: ARTHIST 166

AMSTUD 129. Animation and the Animated Film. 4 Units.

The fantasy of an image coming to life is ancient, but not until the cinema was this fantasy actualized. The history of the movies begins with optical toys, and contemporary cinema is dominated by films that rely on computer animation. This course considers the underlying fantasies of animation in art and lit, its phenomenologies, its relation to the uncanny, its status as a pure cinema, and its place in film theory. Different modes of production and style to be explored include realist animation, abstract animation; animistic animation; animated drawings, objects, and puppets; CGI, motion capture, and live/animation hybrids.

Same as: FILMSTUD 129, FILMSTUD 329

AMSTUD 132. American Art and Culture, 1528-1910. 4 Units.

The visual arts and literature of the U.S. from the beginnings of European exploration to the Civil War. Focus is on questions of power and its relation to culture from early Spanish exploration to the rise of the middle classes. Cabeza de Vaca, Benjamin Franklin, John Singleton Copley, Phillis Wheatley, Charles Willson Peale, Emerson, Hudson River School, American Genre painters, Melville, Hawthorne and others.

Same as: ARTHIST 132, ARTHIST 332

AMSTUD 134. Museum Cultures: Material Representation in the Past and Present. 3-5 Units.

Students will open the "black box" of museums to consider the past and present roles of institutional collections, culminating in a student-curated exhibition. Today, museums assert their relevance as dynamic spaces for debate and learning. Colonialism and restitution, the politics of representation, human/object relationships, and changing frameworks of authority make museum work widely significant and consistently challenging. Through thinking-in-practice, this course reflexively explores "museum cultures": representations of self and other within museums and institutional cultures of the museum world itself. 3 credits (no final project) or 5 credits (final project). May be repeat for credit.

Same as: ARCHLGY 134, ARCHLGY 234, ARTHIST 284B, CSRE 134, EDUC 214, NATIVEAM 134

AMSTUD 135. Deliberative Democracy and its Critics. 3-5 Units.

This course examines the theory and practice of deliberative democracy and engages both in a dialogue with critics. Can a democracy which emphasizes people thinking and talking together on the basis of good information be made practical in the modern age? What kinds of distortions arise when people try to discuss politics or policy together? The course draws on ideas of deliberation from Madison and Mill to Rawls and Habermas as well as criticisms from the jury literature, from the psychology of group processes and from the most recent normative and empirical literature on deliberative forums. Deliberative Polling, its applications, defenders and critics, both normative and empirical, will provide a key case for discussion.

Same as: COMM 135, COMM 235, COMM 335, POLISCI 234P, POLISCI 334P

AMSTUD 136X. Indigenous Peoples and Environmental Change in the North American West. 5 Units.

This course explores the dynamic relationships between indigenous communities and the continuously changing environmental landscapes of the North American West from before European contact to the present. In particular, it examines how specific indigenous communities of the region have navigated and adapted their relationship with the natural world amidst the challenges of colonialism, globalization, climate change, and an increasing national dependency on the natural resources of the North American West.

AMSTUD 137. The Dialogue of Democracy. 4-5 Units.

All forms of democracy require some kind of communication so people can be aware of issues and make decisions. This course looks at competing visions of what democracy should be and different notions of the role of dialogue in a democracy. Is it just campaigning or does it include deliberation? Small scale discussions or sound bites on television? Or social media? What is the role of technology in changing our democratic practices, to mobilize, to persuade, to solve public problems? This course will include readings from political theory about democratic ideals - from the American founders to J.S. Mill and the Progressives to Joseph Schumpeter and modern writers skeptical of the public will. It will also include contemporary examinations of the media and the internet to see how those practices are changing and how the ideals can or cannot be realized.

Same as: COMM 137W, COMM 237, POLISCI 232T, POLISCI 332T

AMSTUD 140. Stand Up Comedy and the "Great American Joke" Since 1945. 5 Units.

Development of American Stand Up Comedy in the context of social and cultural eruptions after 1945, including the Borscht Belt, the Chitlin' Circuit, the Cold War, censorship battles, Civil Rights and other social movements of the 60s and beyond. The artistry of stories, monologues, jokes, impersonations, persona, social satire, scatology, obscenity, riffs, rants, shtick, and more by such artists as Lenny Bruce, Dick Gregory, Richard Pryor, George Carlin, Margaret Cho, Sarah Silverman, Jon Stewart, Stephen Colbert, as well as precursors such as Mark Twain, minstrelsy and vaudeville and related films, TV shows, poems and other manifestations of similar sensibilities and techniques.

Same as: CSRE 140C

AMSTUD 142. The Literature of the Americas. 5 Units.

A wide-ranging overview of the literatures of the Americas in comparative perspective, emphasizing continuities and crises that are common to North American, Central American, and South American literatures as well as the distinctive national and cultural elements of a diverse array of primary works. Topics include the definitions of such concepts as empire and colonialism, the encounters between worldviews of European and indigenous peoples, the emergence of creole and racially mixed populations, slavery, the New World voice, myths of America as paradise or utopia, the coming of modernism, twentieth-century avant-gardes, and distinctive modern episodes--the Harlem Renaissance, the Beats, magic realism, Noigandres--in unaccustomed conversation with each other.

Same as: COMPLIT 142, CSRE 142, ENGLISH 172E

AMSTUD 143A. American Architecture. 4 Units.

A historically based understanding of what defines American architecture. What makes American architecture American, beginning with indigenous structures of pre-Columbian America. Materials, structure, and form in the changing American context. How these ideas are being transformed in today's globalized world.

Same as: ARTHIST 143A, ARTHIST 343A, CEE 32R

AMSTUD 143X. Starstuff: Space and the American Imagination. 5 Units.

Course on the history of twentieth and twenty-first century American images of space and how they shape conceptions of the universe. Covers representations made by scientists and artists, as well as scientific fiction films, TV, and other forms of popular visual culture. Topics will include the importance of aesthetics to understandings of the cosmos; the influence of media and technology on representations; the social, political, and historical context of the images; and the ways representations of space influence notions of American national identity and of cosmic citizenship.

Same as: ARTHIST 264B, FILMSTUD 264B

AMSTUD 145M. Culture Wars: Art and Social Conflict in the USA, 1890-1950. 4 Units.

This course examines social conflicts and political controversies in American culture through the lens of visual art and photography. We consider how visual images both reflect and participate in the social and political life of the nation and how the terms of citizenship have been represented and, at times, contested by artists throughout the first half of the 20th century. The class explores the relation between American art and the body politic by focusing on issues of poverty, war, censorship, consumerism, class identity, and racial division.

Same as: ARTHIST 145, ARTHIST 345, FEMGEN 145

AMSTUD 146. Asian American Culture and Community. 3-5 Units.

This course introduces students to the histories of Asians in America, specifically as these histories are part of a broader Asia-US-Pacific history that characterized the 20th century and now the 21st. We will combine readings in history, literature, sociology, with community-based learning. The course takes place over two quarters. The first quarter focuses on gaining knowledge of Asian America and discussion key topics that students wish to focus on collaboratively. During this first quarter we also learn about community-based learning, set up teams and projects, and develop relationships with community organizations. The second quarter students work with student liaisons (senior students who have experience in service learning) and complete their work with the community; there are no formal class meetings this second quarter. Service Learning Course (certified by Haas Center). Course can be repeated once.

Same as: ASNAMST 146S, COMPLIT 146, CSRE 146S

AMSTUD 146A. Steinbeck. 3-5 Units.

Introduction to the work of an American writer, beloved by general readers, often reviled by critics, whose career spanned from the Great Depression through World War II to the social upheavals of the 1960s. Focus on the social and political contexts of Steinbeck's major works; his fascination with California and Mexico; his interdisciplinary interest in marine biology and in philosophy; his diverse experiments with literary form, including drama and film.

Same as: ENGLISH 146A

AMSTUD 146C. Hemingway, Hurston, Faulkner, and Fitzgerald. 3-5 Units.

While Hemingway and Fitzgerald were flirting with the expatriate avant-garde in Europe, Hurston and Faulkner were performing anthropological field-work in the local cultures of the American South. Focus on the tremendous diversity of concerns and styles of four writers who marked America's coming-of-age as a literary nation with their multifarious experiments in representing the regional and the global, the racial and the cosmopolitan, the macho and the feminist, the decadent and the impoverished.

Same as: ENGLISH 146C

AMSTUD 147J. Studies in Music, Media, and Popular Culture: The Soul Tradition in African American Music. 3-4 Units.

The African American tradition of soul music from its origins in blues, gospel, and jazz to its influence on today's r&b, hip hop, and dance music. Style such as rhythm and blues, Motown, Southern soul, funk, Philadelphia soul, disco, Chicago house, Detroit techno, trip hop, and neo-soul. Soul's cultural influence and global reach; its interaction with politics, gender, place, technology, and the economy. Pre-/corequisite (for music majors): MUSIC 22. (WIM at 4 units only.)

Same as: AFRICAAM 19, CSRE 147J, MUSIC 147J, MUSIC 247J

AMSTUD 150. Introduction to English II: American Literature and Culture to 1855. 5 Units.

(Formerly English 23/123). A survey of early American writings, including sermons, poetry, captivity and slave narratives, essays, autobiography, and fiction, from the colonial era to the eve of the Civil War.

Same as: ENGLISH 11B

AMSTUD 150A. Colonial and Revolutionary America. 5 Units.

(Same as HISTORY 50A. History majors and others taking 5 units, register for HISTORY 150A.) Survey of the origins of American society and polity in the 17th and 18th centuries. Topics: the migration of Europeans and Africans and the impact on native populations; the emergence of racial slavery and of regional, provincial, Protestant cultures; and the political origins and constitutional consequences of the American Revolution.

Same as: HISTORY 150A

AMSTUD 150B. Nineteenth Century America. 5 Units.

(Same as HISTORY 50B. History majors and others taking 5 units, register for 150B.) Territorial expansion, social change, and economic transformation. The causes and consequences of the Civil War. Topics include: urbanization and the market revolution; slavery and the Old South; sectional conflict; successes and failures of Reconstruction; and late 19th-century society and culture.

Same as: AFRICAAM 150B, HISTORY 150B

AMSTUD 150C. The United States in the Twentieth Century. 5 Units.

(Same as HISTORY 50C. History majors and others taking 5 units, register for 150C.) This course begins around 1900, when women and most African-Americans could not vote; automobiles were virtually unknown and computers unimaginable; and the U.S. was a minor power overshadowed by Europe. Yet fierce debates over the purpose of government and role of the U.S. in the world animated national politics, as they do today. This course surveys U.S. politics, culture, and social movements to answer the question: How did we get from there to here? Suitable for non-majors and majors.

Same as: HISTORY 150C

AMSTUD 150X. From Gold Rush to Google Bus: History of San Francisco. 4 Units.

This class will examine the history of San Francisco from Native American and colonial settlement through the present. Focus is on social, environmental, and political history, with the theme of power in the city. Topics include Native Americans, the Gold Rush, immigration and nativism, railroads and robber barons, earthquake and fire, progressive reform and unionism, gender, race and civil rights, sexuality and politics, counterculture, redevelopment and gentrification. Students write final project in collaboration with ShapingSF, a participatory community history project documenting and archiving overlooked stories and memories of San Francisco. (Cardinal Course certified by the Haas Center).

Same as: HISTORY 152E, URBANST 150

AMSTUD 151H. ID21 STRATLAB: Interdisciplinary Approaches to Improvising Identities. 4-5 Units.

A quarter-long exploration of improvisation in relationship to identity and race in the 21st century in which students investigate new dynamics of doing and thinking identities through the arts. Panel discussions, performances, and talks that engage critically with the theme, concept, and practice of improvising identity across a variety of contexts and genres such as jazz music, modern dance, contemporary art, race comedy, food, and hip-hop poetry/freestyle. Strategies that artists/scholars have used to overturn essentializing notions of identity in theory and practice.

Same as: CSRE 151H, DANCE 151H, DANCE 251H, TAPS 351H

AMSTUD 152A. "Mutually Assured Destruction": American Culture and the Cold War. 5 Units.

The temperature of the early Cold War years via readings of Soviet and U.S. propaganda; documentary film and film noir; fiction by Bellow, Ellison, O'Connor, and Mailer; social theory by Arendt, the New York Intellectuals, and the Frankfurt School; and political texts such as Kennan's *Sources of Soviet Conduct*, the Truman Doctrine speech, and the National Security Council Report 68. Major themes include the discourse of totalitarianism, McCarthyism, strategies of containment, the nuclear threat, the figure of the outsider, and the counterculture, and the cultural shift from sociological to psychological idioms.

AMSTUD 152C. The JFK Era and American Literature. 5 Units.

Few U.S. presidents have exerted so great a fascination on the national and global post-World War II imagination as John F. Kennedy. As the 2013 semi-centennial anniversary of Kennedy's assassination attests, the production of films, television and multimedia programs, biographies, conspiracy theories, academic studies, and literary texts about the iconic JFK and his fabled, thousand-day presidency continues unabated. In this course, we will explore the attention Kennedy has drawn from writers and filmmakers in texts by Norman Mailer, Don DeLillo, Mario Vargas Llosa, and others.

AMSTUD 152K. Mixed-Race Politics and Culture. 5 Units.

Today, almost one-third of Americans identify with a racial/ethnic minority group, and more than 9 million Americans identify with multiple races. What are the implications of such diversity for American politics and culture? This course approaches issues of race from an interdisciplinary perspective, employing research in the social sciences and humanities to assess how race shapes perceptions of identity as well as political behavior in 21st-century U.S. Issues surrounding the role of multiculturalism, immigration, acculturation, racial representation, and racial prejudice in American society. Topics include the political and social formation of race; racial representation in the media, arts, and popular culture; the rise and decline of the "one-drop rule" and its effect on political and cultural attachments; the politicization of census categories and the rise of the multiracial movement.

Same as: AFRICAAM 226, CSRE 152K

AMSTUD 154. American Intellectual and Cultural History to the Civil War. 5 Units.

(Same as HISTORY 54. History majors and others taking 5 units, register for 154.) How Americans considered problems such as slavery, imperialism, and sectionalism. Topics include: the political legacies of revolution; biological ideas of race; the Second Great Awakening; science before Darwin; reform movements and utopianism; the rise of abolitionism and proslavery thought; phrenology and theories of human sexuality; and varieties of feminism. Sources include texts and images. Same as: HISTORY 154

AMSTUD 154X. The American Civil War: A Visual History. 4 Units.

A painting of men charging across a field, a photograph of dead bodies in a ditch, a fragment of metal, a sliver of bone, and a brass button: how do we make sense of the visual record of the American Civil War (1861-65)? From the Capitol Dome to a skeleton dug up in a highway project a hundred years after the last battle, the course will consider the strange and scattered remnants of a famous era. Drawing on the poetry of Walt Whitman, Emily Dickinson, and Herman Melville, the paintings of Winslow Homer, the photographs of Alexander Gardner, and the oratory of Abraham Lincoln, the course will examine what cannot be portrayed: the trauma of war.

Same as: ARTHIST 154, ARTHIST 354

AMSTUD 155C. Abstract Expressionism: Painting/Modern/America. 4 Units.

The course will focus on American abstract painting from the 1930s to the 1960s, emphasizing the works of art at the Anderson Collection at Stanford. We will focus on looking closely at pictures by Jackson Pollock, Mark Rothko, Willem de Kooning, and other renowned abstract painters, developing skills of speaking and writing about these works of art. We will also place these pictures in their mid-20th century context: World War II and the Cold War; Hollywood and popular culture generally; Beat literature; and locations such as New York and San Francisco.

Same as: ARTHIST 155C

AMSTUD 156H. Women and Medicine in US History: Women as Patients, Healers and Doctors. 5 Units.

Women's bodies in sickness and health, and encounters with lay and professional healers from the 18th century to the present. Historical construction of thought about women's bodies and physical limitations; sexuality; birth control and abortion; childbirth; adulthood; and menopause and aging. Women as healers, including midwives, lay physicians, the medical profession, and nursing.

Same as: FEMGEN 156H, HISTORY 156G

AMSTUD 157. The Constitution: A Brief History. 5 Units.

A broad survey of the Constitution, from its Revolutionary origins to the contemporary disputes over interpretation. Topics include the invention of the written constitution and interpretative canons; the origins of judicial review; the Civil War and Reconstruction as constitutional crises; the era of substantive due process; the rights revolution; and the Constitution in wartime.

Same as: HISTORY 157, POLISCI 128S

AMSTUD 157P. Solidarity and Racial Justice. 4-5 Units.

Is multiracial solidarity necessary to overcome oppression that disproportionately affects certain communities of color? What is frontline leadership and what role should people play if they are not part of frontline communities? In this course we will critically examine practices of solidarity and allyship in movements for collective liberation. Through analysis of historical and contemporary movements, as well as participation in movement work, we will see how movements have built multiracial solidarity to address issues that are important to the liberation of all. We will also see how racial justice intersects with other identities and issues. This course is for students that want to learn how to practice solidarity, whether to be better allies or to work more effectively with allies. There will be a community engaged learning option for this course. Students who choose to participate in this option will either work with Stanford's DGen Office or a community organization that is explicitly devoted to multiracial movement-building.

Same as: AFRICAAM 157P, CSRE 157P, FEMGEN 157P

AMSTUD 157X. Language as Political Tool: Feminist and LGBTQ Movements and Impacts. 3-5 Units.

How does a social or political movement gain traction? For example, how did 20th-century movements of the disenfranchised, such as the Civil Rights movement, LGBTQ movements, or feminist movements, gain a voice and eventually enact change? In the mediascape of today, where everyone with access to a computer could have a voice, how does a movement change the national conversation? How do written and verbal choices of the movements impact their success and outreach to supporters? In this course, students will write and revise their own arguments in order to best understand the rhetorical potential in these movements; choices and to consider how those rhetorical moves are incorporated into political discourse. We'll examine the role of rhetoric, the use of argument to persuade, in social movements working toward social justice, party platforms, and public policy.

Same as: FEMGEN 157, FEMGEN 257

AMSTUD 159X. American Photographs, 1839-1971: A Cultural History. 4 Units.

This course concentrates on many important American photographers, from the era of daguerreotypes to near the end of the pre-digital era. We study photographs of the Civil War, western exploration, artistic subjects, urban and rural poverty, skyscrapers, crime, fashion, national parks, and social protest, among other topics. Among the photographers we study: Carleton Watkins, Eadweard Muybridge, Walker Evans, Dorothea Lange, Garry Winogrand, and Diane Arbus. Emphasis on developing students' abilities to discuss and write about photography; to see it.

Same as: ARTHIST 159, ARTHIST 359

AMSTUD 160. Perspectives on American Identity. 5 Units.

Required for American Studies majors. In this seminar we trace diverse and changing interpretations of American identity by exploring autobiographical, literary, and/or visual texts from the 18th through the 20th century in conversation with sociological, political, and historical accounts.

AMSTUD 161. Women in Modern America. 4-5 Units.

This course explores the transition from Victorian to modern womanhood in the U.S. from the 1890s to the end of the 20th century, including the experiences of Native, European, African, Mexican, and Asian American women. It asks how, when, and why the majority of American women become wage earners, gained full citizenship, and enacted political opportunities; how race- and class-specific ideals of womanhood changed in popular culture; and how women have redefined their reproductive and sexual relations.

Same as: CSRE 162, FEMGEN 161, HISTORY 161

AMSTUD 163. Queer America. 4 Units.

This class explores queer art, photography and politics in the United States since 1930. Our approach will be grounded in close attention to the history and visual representation of sexual minorities in particular historical moments and social contexts. We will consider the cultural and political effects of World War II, the Cold War, the civil rights movement, psychedelics, hippie culture and sexual liberation, lesbian separatism, the AIDS crisis, and marriage equality.

Same as: ARTHIST 163, FEMGEN 163

AMSTUD 164C. From Freedom to Freedom Now: African American History, 1865-1965. 5 Units.

(Same as HISTORY 64C. History majors and others taking 5 units, register for 164C.) Explores the working lives, social worlds, political ideologies and cultural expressions of African Americans from emancipation to the early civil rights era. Topics include: the transition from slavery to freedom, family life, work, culture, leisure patterns, resistance, migration and social activism. Draws largely on primary sources including autobiographies, memoirs, letters, personal journals, newspaper articles, pamphlets, speeches, literature, film and music.

Same as: HISTORY 164C

AMSTUD 165. History of Higher Education in the U.S.. 3-5 Units.

Major periods of evolution, particularly since the mid-19th century. Premise: insights into contemporary higher education can be obtained through its antecedents, particularly regarding issues of governance, mission, access, curriculum, and the changing organization of colleges and universities.

Same as: EDUC 165, EDUC 265, HISTORY 158C

AMSTUD 166. Introduction to African American History - the Modern Freedom Struggle. 3-5 Units.

Using the unique documentary resources and publications of Stanford's Martin Luther King Jr. Research and Education Institute, this course will utilize multi-media materials to shed light on the relationship between grassroots activism and King's visionary leadership.

Same as: AFRICAAM 166, CSRE 166, HISTORY 66, HISTORY 166

AMSTUD 178. Ethnicity and Dissent in United States Art and Literature. 4 Units.

The role of the visual arts of the U.S. in the construction and contesting of racial, class, and gender hierarchies. Focus is on artists and writers from the 18th century to 1990s. How power, domination, and resistance work historically. Topics include: minstrelsy and the invention of race; mass culture and postmodernity; hegemony and language; memory and desire; and the borderlands.

Same as: ARTHIST 178, ARTHIST 378

AMSTUD 179. Introduction to American Law. 3-5 Units.

For undergraduates. The structure of the American legal system including the courts; American legal culture; the legal profession and its social role; the scope and reach of the legal system; the background and impact of legal regulation; criminal justice; civil rights and civil liberties; and the relationship between the American legal system and American society in general.

Same as: POLISCI 122, PUBLPOL 302A

AMSTUD 183. Re- Imagining American Borders. 5 Units.

How novelists, filmmakers, and poets perceive racial, ethnic, gender, sexual orientation, and class borders in the context of a current volatile national discussion about the place of Americans both here and in the world. How Anna Deavere Smith, Sherman Alexie, Shailja Patel or Ta-Nehisi Coates consider redrawing such lines so that center and margin, or self and other, do not remain fixed and divided. How linguistic borderlines within multilingual literature by Caribbean, Arab, and Asian Americans function. Can Anzaldúa's 1986 conception of borderlands be constructed through the matrix of language, dreams, music, and cultural memories in these recent American narratives? Course includes creatively examining one's own identity.

Same as: CSRE 183, FEMGEN 183

AMSTUD 185. American Studies Internship. 1-3 Unit.

Restricted to declared majors. Practical experience working in a field related to American Studies for six to ten weeks. Students make internship arrangements with a company or agency, under the guidance of a sponsoring faculty member, and with the consent of the director or a program coordinator of American Studies. Required paper focused on a topic related to the internship and the student's studies. May be repeated for credit.

AMSTUD 186. Tales of Three Cities: New York, Chicago, Los Angeles. 5 Units.

How urban form and experience shape literary texts and how literary texts participate in the creation of place, through the literature of three American cities as they ascended to cultural and iconographical prominence: New York in the early to mid 19th century; Chicago in the late 19th and early 20th centuries; and Los Angeles in the mid to late 20th century.

Same as: ENGLISH 186

AMSTUD 186A. American Hauntings. 5 Units.

Cultural, psychological, social, and political dynamics of haunting in American literature, from the early national period to the late 20th century. Sources include ghost stories and other instances of supernatural, emotional, or mental intervention. Authors include Charles Brockden Brown, Washington Irving, Edgar Allan Poe, Nathaniel Hawthorne, Louisa May Alcott, Charlotte Perkins Gilman, Charles Chesnutt, Henry James, Edith Wharton, Toni Morrison, and Stephen King.

AMSTUD 186B. American Song in the 20th Century and after. 3-4 Units.

Critical and creative exploration of song in the Americas. About twenty-five key examples will guide discussion of the interactions between words, music, performance and culture. Weekly listening, reading and assignments will be organized around central themes: love, sex and romance; war and politics; labor and money; place; identity; society and everyday life. Genres include art song; blues, gospel, jazz and country; pop, soul, rock and hip-hop; bossa nova, nueva canción and salsa; electronic and experimental. Takehome and in-class assignments will include critical and creative writing, and music composition, production and performance; final projects may emphasize any of the above.

Same as: MUSIC 186B, MUSIC 286B

AMSTUD 187S. Literature, Film, and Adaptation. 5 Units.

This course studies many aspects of translating fiction into film, written media into visual and written. Topics include short story into feature film: Alice Munro's *The Bear Came Over the Mountain*, into Sarah Polly's *Away from Her*; conventional police procedural into post-WWII Japanese hybrid of procedural and film noir: Ed McBain's *King's Ransom* into Kurosawa's *High and Low* which deals with changing standards of Japanese business, class issues, the effects of the American atomic bomb; classic southern gothic horror novel (Davis Grubb's *Night of the Hunter*) into Charles Laughton's American expressionist masterpiece; complete revision of Dorothy B. Hughes novel into Nicholas Ray's *In a Lonely Place* (Humphrey Bogart); Philip K. Dick and the various interpretations of *Blade Runner*.

Same as: ENGLISH 187S

AMSTUD 195. Individual Work. 1-5 Unit.

AMSTUD 197. Dance in Prison: The Arts, Juvenile Justice, and Rehabilitation in America. 3 Units.

This class works collaboratively with a local juvenile hall to use civic engagement and performance to explore the aesthetic, cultural and legal issues in the lives of incarcerated youth. In the process students gain an understanding of incarceration on an immediate and personal scale. Taught jointly by a Dance Studies scholar and a lawyer specializing in Juvenile Justice, we will consider what unique understandings are possible if we position the arts as central to an exploration of punishment, rehabilitation and recidivism in America. The course will examine case studies, historical and contemporary narratives about the social, imaginative and behavioral change possible through arts programs in prison. Half of the class meetings will be in Hillcrest Juvenile Hall in San Mateo, where our class will join with a group of 13-18 year old youths currently detained there. Dance will be used to help shape their individual expressive voices, and ours, through collaborative hip hop dance classes. Books to be read are *Just Mercy: A Story of Justice and Redemption* by Bryan Stevenson, and *Last Chance in Texas* by John Hubner.

Same as: DANCE 197, TAPS 197

AMSTUD 201. History of Education in the United States. 3-5 Units.

How education came to its current forms and functions, from the colonial experience to the present. Focus is on the 19th-century invention of the common school system, 20th-century emergence of progressive education reform, and the developments since WW II. The role of gender and race, the development of the high school and university, and school organization, curriculum, and teaching.

Same as: EDUC 201, HISTORY 258B

AMSTUD 214. The American 1960s: Thought, Protest, and Culture. 5 Units.

The meaning of the American 60s emphasizing ideas, culture, protest, and the new sensibility that emerged. Topics: black protest, the new left, the counterculture, feminism, the new literature and journalism of the 60s, the role of the media in shaping dissent, and the legacy of 60s protest. Interpretive materials from film, music, articles, and books.

AMSTUD 216. Education, Race, and Inequality in African American History, 1880-1990. 3-5 Units.

Seminar. The relationship among race, power, inequality, and education from the 1880s to the 1990s. How schools have constructed race, the politics of school desegregation, and ties between education and the late 20th-century urban crisis.

Same as: AFRICAAM 116, CSRE 216X, EDUC 216, HISTORY 255E

AMSTUD 220B. Being John Wayne. 5 Units.

John Wayne's imposing corporeality and easy compartment combined to create an icon of masculinity, the American West, and America itself. Focus is on the films that contributed most to the establishment, maturation, and deconstruction of the iconography and mythology of the John Wayne character. The western and war film as genres; the crisis of and performance of masculinity in postwar culture; gender and sexuality in American national identity; relations among individualism, community, and the state; the Western and national memory; and patriotism and the Vietnam War.

Same as: FILMSTUD 220, TAPS 220A

AMSTUD 226. Race and Racism in American Politics. 5 Units.

Topics include the historical conceptualization of race; whether and how racial animus reveals itself and the forms it might take; its role in the creation and maintenance of economic stratification; its effect on contemporary U.S. partisan and electoral politics; and policy making consequences.

Same as: CSRE 226, POLISCI 226, POLISCI 326

AMSTUD 226X. Curating Experience: Representation in and beyond Museums. 2-4 Units.

In an age when some 50% of museum visitors only "visit" museums online and when digital technologies have broken open archival access, anyone can be a curator, a critic, an historian, an archivist. In this context, how do museums create experiences that teach visitors about who they are and about the world around them? What are the politics of representation that shape learning in these environments? Using an experimental instructional approach, students will reconsider and redefine what it means to curate experience. (This course must be taken for a minimum of 3 units to satisfy a Ways requirement.).

Same as: CSRE 226X, EDUC 226

AMSTUD 231X. Learning Religion: How People Acquire Religious Commitments. 4 Units.

This course will examine how people learn religion outside of school, and in conversation with popular cultural texts and practices. Taking a broad social-constructivist approach to the variety of ways people learn, this course will explore how people assemble ideas about faith, identity, community, and practice, and how those ideas inform individual, communal and global notions of religion. Much of this work takes place in formal educational environments including missionary and parochial schools, Muslim madrasas or Jewish yeshivot. However, even more takes place outside of school, as people develop skills and strategies in conversation with broader social trends. This course takes an interdisciplinary approach to questions that lie at the intersection of religion, popular culture, and education. May be repeat for credit.

Same as: EDUC 231, JEWISHST 291X, RELIGST 231X

AMSTUD 240A. Pre-Honors Seminar. 1-5 Unit.

Methods, interpretations, and issues pertinent to honors work in American Studies. Open to juniors interested in honors.

AMSTUD 240Y. The Yiddish Story. 3-5 Units.

The Yiddish language is associated with jokes, folktales, and miracle legends, as well as modern stories. This class traces the development of Yiddish literature through these short oral and written forms, following Jewish writers out of the East European market town to cities in the Soviet Union, Israel, and especially the United States. We conclude with stories written in other languages about Yiddish writers. Readings include Sholem Aleichem, I. L. Peretz, Isaac Bashevis Singer, Esther Singer-Kreitman, Cynthia Ozick, and Dina Rubina. Readings in English; optional discussion section for students who read Yiddish.

Same as: JEWISHST 240, SLAVIC 240

AMSTUD 244. The Visual Culture of the American Home Front, 1941-1945. 5 Units.

How does home front of WWII look now? What sort of meanings appear with the vantage of more than sixty years' distance? Examining Hollywood films from those years -films made during the war but mostly not directly about the war - the seminar focuses on developing students' abilities to write emotion-based criticism and history. Weekly short papers, each one in response to a film screening, are required. Among the films screened: *Shadow of a Doubt*, *Gaslight*, *I Walked with a Zombie*, *The Best Years of Our Lives*.

Same as: ARTHIST 244

AMSTUD 246B. Pop Art. 5 Units.

A new course on the history and meaning of Pop art in the United States and abroad. The course will feature close study of paintings, photographs, and prints at the Cantor Art Center. The course will be given in the Denning Family Resource Room, located in The Anderson Collection building. If you have any questions regarding the location, please contact Linda Esquivel at linda@stanford.edu.

Same as: ARTHIST 246B

AMSTUD 250. Senior Research. 1-15 Unit.

Research and writing of senior honors thesis under the supervision of a faculty member. The final grade for the thesis is assigned by the chair based on the evaluations of the primary thesis adviser and a second reader appointed by the program. Prerequisite: consent of chair.

AMSTUD 255D. Racial Identity in the American Imagination. 4-5 Units.

From Sally Hemings to Barack Obama, this course explores the ways that racial identity has been experienced, represented and contested throughout American history. Engaging historical, legal and literary texts and films, this course examines major historical transformations that have shaped our understanding of racial identity. This course also draws on other imaginative modes including autobiography, memoir, photography and music to consider the ways that racial identity has been represented in American society. Most broadly, this course interrogates the problem of American identity and examines the interplay between racial identity and American identity. This course moves along both chronological and thematic axes to investigate the problems of racial mixture, mixed-race identity, racial passing and racial performance across historical periods. Themes of ambiguous, hidden and hybrid identity will be critical to this course. This course will also explore the interplay of the problems of class, gender and sexuality in the construction of racial identity.

Same as: AFRICAAM 255, CSRE 255D, HISTORY 255D, HISTORY 355D

AMSTUD 257. Journalism and Imaginative Writing in America. 5 Units.

Walt Whitman spent twenty-five years as a journalist before publishing his first book of poems. Mark Twain was a journalist for twenty years before publishing his first novel. Topics include examination of how writers' backgrounds in journalism shaped the poetry or fiction for which they are best known; study of recent controversies surrounding writers who blurred the line between journalism and fiction. Writers include Whitman, Fanny Fern, Twain, Pauline Hopkins, Theodore Dreiser, Charlotte Perkins Gilman, Ernest Hemingway, Meridel LeSueur.

Same as: COMM 278

AMSTUD 258. Sexual Violence in America. 4-5 Units.

This undergraduate/graduate colloquium explores the history of sexual violence in America, with particular attention to the intersections of gender and race in the construction of rape. We discuss the changing definitions of sexual violence in law and in cultural representations from early settlement through the late-twentieth century, including slavery, wartime and prison rape, the history of lynching and anti-lynching movements, and feminist responses to sexual violence. In addition to introducing students to the literature on sexual violence, the course attempts to teach critical skills in the analysis of secondary and primary historical texts. Students write short weekly reading responses and a final paper; no final exam; fifth unit research or CEL options. Limited enrollment, permission of instructor required. Submit application form (available in course syllabus or History department main office, 200-113) by November 15, 2016 and indicate interest in CEL option. Priority admission to History, FGSS, CSRE, AFRICAAM, and AMSTUD declared majors and minors. (Cardinal Course certified by the Haas Center). Same as: AFRICAAM 192, CSRE 192E, FEMGEN 258, FEMGEN 358, HISTORY 258, HISTORY 358

AMSTUD 260. Disability, Gender, and Identity: Women's Personal Experiences. 5 Units.

This course explores visible and invisible disabilities, focusing on issues of gender and identity in the personal experiences of women. The course emphasizes psychological as well as physical health, the diversity of disability experiences, self-labeling, caretaking, stigma and passing, and social and political aspects. Disabilities covered include blindness, multiple sclerosis, diabetes, arthritis, emotional and learning disabilities, and conditions requiring wheelchairs and other forms of assistance. The readings draw from the disability studies literature and emphasize women's personal narratives in sociological perspective. Note: Instructor Consent Required.

Same as: FEMGEN 260, FEMGEN 360

AMSTUD 261A. Geography, Time, and Trauma in Asian American Literature. 5 Units.

The notion that homes can be stable locations for cultural, racial, ethnic, and similarly situated identity categories. The possibility that there really is no place like home for Asian American subjects. How geography, landscape, and time situate traumas within fictional Asian American narratives.

Same as: ASNAMST 187

AMSTUD 261E. Mixed Race Literature in the U.S. and South Africa. 5 Units.

As scholar Werner Sollors recently suggested, novels, poems, stories about interracial contacts and mixed race constitute "an orphan literature belonging to no clear ethnic or national tradition." Yet the theme of mixed race is at the center of many national self-definitions, even in our U.S. post-Civil Rights and South Africa's post-Apartheid era. This course examines aesthetic engagements with mixed race politics in these trans- and post-national dialogues, beginning in the 1700s and focusing on the 20th and 21st centuries.

Same as: AFRICAAM 261E

AMSTUD 262C. African American Literature and the Retreat of Jim Crow. 5 Units.

After the unprecedented carnage of WWII, the postwar era witnessed the slow decline of the segregated Jim Crow order and the onset of landmark civil rights legislation. What role did African American literature and culture play in this historical process? What does this shift in racial theory and praxis mean for black literary production, a tradition constituted by the experience of slavery and racial oppression? Focus on these questions against the backdrop of contemporaneous developments: the onset of the Cold War, decolonization and the formation of the Third World, and the emergence of the "new liberalism."

Same as: AFRICAAM 262C, CSRE 262C

AMSTUD 262D. African American Poetics. 5 Units.

Examination of African American poetic expressive forms from the 1700s to the 2000s, considering the central role of the genre—from sonnets to spoken word, from blues poetry to new media performance—in defining an evolving literary tradition and cultural identity.

Same as: AFRICAAM 262D

AMSTUD 265. Writing Asian American History. 5 Units.

Recent scholarship in Asian American history, with attention to methodologies and sources. Topics: racial ideologies, gender, transnationalism, culture, and Asian American art history. Primary research paper.

Same as: ASNAMST 265, HISTORY 265, HISTORY 365

AMSTUD 267E. Martin Luther King, Jr. - His Life, Ideas, and Legacy. 4-5 Units.

Using the unique documentary resources and publications of Stanford's King Research and Education Institute, this course will provide a general introduction to King's life, visionary ideas, and historical significance. In addition to lectures and discussions, the course will include presentations of documentaries such as *Eyes on the Prize*. Students will be expected to read the required texts, participate in class discussions, and submit a research paper or an audio-visual project developed in consultation with the professor.

Same as: AFRICAAM 267E, HISTORY 267E

AMSTUD 271. Mexicans in the United States. 5 Units.

This course explores the lives and experiences of Mexicans living in the United States, from 1848 to the present. Themes and topics include: the legacies of colonialism, the Mexican-American War, transnational migration, the effects of economic stratification, race and racialization, and the impact of sexual and gender ideologies on the lives of Mexicans residing north of the border.

Same as: CHILATST 171, CSRE 171H, HISTORY 271

AMSTUD 272E. Theories of Citizenship and Sovereignty in a Transnational Context. 4-5 Units.

This course explores the multiple meanings of citizenship and the ways in which they change when examined using different geographic scales (from the local to the transnational). The course will pair theoretical readings on citizenship with case studies that focus on North America. Topics include: definitions of citizenship; the interrelation of ideas of citizenship with those of race, ethnicity, gender, and sexuality; the relationship between sovereignty and territoriality; human and civil rights; and immigration.

Same as: CHILATST 172, CSRE 172H, FEMGEN 272E, HISTORY 272E, HISTORY 372E

AMSTUD 275B. History of Modern Mexico. 4-5 Units.

Surveys the history of governance, resistance, and identity formation in Mexico from the nineteenth century to the present. Explores Mexico's historical struggles to achieve political stability, economic prosperity, and social justice and examines how regional, class, ethnic, and gender differences have figured prominently in the shaping of Mexican affairs. Topics include Mexico's wars and their legacies, the power of the state, violence and protest, debates over the meaning of "Mexicanness," youth culture, and the politics of indigenismo.

Same as: CHILATST 275B, CSRE 275B, HISTORY 275B, HISTORY 375C

AMSTUD 275R. Roads Not Taken, 1880-1960. 4 Units.

This course is intended to illuminate ideas about justice, freedom, equality, democracy, peace, and social conflict, and to raise persisting questions about such topics as the role of violence in politics through looking at the ideas of America writers such as Edward Bellamy, W.E.B. DuBois, Eugene Debs, Jane Addams, Emma Goldman, John Dewey and Reinhold Niebuhr.

Same as: ETHICSOC 275R, PHIL 275R, POLISCI 335L

AMSTUD 276. Water Resources: Culture and Context. 3-5 Units.

Students in this discussion-based seminar will examine both the social and environmental challenges of managing California's freshwater resources. The multidisciplinary team of instructors will introduce a range of textual sources - engineering, cartographic, art historical, and ecological, to name a few - and the class will engage directly with Cantor's *Art of Water* exhibition as well as local feats of water infrastructure. Students will gain historically-grounded insights through tailored weekly assignments and develop creative solutions for freshwater security as the final project.

Same as: ENVRES 276

AMSTUD 279X. American Jewish History: Learning to be Jewish in America. 2-4 Units.

This course will be a seminar in American Jewish History through the lens of education. It will address both the relationship between Jews and American educational systems, as well as the history of Jewish education in America. Plotting the course along these two axes will provide a productive matrix for a focused examination of the American Jewish experience. History students must take course for at least 3 units.

Same as: EDUC 279, HISTORY 288D, JEWISHST 297X, RELIGST 279X

AMSTUD 281. Asian Religions in America; Asian American Religions. 4 Units.

This course will analyze both the reception in America of Asian religions (i.e. of Buddhism in the 19th century), and the development in America of Asian American religious traditions.

Same as: ASNAMST 281, RELIGST 281, RELIGST 381

AMSTUD 293. Church, State, & Schools: Issues in Education & Religion. 4 Units.

This course will examine interactions between religion and education, focusing on both formal and experiential sites in which people and communities explore, articulate, encounter, and perform religious ideologies and identities. The class will focus on different religious traditions and their encounters the institutions and structures of education in American culture, both in the United States and as it manifests in American culture transnationally.

Same as: EDUC 293, RELIGST 293X