

## AMST 20100 – Introduction to American Studies: The (Un)Real American Hero

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### Required Texts:

- Campbell, Joseph. *The Hero with a Thousand Faces*. 3<sup>rd</sup> Ed. Novato, CA: New World Library, 2008.
- AMST 201 Coursepack (see end of syllabus for complete bibliographic information on included texts)

*Note: The coursepack will include most of the readings for this course, and any other assigned readings will be provided to you via Blackboard. Additionally, the following movies and songs are **required** for this course. Watching them will be assigned at specific points, with written assignments regarding these movies and songs; please ensure that they will be available to you when necessary. (This could mean purchasing the DVD, Netflix, Redbox, digital download from Amazon—as long as you have them available to watch and, if necessary, re-watch, it's up to you.)*

- *Die Hard*. Dir. John McTiernan. 20<sup>th</sup> Century Fox, June 19, 2007. DVD.
- Foo Fighters. “My Hero.” *Greatest Hits*. RCA Records Label, October 30, 2009. CD.
- *Indiana Jones and the Raiders of the Lost Ark*. Dir. Steven Spielberg. The Adventures of Indiana Jones Box Set. Paramount Home Video, October 21, 2003. DVD.
- *Iron Man*. Dir. Jon Favreau. Paramount, September 30, 2008. DVD.
- Leary, Denis. “Asshole.” *No Cure for Cancer*. A&M, 1993. CD.
- Smash Mouth. “Everyday Superhero.” *Summer Girl*. Beautiful Bomb, 2006. CD.
- *Spider-Man*. Dir. Sam Raimi. Sony Pictures Home Entertainment. November 1, 2002. DVD.
- *The Dark Knight*. Dir. Christopher Nolan. Warner Home Video, December 9, 2008. DVD.

### Course Description:

This course introduces students to American Studies, an interdisciplinary approach to scholarly work that focuses on understanding the complexity and diversity of American culture(s) from a variety of perspectives. In this course, students will gain a better understanding of American Studies methodology and approaches, as well as a better understanding of American culture. American Studies is problem-based, and we will focus on the topic of “American heroes,” considering what it means to be a “hero,” and, specifically, what it means for a person or character to be an “American hero.” We will explore the representation of American heroes from multiple vantage points, including popular culture texts, newspaper articles, and music, as well as scholarly work on these texts.

In this course, we will consider and begin to formulate responses to the following research questions:

- What does it mean to say that a character is an “American hero”?
- How does the concept of the “American hero” reflect societal ideas about who and what a hero is and can be?
- What kinds of heroes are there, and how is differentiating between different “types” of heroes useful in analyzing the texts in which they appear?
- What kind of cultural work do various “types” of heroes perform?

### **Course Objectives and Goals:**

Upon successful completion of this course, students will meet the following course objectives and course goals:

1. Be able to identify, define, and understand the significance of keywords addressed throughout the course, including “myth,” “symbol,” “folklore,” “hero,” “icon,” “monomyth,” “hero’s journey,” “gender,” “race,” “class,” “ethnicity,” and “America.”
2. Consider the impact of gender, race, ethnicity, sexuality, and class in conceptualizations of heroism and heroes, in the past and the present.
3. Be able to identify, discuss, and analyze some of the ways that ideas of heroism have changed (and remained the same) from colonial/colonializing times to the present.
4. Explain how and why fictional representations of heroism both reflect and shape the cultures they are part of, as well as make statements about the cultures excluded from such representations.

### **Assignments & Grading:**

Your grade will be calculated as follows:

In-class Participation & Discussion	15%
Responses & Discussion Points on Texts	25%
Historical Heroes Essay (3-4 pages)	15%
Group Project/Presentation	15%
Semester Project/Essay (7-9 pages)	30%

While I may lecture on occasion as necessary, the classroom will primarily be a place where we engage in discussion and analysis. This means that in addition to being prepared for class by having done the readings, you will also be expected to participate. Merely being present does not equal participation; please plan to contribute to every discussion.

I will provide you with a rubric for each of the areas on which you’ll be graded. A rubric is a set of criteria for grading—in other words, it exists so that you know what I’m looking for when I grade your work and so that I have a clearly-defined way to determine the appropriate grade. Keep in mind that you can always consider your work in relationship to the rubric to evaluate for yourself how well you have fulfilled the assignment criteria, and remember, you can always ask me questions and/or meet with me if you feel uncertain about expectations or how to fulfill the assignment criteria.

## Course Schedule (Subject to Revision and/or Addition)

### Unit 1 – Introduction to American Studies and Course Concepts

Read:

- From the Coursepack
  - Kessler-Harris, “Cultural Locations: Positioning American Studies in the Great Debate.”
  - Seger, “Creating the Myth.”
  - Lipsitz, “Preface.”
  - *Keywords*: “America,” “Culture”
- Campbell, “The Monomyth.” (1-32 in *Hero with a Thousand Faces*)

#### *Assignments for Unit 1*

- *Discussion Points*. For *each* of the texts assigned except the keywords, please: 1.) Identify the thesis/main point of each text; and 2.) Produce at least three discussion questions/points for each text. These must be posted on Blackboard prior to the start of the class period, and you’ll also need to have them with you in class. By “discussion questions/points,” I mean that you should have things to say about the text that prompt discussion. This could include parts of the text that surprised you, that you aren’t sure you understood, or that seemed related to (or that contradicted) other texts we’ve encountered. These don’t have to be formally phrased, but be sure to indicate *specifically* what part of the text you are referencing, including appropriate MLA citation if you quote portions of it. Also, keep in mind that we will be using these in class to spark discussion, so please avoid questions or points that could be answered with one word, yes/no, or by a very quick Google search.
- *Writing Response*. For *one* of the texts assigned, please write a response to it. Please respond to this reading with a (minimum) 500-word (approximately two double-spaced pages, but I will check word counts) mini-essay. This should include an introduction, a body, and a conclusion, although given how short the piece is, these may not all be separate paragraphs. While this is a personal response, I’d like you to try to engage in *analysis* versus just *reaction*. In other words, you might have liked or disliked the writing or the author’s points, but “I liked it” is not analysis.

One way to go about this would be to choose one of the points that the author makes and apply it to something you are personally familiar with (i.e., a cultural text that you are familiar with), engaging in analysis of how the author’s point relates to that item. Another way to do this assignment would be to consider how well the author has made her point; are there aspects of her argument that make it less convincing? Did she ignore some evidence that she should have considered? Keep in mind that you can agree with a writer, but still have points to critique about the text; similarly, you may disagree with a writer but still find useful things within the text. The goal of a response isn’t to indicate whether you agree/disagree with or like/dislike the author or text, but rather to choose some aspect of the text to analyze/discuss.

### Unit 2 – Colonists, Colonialism, Exploration, and the Frontier

Read:

- From the Coursepack
  - Johonnet, “The Remarkable Adventures of Jackson Johonnet, of Massachusetts”

- Rowlandson, “Narrative of the Captivity and Restoration of Mrs. Mary Rowlandson”
- Kolodny, Excerpts from *Lay of the Land*
- Marx, Excerpts from *The Machine in the Garden*
- bell hooks, “Eating the Other: Desire and Resistance”
- *Keywords*: “Colonial,” “Exceptionalism,” “Gender,” “Indian”

In class:

- “Tekawitha McLeod,” *Daniel Boone*.

### Assignments for Unit 2

- *Discussion Points*. For Kolodny, Marx, and hooks, please: 1.) Identify the thesis/main point of each text; and 2.) Produce at least three discussion questions/points for each text.
- *Writing Response*. Please respond to “Tekawitha McLeod,” “Jackson Johonnet,” or “Mary Rowlandson” with a (minimum) 500-word (approximately two double-spaced pages, but I will check word counts) mini-essay. (Please review previous writing response assignment for other details.) This response should include references to *at least* one (two would be better) of the other texts you’ve read during this unit. You might want to consider “reading” the episode through the lens of one of the theories/arguments that the readings for this unit have provided you, or consider how the text fits (or doesn’t fit) within the framework the readings provide. The goal is to engage in analysis of the text; the hooks and Kolodny readings provide some examples of how this could be done.

### Unit 3 – Cowboys & Indians: The Wild Wild West

Read:

- From the Coursepack
  - All selected entries from *American Folklore: An Encyclopedia*
  - Ray, “The Thematic Paradigm”
  - Hall, “Encoding/Decoding”
  - Herman, “The Other Daniel Boone: The Nascence of a Middle-Class Hunter Hero”
  - *Keywords* “Race” “White” “Indian”
- Campbell, Chapter 1, part 1 of Chapter 2, Chapter 3 ( in *Hero with a Thousand Faces*)

In class:

- “Enter the Lone Ranger,” *The Lone Ranger*

### Assignments for Unit 3

- *Discussion Points*. For Ray, Herman, and Campbell, please: 1.) Identify the thesis/main point of each text; and 2.) Produce at least three discussion questions/points for each text.
- *Historical Heroes Essay*. Using a cultural text that we have *not* covered in class (although you may also include assigned texts), engage in an analysis of the ways that text seems to define “heroism.” You could do this by focusing on the hero (perhaps by considering the idea of the “hero’s journey” Campbell proposes), by focusing on the opposing figure (villain) and how his/her traits define heroicness by its lack of those traits, or by considering the hero’s

relationships with other people and/or society. This essay should be 3-4 pages in length and should, in addition to an outside text, use at least two of the critical (theoretical) texts that we have engaged with in class up to this point. The text you analyze should be one that fits in with the themes we have so far considered in class. Further details on this assignment will be provided in an assignment sheet, including a few suggestions for possible outside texts to use.

#### Unit 4 – American Freedom vs. the (Nazi, Red) Threat

Read:

- From the Coursepack
  - Wright, Excerpts from *Comic Book Nation*
  - Inness, Excerpts from *Tough Girls: Women Warriors and Wonder Women in Popular Culture*
  - *Keywords* “Nation” “State”
- Campbell, Part 2, Chapter 3 (in *Hero with a Thousand Faces*)

In class:

- “Scorpion Part 1,” *Star Trek: Voyager*
- “The Nazi Wonder Woman,” *Wonder Woman*

On your own:

- *Indiana Jones and the Raiders of the Lost Ark*

#### Assignments for Unit 4

- *Discussion Points.* For Wright, Inness, and Campbell, please: 1.) Identify the thesis/main point of each text; and 2.) Produce at least three discussion questions/points for each text.
- *Writing Response.* Please analyze “Scorpion Part 1,” “The Nazi Wonder Woman,” or *Indiana Jones and the Raiders of the Lost Ark* with a (minimum) 500-word mini-essay. (Please review first writing response assignment for other details.) This response should include references to *at least* one (two would be better) of the other texts you’ve read during this course. You might want to consider “reading” the episode/movie through the lens of one of the theories/arguments that the readings so far in this course have provided you, or consider how the text fits (or doesn’t fit) within the framework the readings provide.

#### Unit 5 – American Heroes: So Good They’re Superheroes

Read:

- From the Coursepack
  - Engel, “What Makes Superman So Darned American?”
  - Young, “The Logic of Masculinist Protection: Reflections on the Current Security State”
  - *Keywords* “Class,” “War”
- Campbell, Part 2, Chapter 3 (in *Hero with a Thousand Faces*)

In class:

- “Pilot,” *Smallville*

On your own:

- *The Dark Knight*
- *Iron Man*
- *Spider-Man*

### Assignments for Unit 5

- *Discussion Points.* For Engel, Young, and Campbell, please: 1.) Identify the thesis/main point of each text; and 2.) Produce at least three discussion questions/points for each text.
- *Writing Response.* Please analyze “Pilot,” *The Dark Knight*, *Iron Man*, or *Spider-Man* with a (minimum) 500-word mini-essay. (Please review first writing response assignment for other details.) This response should include references to *at least* one (two would be better) of the other texts you’ve read for this course. You might want to consider “reading” the episode/movie through the lens of the theories/arguments that some of the readings have provided you, or consider how the text fits (or doesn’t fit) within the framework the readings provide.
- *Group Project.* This project will involve informal research on the part of your small group. You’ll be surveying people outside this course about their definition of “American hero,” as well as asking who they would name as “American heroes”; you’ll ask another set of people the same questions, but without including “American” as part of the question. Then you’ll analyze the results of your informal survey, using theorists we have read in class, particularly focusing on ideas about nationhood, citizenship, and American identity. Your group will then present on your data and analysis to the rest of the class, being sure to include some discussion on how your findings relate to the various “types” of heroism we have encountered so far. Further details on this assignment will be provided in an assignment sheet.

### Unit 6 – All of Us Are Heroes...or Maybe None of Us?

Read:

- From the Coursepack
  - Edelstein, Excerpts from *Everybody Is Sitting on the Curb: How and Why America’s Heroes Disappeared*
  - Heinlein, “The Long Watch”
  - Noble, Selections from *Death of a Nation*
  - Klapp, “Hero Worship in America”
- Campbell, “Epilogue” (in *Hero with a Thousand Faces*)

In class:

- “Satellite Down,” *G.I. Joe: A Real American Hero*

On your own:

- *Die Hard.* Dir. John McTiernan. 20<sup>th</sup> Century Fox, June 19, 2007. DVD.
- Foo Fighters. “My Hero.” *Greatest Hits.* RCA Records Label, October 30, 2009. CD.
- Leary, Denis. “Asshole.” *No Cure for Cancer.* A&M, 1993. CD.
- Smash Mouth. “Everyday Superhero.” *Summer Girl.* Beautiful Bomb, 2006. CD.

### Assignments for Unit 6/Final

- *Writing Response.* Please analyze “The Long Watch,” “Satellite Down,” *Die Hard*, “My Hero,” “Asshole,” or “Everyday Superhero” with a (minimum) 500-word mini-essay, in which you

analyze it in light of Edelstein's claim that America no longer has heroes. You may want to begin by examining how he defines "hero," and then move on to considering the validity of his argument in relationship to real-world considerations and/or to contemporary fictional characters. Feel free to use other resources for this response, including newspaper or magazine articles.

- *Semester/Final Project/Essay.* While I have conceived of this project as an essay, other options may be possible; if you have an idea for a different sort of project, please speak with me so that we can construct a rubric for an alternative. Your final project should involve in-depth analysis of at least one text we have not encountered in class. This could mean that you explore further on a hero we have discussed (e.g., analyzing Wonder Woman in comic books and/or movies as compared to the television series), that you choose a hero we have not discussed whom you believe could be analyzed using the tools and theories you've learned in this course (Captain America? A historical figure?). Another option would be to engage in a more theoretically-focused discussion of what role the "American hero" has played in conceptions of American identity and/or what value (good and bad) the "American hero" has for individual Americans. Prior to submitting your project, you will submit a proposal describing what you intend to research and how you will go about it. Further details on this assignment will be provided in an assignment sheet.

#### Full Citations for Coursepack Readings and In-Class Viewings

- "Enter the Lone Ranger." *The Lone Ranger*. Season 1, Episode 1. Lone Ranger Collection. Pop Flix, February 12, 2008. DVD.
- "Pilot." *Smallville*. Season 1, Episode 1. *Smallville: The Complete First Season* (2001). Warner Home Video, September 23, 2003. DVD.
- "Satellite Down." *G.I. Joe: A Real American Hero 1.1*. Season 1, Episode 9. Orig. 25 Sept. 1985. Shout! Factory, July 14, 2009. DVD.
- "Scorpion Part 1." *Star Trek: Voyager*. Season 3, Episode 26. *Star Trek Voyager – The Complete Third Season* (1995). Paramount, July 6, 2004. DVD.
- "Tekawitha McLeod." *Daniel Boone (1964)*. Season 1, Episode 2. Goldhill Home Media, September 26, 2006. DVD.
- "The Nazi Wonder Woman." *Wonder Woman*. Season 1, Episode 2. *Wonder Woman: The Complete First Season* (1976). Warner Home Video, June 29, 2004. DVD.
- Brunvand, Jan Harold. *American Folklore: An Encyclopedia*. New York: Garland Publishing, 1996.
- Burgett, Bruce, and Glenn Hendler, Ed. *Keywords for American Cultural Studies*. New York: New York University, 2007.
- Edelstein, Alan. *Everybody Is Sitting on the Curb: How and Why America's Heroes Disappeared*. Westport, CT: Praeger, 1996.
- Engle, Gary. "What Makes Superman So Darned American?" *Signs of Life in the USA*. 5<sup>th</sup> Edition. Ed. Sonia Maasik and Jack Solomon. Boston/New York: Bedford/St. Martin's, 2006.
- Hall, Stuart. "Encoding/Decoding." *Culture, Media, Language*. Ed. Stuart Hall, Dorothy Hobson, Andrew Lowe and Paul Willis. London: Hutchinson, 1980. Print.
- Heinlein, Robert A. "The Long Watch." *The Past Through Tomorrow*. New York: Ace Books, 1987.
- Herman, Daniel J. "The Other Daniel Boone: The Nascence of a Middle-Class Hunter Hero, 1874-1850." *Journal of the Early Republic* 18.3 (Autumn, 1998): 429-457.

- hooks, bell. "Eating the Other: Desire and Resistance." *Black Looks: Race and Representation*. Boston:South End Press, 1992.
- Inness, Sherrie A. *Tough Girls: Women Warriors and Wonder Women in Popular Culture*. Philadelphia: University of Pennsylvania Press, 1998.
- Johonnet, Jackson. "The Remarkable Adventures of Jackson Jhonnet, of Massachusetts (1793)." Ed. Paul Royster. Electronic Texts in American Studies. *Digital Commons@University of Nebraska – Lincoln*. University of Nebraska – Lincoln. Web.
- Kessler-Harris, Alice. "Cultural Locations: Positioning American Studies in the Great Debate." *Locating American Studies: The Evolution of a Discipline*. Ed. Lucy Maddox. Baltimore: Johns Hopkins Press, 1999. 335-348. Print.
- Klapp, Orrin E. "Hero Worship in America." *American Sociological Review* 14.1 (Feb. 1949): 53-62.
- Kolodny, Annette. *The Lay of the Land: Metaphor as Experience and History in American Life and Letters*. Chapel Hill: The University of North Carolina Press, 1975. Print.
- Lipsitz, George. "Preface." *Time Passages: Collective Memory and Popular Culture*. University of Minnesota Press, 1990.
- Marx, Leo. *The Machine in the Garden: Technology and the Pastoral Ideal in America*. New York: Oxford University Press, 1964. Print.
- Noble, David. *Death of a Nation: American Culture and the End of Exceptionalism*. Minneapolis, MN: University of Minnesota Press, 2002.
- Ray, Robert B. "The Thematic Paradigm." *Signs of Life in the USA*. 5<sup>th</sup> Edition. Ed. Sonia Maasik and Jack Solomon. Boston/New York: Bedford/St. Martin's, 2006.
- Rowlandson, Mary. "Narrative of the Captivity and Restoration of Mrs. Mary Rowlandson." Ed. An Anonymous Volunteer and David Widger. *Project Gutenberg*. 3 Nov. 2009. Web.
- Seeger, Linda. "Creating the Myth." *Signs of Life in the USA*. 5<sup>th</sup> Edition. Ed. Sonia Maasik and Jack Solomon. Boston/New York: Bedford/St. Martin's, 2006.
- Wright, Bradford W. *Comic Book Nation: The Transformation of Youth Culture in America*. Baltimore: Johns Hopkins University Press, 2001.
- Young, Iris Marion. "The Logic of Masculinist Protection: Reflections on the Current Security State." *Women and Citizenship*. Ed. Marilyn Friedman. New York: Oxford University Press, 2005.



Jessica Kaiser

AMST 201 Course Proposal

Course Rationale

December 5, 2011

### The (Un)Real American Hero

The concepts of heroes and heroism have long been a part of Western culture, and even more so parts of American culture. American Studies scholars have engaged in case studies on specific “heroes,” both actual and fictional, but the discourse of heroism remains an area relatively infrequently examined in American Studies. However, since 9/11, the word “hero” has been one used ever more frequently in American society, from the firefighters and police officers who risked their lives that day to the characterization of every member of the military as a hero to the portrayal of cancer survivors as victims. At the same time, talk show hosts and pundits often declare that true heroism (or appreciation of true heroism) is no longer a part of American society. And yet, movies and other media about heroes proliferate, including epic, sweeping tales that pit good against evil, right against wrong, freedom against oppression—many of which, much like political rhetoric that makes the same claim, ignore the very real injustices within the narratives themselves. At its inception, American Studies was a field seeking to define “the American character,” and in many ways, those who have sought to do so have defined the *ideal* American character: the American hero.

By engaging in an examination of American heroes, students will begin to understand the idea of a nation-defining project and the real-world inclusionary and exclusionary effects that such a project can have. As they are introduced to the field of American Studies through the problem of heroism, students will be able to acquire a better comprehension of the debates within

American Studies and their reflection of debates within American culture(s). The structure of the course presents students with a variety of “types” of heroism to consider, in roughly chronological order. Beginning with the frontier allows a means for students to see how the concept of an American (versus British or colonial) identity came to be formed, and the integral roles that gendering and racialization played in that formation. As part of this, the readings are focused toward providing students a means of recognizing that categories like race, gender, class, ethnicity, and sexuality are socially constructed and co-constitutive, with meanings that are specific to particular times and places, and that identities are neither essential nor insignificant. This understanding must be historically situated, and the structure of the course will allow them to see that these categories’ meanings shift over time and in different places, but also have certain continuities even through to the present.

This examination of the hero is also an examination of those who interact with and those who are opposed to the hero, as well as a discussion of the distinctions between author intentions and audience readings. Students will become able to define and discuss the idea of “cultural texts,” and engage in theory-based analysis and critique of such texts. One of the goals of this approach is to help students understand that objects, ideas, institutions, and persons privileged to be visible, obvious, and/or said/written are only part of any narrative; persons and concepts which are made invisible, hidden, and/or silent play at least as significant a role in creating every narrative. This is, in part, why the “heroes” chosen for the course are primarily fictional, or, in the case of Rowlandson’s captivity narrative and Daniel Boone, are not precisely fictional but are sufficiently far removed in time that determining the factualness of their claims or claims made about them is difficult. Boone, as well as Herman’s article about the concept of Boone in the popular imagination, is included to illustrate for students the problematics of viewing history as

absolute fact or simply a question of finding the “right” document; although Daniel Boone obviously existed as a real person, even correspondence and newspaper stories about him during his lifetime presented him as a larger-than-life figure. Having students begin their path in American Studies by engaging in analysis of fictional heroes may make it easier for them to acquire enough distance to approach the problem as one for analysis rather than simply reaction.

The reasoning for choosing fictional figures—and particularly, choosing texts that students might be familiar with or know of prior to this—relies on other factors as well. First, the likelihood that they will have at least surface familiarity with a number of these figures allows me to include a variety of cultural and theoretical texts so that they can become familiar with multiple methodological approaches while also beginning to recognize that politics, art, mass media, and academia, rather than being separate and unrelated areas, each influence, overlap, and interact with the others continuously. At the same time, however, these varied texts are tied together thematically by the course topic, as well as by the probability that at least some of the students will know of these figures within each unit. Each unit ends with students being asked to produce a response paper or other project in which they draw from the theoretical readings they have done in the course to engage in analysis of cultural texts, constructing their abilities to utilize and appropriately choose from among a variety of methodological approaches to engage in interdisciplinary American Studies scholarship and inquiry.

Finally, I chose to use popular culture texts because these are often the ones that are most *useful* to students. As George Lipsitz says of his students in *Time Passages: Collective Memory and American Popular Culture*, it often seems that college students “[believe] deeply in their own powerlessness” (xiii). As he began to use popular culture texts in the classroom, Lipsitz realized that “popular culture texts...[were] a sphere they saw as their own, a presentation of

choices about the world that mattered to them” and in discussing these texts, “they brought forth the full passion and anger and hope that they repressed elsewhere” (xiv). Most students come to the university well-versed in popular culture texts, and often have engaged in thoughtful consideration of them in conversations with friends—and yet, even more than they believe in their own powerlessness, they often believe in the powerlessness and insignificance of the mass media items they consume daily. The rhetoric of personal preference both validates apathy and invalidates any social significance of a text, presenting any issues as merely a question of what any given person happens to like. By foregrounding popular culture as a topic of academic study and scholarly work, I hope to help students begin to see that personal preferences are in part shaped by the societies we live in, as they become more aware of the complexity and diversity of American cultures and identities, as well as the institutions, practices, ideas, and texts that construct(ed) those cultures and identities.

The two major assignments in the course, the group project and the course project, ask students to begin making those connections and articulating those understandings. The group project asks students will be asked to extrapolate and apply the methodology and approaches, including close reading and analysis in the tradition of cultural studies, used in this course to analyze fictional texts, to analyze and contextualize contemporary events, texts, and concepts. The final paper/semester project asks them to try to contextualize their own analysis of heroism within the framework of the concepts and theories they have learned, while providing them the freedom to choose what approaches and methodology work best for their research questions. In the end, students will complete the course with an understanding of what it means to do American Studies scholarship, as well as a better understanding of some of the ways that their world has been—and continues to be—shaped into what they now experience.

## Works Cited

Lipsitz, George. *Time Passages: Collective Memory and Popular Culture*. University of Minnesota Press, 1990.