American Studies
Spring 2020 Courses

FOUNDATION COURSE:
- RCD 0050-01 Introduction to Race, Colonialism, and Diaspora ~ Kerri Greenidge

MID-LEVEL COURSES:
- AMER 0086-01 (FAH 0086) Latinx Presence in Art and Visual Culture ~ Adriana Zavala*
- AMER 0094-01 (SOC 0072-01) Sociology of Latinxs ~ Helen Marrow
- AMER 0094-02 Race, Identity, and ‘Nature’ ~ Hossein Ayazi
- AMER 0094-03 Contemporary Indigenous Literature & Culture ~ Darren Lone Fight
- AMER 0094-04 Youth, Revolt, and Resistance ~ Tom Abowd**
- AMER 0094-05 (AAST 0094-02) Asian American Arts: Dynamics and Creativity ~ Stéphanie Khoury
- AMER 0094-06 (REL 0056-01) Contemporary Catholicism ~ Peggy Hutaff

INTEGRATIVE SEMINARS:
- AMER 0173-01 Integrative Seminar: Justice in 1960s American CounterCulture ~ Ronna Johnson
- AMER 0180-01 Integrative Seminar: The Black Radical Tradition ~ Kerri Greenidge
- AMER 0180-02 (REL 0106-01) Religion, Violence, and Sexuality ~ Elizabeth Lemons
- AMER 0187-01 (FAH 0186) Latinx Presence in Art and Visual Culture ~ Adriana Zavala*

UPPER LEVEL COURSES:
- AMER 0141-01 Innovative Social Enterprise ~ Julianne Zimmerman
- AMER 0194-02 (SOC 0149-21) Race and the Criminal Justice System ~ Daanika Gordon
- AMER 0194-03 (TPS 0194-01) Doing Race, Race-ing Media and Performance ~ Olivia Michiko Gagnon
- AMER 0194-04 Youth, Revolt, and Resistance ~ Tom Abowd**

STANDARD COURSES:
- AMER 0099-01 Internship-American Studies ~ Staff (Department Consent Required)
- AMER 0193-01 Independent Study ~ Staff (Department Consent Required)

*In the Course Descriptions, “Latinx Presence in Art and Visual Culture” is only listed once as “AMER 0086-01/AMER 0187-01 (FAH 0086/FAH 0186) Latinx Presence in Art and Visual Culture ~ Adriana Zavala.”

**In the Course Descriptions, “Youth, Revolt, and Resistance” is only listed once as “AMER 0094-04/AMER 0194-04 Youth, Revolt, and Resistance ~ Tom Abowd”.
Course Descriptions

RCD 0050-01 Foundation Course: Introduction to Race, Colonialism, and Diaspora ~ Kerri Greenidge
TR | 12:00-1:15pm
What is meant by the terms “race,” “colonialism,” and “diaspora”? How are these terms shaped by historical and cultural context? How do scholars across American, Africana, Asian American, Latinx, Colonialism, and Native American and Indigenous Studies use these terms as the basis for intellectual inquiry? Introduction to Race, Colonialism, and Diaspora is designed to familiarize students with interdisciplinary scholarship across the new Department of Studies in Race, Colonialism, and Diaspora. The course is designed to expose students to a broad range of relevant scholarship in preparation for future engagement in one of the six tracks in the department of Race, Colonialism, and Diaspora. Each class meeting will pair a work of literature and cultural production - novels, short stories, and film - with the historical moment or site under study. The final project allows students to apply the methods, scholarship, and skills that they have acquired to specific topics and modes of inquiry relevant to their particular research interests.

AMER 0086-01/AMER 0187-01 (FAH 0086/FAH 0186) Latinx Presence in Art and Visual Culture ~ Adriana Zavala
TR | 3:00-4:15pm
This course offers a critical introduction to U.S. Latinx art and artists (those of Latin American descent born or living in the United States). It traces the contours of this art history in relation to contemporary cultural and socio-political debates and also considers how art by U.S. Latinx artists puts pressure on mainstream paradigms of “American” and “global” contemporary art history. Emphasis will be given to artists associated with particular social movements and communities, e.g. Chicana/o, Nuyorican/mainland Puerto Rican, Cuban-American, and Dominican-American, but throughout we will consider the intersectionality within and between these communities and other historically underrepresented groups. Our study of Latinx visual art will be contextualized in terms of representation across a wide range of fields and media, including literature, cinema, and popular media, as well as shifting demographics and ongoing debates about civil rights, immigration, contemporary politics, and national security. Key topics include the politics of representation and culture-war debates about visual art as a vehicle of resistance and for affirming non-normative identities, the role of race/ethnicity, gender, sexuality, and class in relation to creative expression and art world representation.

AMER 0094-01 (SOC 0072-01) Sociology of Latinxs ~ Helen Marrow
TR | 3:00 to 4:15pm
Overview of the diverse social, economic, political, and cultural histories of individuals who are now commonly identified as “Hispanics/Latinos” in the United States. Exposure to the political and historical development of the Hispanic/Latino panethnic category and group in the late 20th century, including tension between racialized and immigrant histories. Attention to the range of variables (such as nationality, nativity, generation, class, skin tone, gender) that create diversity within the group. Analysis of Latinxs’ experiences across key social institutions – particularly schools, neighborhoods, the labor market, media, the immigration and criminal justice systems, and the American racial hierarchy. A look forward to how the Hispanic/Latino category may also be moving outside the United States.
What is “nature” and what is not “nature”? What can ideas of “nature” tell us about histories of race and colonialism? How have racialized and colonized peoples made sense of their experience and resisted through different ideas of “nature”? From 18th-century claims that climate determined character to the 21st-century proliferation of DNA tests underwriting claims to Indigenous ancestry, it is clear that race, colonialism, identity, and “nature” operate as interconnected terrains of power.

Anchored in the contexts of U.S. colonialisms, racialization, and accumulation, this course aims to expose students to the cultural politics of “nature” as a way of “doing” American Studies. This course interrogates historical foundations of dominant ideas, attitudes, and practices toward non-human natures; it analyzes how ideas of “nature” and “naturalness” mediate the ways in which colonial, racial, gender, and sexual categories and structures inform and are (re)produced by U.S. institutions and in public areas such as the law, public policy, and property; and it accounts for how racialized and colonized peoples’ visions, representations, and practices of liberation with regard to relations with nonhuman natures and the materiality of land precede, contend with, and exceed normative political, economic, and social categories of governance and systems of dispossession and exploitation.

This course examines work by 21st-century Indigenous authors and artists with a primary emphasis on contemporary North American Indigenous literature and poetry. By exploring the form, content, and context of a variety of artistic responses to the exigencies of contemporary Indigenous experience, we will map networks of relations between and among these works and broader critical conversations about Indigenous identity, tribal sovereignty, and the texts and contexts of our own lives. Text selection and analysis is organized around critical locations in the textual production of settler-colonial ideology where Indigenous presence is denied or highly circumscribed—e.g., speculative worlds, urban locales, and the archive. By settling and continually renewing dominant-cultural expectation as to when, where, and how Indigenous presence will be represented in the textual field, these broader narrative structures also become potentiated for a type of “Indigenous imposition”—the purposeful and unsettling obtrusion or use of Indigenous representation in those places where such appearance is typically constrained or denied.

These types of counter-narrative plays with dominant expectation itself—as a formal aesthetic choice that revises or otherwise “imposes upon” the generated expectations of settler-colonial ideology and/or obliquely as the second-order result of sovereign Indigenous artistic expression. In this course, we’ll examine a variety of Indigenous artists and thinkers whose work represent facets of the contemporary Indigenous experience, including Stephen Graham Jones (Blackfeet), Theodore Van Alst, Jr. (Sihasapa Lakota/Eastern Cherokee), Cheri Dimaline (Georgian Bay Métis), and Layli Long Soldier (Oglala Lakota). Film/visual artists include selections by Stephen Paul Judd (Kiowa/Choctaw), Jeff Barnaby (Mi’kmaq), Assinnajaq (Inuk), and Danis Goulet (Cree/Métis).

This interdisciplinary class will explore youth revolts, social movements, and rebellions over the course of US history. We will focus on struggles around issues of war and peace, gender and sexual liberation, class oppression, free speech, anti-racism/racial justice, and anti-colonial politics. Students, workers, artists, and activists have organized in ways that have transformed the worlds that governments, elite institutions, and parental/patriarchal authority have sought to impose on them. In this class we will
examine the powerful ways in which young adults have waged battles for social justice, with an emphasis on more contemporary movements like Black Lives Matter, the revolts at Standing Rock, and activist and artistic projects around trans-liberation. The course will emphasize the need to see youth not as “problems” representing threats to “morality” or “law and order,” but instead as those with agency and the capacity to shape their own lives—indeed, as Marx said, “to write their own histories.” Readings include works by: bell hooks, Keeanga-Yamahtta Taylor, Carlos Munoz, Cathy Cohen, C.J Pascoe, Sabina Vaught, and Freeden Oeur.

AMER 0094-05 (AAST 0094-02) Asian American Arts: Dynamics and Creativity ~ Stéphanie Khoury
R | 1:30-4:15pm
Alfred Gell saw art as a material invested with the ability to convey meaning and knowledge, and to make things happen. Art is a medium that channels one’s experience into a creative expression: identities can be performed, narratives told, experiences accounted, norms and stereotypes challenged. Furthermore, art can be a catalyst for change and empowerment regarding issues of social justice. This course addresses the creative initiatives through which Asian Americans have used visual arts, multimedia, music, dance, and creative literature (including zines and poetry) to assert cultural heritage, identity, history, and representation. Through specific artistic works and performances, we will consider how art is a medium that embodies struggles with and challenges to the American racial and social context, the reminiscence of colonial ideologies, as well as histories of migration and ongoing encounters with both belonging and displacement.
Course materials include primary sources and academic texts from relevant fields in the social sciences and humanities selected to help students understand the socio-cultural context of the examples used in class. Case studies are considered under various and sometimes conflicting perspectives to encourage a reflexive and critical approach to the themes discussed. Audiovisual materials and art pieces are used in class to support and enhance discussion.
No prerequisite.

AMER 0094-06 (REL 0056-01) Contemporary Catholicism ~ Peggy Hutaff
TR | 1:30-2:45pm
A study of the complex landscape of contemporary Catholicism in the U.S., emerging from the mandates for reform and renewal set forth by Vatican Council II (1962-65). We will study basic Catholic beliefs and practices; evolving models of church, ministry, and vocation; contemporary interpretations of ancient traditions and dogmas; the impact of critical scholarship in Religion and greater access to theological education; dialogues around ethical issues, such as contraception, abortion, diverse sexual identities, and lifestyles; controversies over women’s ordination, optional priestly celibacy, and divorce; calls for change from feminist and other liberation-theological and social justice initiatives; parish closings; disclosures of clergy sexual abuse; the aesthetics and religious imagination of Catholic culture in its diverse expressions. Major focus on how Catholics in the U.S. have “lived their religion” amidst the push and pull of unity and diversity, continuity and change, gain and loss, in the wake of Vatican II. This course counts toward the Humanities distribution requirement

AMER 0099-01 Internship in American Studies ~ Staff
Students who wish to do internships under American Studies should enroll in AMER 0099 for their internship for course credit. Normally, these internships are for American Studies majors. Internships are available in a wide range of public and private organizations and institutions (e.g., media, museums, social service agencies). In most cases, the student will make the arrangements with the organization so that one person will be supervising the student and overseeing the internship work. It is expected that
the student will be working a minimum of 12 hours per week. The supervised fieldwork will provide the student with the opportunity to better understand the work environment and issues facing the particular organization. The student should meet approximately three times with the Director of 6 American Studies (or another Tufts faculty member) to discuss the fieldwork, goals, and effectiveness of the organization. (E-mailing the director or faculty member several times during the semester is an acceptable alternative to meeting in person.) If a student wishes to receive a letter grade instead of Pass/Fail, he/she must keep a journal, and write a 10-page paper which will be submitted for a grade to the Tufts faculty member overseeing the internship. Note: Permission is needed to enroll.

AMER 0141-01 (ELS 0141-01) Innovative Social Enterprise ~ Julianne Zimmerman
Social entrepreneurs bring innovative, practical solutions to social problems. Entrepreneurs are opportunity oriented, resourceful, value-creating change agents. Social entrepreneurs are similar, but they focus on public problems. Students will consider the role of social enterprises in improving society, and learn to develop a business plan to create enduring social impact: Identify social impact model, plan needed activities and resources, conduct market research and create a marketing plan, build a team, prepare a financial model, and create a plan to attract the support the mission requires.
Recommendations: Sophomore standing.

AMER 0173-01 Integrative Seminar: Justice in 1960s American CounterCulture ~ Ronna Johnson
W | 4:30-7:00pm
This multi-disciplinary and interdisciplinary course studies the American Sixties through film, literature, music, and nonfiction writing, including memoir, manifesto, letters and journalism. Although called the Sixties, this time of civil dissent, social unrest, domestic violence, international war and change properly encompasses a wider era, from 1954 and Brown v. Board of Education, to 1975 and the end of the Vietnam War, and this broader interval will form the period of our study.

AMER 0180-01 Integrative Seminar: The Black Radical Tradition ~ Kerri Greenidge
M | 1:30-4:00pm
When scholar Cedric J. Robinson (1940 - 2016) coined the term “black radical tradition” in the 1980s, the anti-apartheid movement united African descended activists across South Africa, Europe, and the United States. Yet, black radicalism has existed as a concept, as an idea, as a promise since the first Africans resisted European encroachment and Atlantic enslavement during the eighteenth century. This radical tradition has shaped contemporary movements against mass incarceration, income inequality, LGBTQ+ rights, and labor exploitation. What is the black radical tradition? How have African Americans engaged with this tradition based on the historical and cultural contexts in which they live? How has this tradition shaped trans-national American culture and politics? This course explores the history of the black radical tradition from the eighteenth century revolutions in North America, Saint-Domingue, and France, through the modern civil rights and anti-apartheid movements of the twentieth century.

AMER 0180-02 (REL 0106) Religion, Violence, and Sexuality ~ Elizabeth Lemons
This course will analyze representative ethical and theological positions on current issues related to violence/nonviolence and sexuality in the U.S. We will look at the treatment of these issues in a variety of contemporary religious and secular traditions. Topics include responses to war, terrorism, structural oppressions (such as racism, sexism, classism, heterosexism), and sexual violence, as well as controversies around reproductive rights and same-sex marriage. This course counts towards the Humanities distribution requirement.
AMER 0193-01 Independent Study ~ Staff
Students wishing to do an independent study project related to their cluster topic before initiating their SSP/HT must find an adviser and sign up for No more than one Independent Study course can count towards the cluster.

AMER 0194-02 (SOC 0149-21) Race and the Criminal Justice System ~ Daanika Gordon
MW | 1:30-2:45pm
Criminal justice practices are integral to the creation of racialized experiences in the United States. For many, the connections between race, crime, and criminal justice are so powerful that a conversation about one automatically implicates the others. In this course, we will investigate the co-constitution of ideas of race, crime, and criminal justice. We will begin with a historical approach, asking questions like: how do colonial legacies shape racial hierarchies and criminal justice practices? What role did race science play in constructing “social problems” and the state’s response to these problems? What is the relationship between geographic conquest and mass incarceration? We will then turn to how these historicized power relations inform the current operation of the criminal justice apparatus. We will examine urban policing, criminal courts, imprisonment, and the death penalty. By the end of the semester, we will have a better understanding of how everyday practices of surveillance and punishment respond to and reproduce racial difference and inequality.

AMER 0194-03 (TPS 0194-01) Doing Race, Race-ing Media and Performance ~ Olivia Michiko Gagnon
T | 9:00-11:30am
This course takes race and ethnicity as its lens through which to consider performance—theorized in an expanded multimedia sense—and vice-versa, asking: what might race and ethnicity do to our study of performance and what might performance (studies) do to our understanding of race and ethnicity? How have race and ethnicity historically been deployed in and as performance? How might they be understood as both performed and performative? Using an intersectional feminist, queer, and anti-racist theoretical lens, this course mines theater, performance art, dance, performances of everyday life, visual art, new media, fiction, poetry, music, music videos, film, video, and performative/experimental writing for the many ways in which race and ethnicity are enacted, sensed, felt, embodied, sounded, choreographed, textualized, listened to/for, and danced.