GE CLAS CORE APPLICATION

Diversity and Inclusion

Course Title: AMST 2025: Diversity in American Culture

Dear General Education Committee Members,

Please accept this application for the “Diversity and Inclusion” suffix of the CLAS CORE program for AMST 2025: “Diversity in American Culture.” We believe that it is an ideal fit for this CLAS requirement. While we have taught this class since Fall 2008, it has recently been completely redesigned according to the criteria for “diversity and inclusion” courses. The class is currently capped at 25 students, and it is taught every spring semester by American studies faculty, who regularly rotate the teaching of the course. Professor Stephen Warren taught the most recent offering in the spring 2017 semester. The course focuses on the histories and cultures of American communities that are sometimes excluded from dominant narratives of American identity. Particular emphasis is placed on the comparative analysis of race, including African-American, Latino, and Native American cultures. The course also strives to address LGBTQ histories in the United States and the ways in which heteronormative discourses marginalize these citizens. Theories of culture, particularly intersectionality and hegemony, help students develop their analytical thinking skills. We want students to use their songs, products, and brands to engage deeper issues concerning diversity. Through a series of group presentations on American popular music, from Kanye West to Selena Gomez, students apply the central theories of American studies to their analysis of these musicians and the products they promote.

There are no prerequisites for AMST 2025. The course is designed for first-year students. From beginning to end, course assignments are designed to help students locate themselves within the diverse mosaic of American culture. Through class discussions, short-form essays, the analysis of music videos and film clips, and group presentations, students are invited to contextualize their life experiences, all the way from their hometowns to the University of Iowa campus. Diversity in American Culture is a required, entry-level course for the American studies major. However, it is pitched to non-majors because we hope that students who do not have a background in our field of study will enjoy their experience and consider enrolling in additional American studies courses. Our goal is to attract new students into the virtues of interdisciplinary and comparative approaches to the study of American culture.

Our application for the Diversity and Inclusion General Education has been co-authored by Stephen Warren, the Director of Undergraduate Studies, and Lauren Rabinovitz, the DEO of American studies. Our application came about as the result of long-term planning by the American Studies Curriculum Committee, and our faculty as a whole.

We thank you for taking the time to evaluate our application!

Sincerely,

Stephen Warren and Lauren Rabinovitz
REQUIRED GE COURSE ATTRIBUTES

Firstly, we believe that assignments should measure student growth from the beginning to the end of the courses we teach. Secondly, we understand that students learn differently. Therefore, we have designed a course with a variety of assignments, from papers to group presentations. Finally, we have designed the class so that students learn as much from each other as they do from their instructor. We believe that the three assignments outlined below fulfill our objectives.

In AMST 2025, students turn in a brief “diversity autobiography” in the second week of the course. Prior class meetings demonstrate how to blend census data and their own life experiences to reflect on how their geographic and temporal context has shaped their experience of diversity. Integrating diverse sources of evidence into a coherent argument is a principle objective of the assignments throughout the course. The diversity autobiography is then reprised at the end of the semester. In the second installment, students write a longer essay and integrate a wider variety of source material from the class itself to analyze their experience of diversity at the University of Iowa.

Reading quizzes begin immediately, in the second week of the course. By week 5, small groups of students (typically between 4 and 5) assume primary responsibility for writing the quiz questions and initiating discussion of the related assigned readings for the day. Prior to each group’s leadership day, the instructor meets with each group outside of class. At this point the instructor evaluates the quiz question and plans the class meeting. The instructor reminds the group that their primary task is to help the students identify, and respond to, each author’s main point, using Cathy Graff and Gerald Birkenstein’s They Say, I Say: The Moves that Matter in Academic Writing, as a guide.

The final third of the class features assignments that test student’s capacity to integrate a large variety of information in order to make sense of diversity in contemporary society. During weeks 13 and 14, students work as groups and make presentations on portrayals of diversity in American popular culture. In this assignment, students work with faculty to create an updated list of contemporary artists who come from diverse backgrounds. Students then rank their top three artists and the faculty member creates small groups based on student preferences. Students work together on a song or an artifact—an element of pop culture created by the artist they have chosen—to apply their argument to either the Frankfurt or Birmingham schools of cultural analysis. They consider the radical possibilities of television, film, music, and social media as well as the anti-democratic tendencies of mass culture. A unique rubric is offered for both the paper assignments and the group presentations.

GE COMPREHENSIVE LEARNING OUTCOMES

We have designed AMST 2025: Diversity in American Culture around a series of informal and formal assignments that are designed to help each individual student situate their understanding of diversity and American identity in larger historical and theoretical contexts. These assignments evolve from smaller-scale discussions, paper assignments to papers and group presentations that incorporate varieties of quantitative and qualitative evidence. By the end of the course, students are analyzing artists they know and love in new ways. Last spring students analyzed everything from Kanye West’s shoe brand, the “Yeezy,” to Beyoncé’s music video, “Formation,” to explore how pop culture artists make sense of diversity in the contemporary United States.

Because American studies rests at the intersection of English, History, Film studies, and Cultural studies, among other disciplines, themes of “Diversity and Inclusion” are central to scholars working in the
field. AMST 2025: “Diversity in American Culture” reflects some recent trends in the American studies movement at large, i.e. the growth of an Ethnic studies approach. But that it also reflects a much longer engagement with histories of ethnicity/nativism and race/racism that can be traced back to American studies scholarship in the 1960s.

“Diversity in American Culture” is a discussion-oriented class in which students use the things they know best, their hometowns, their college campus, the music they love and the clothes that they wear to appreciate how a larger, pluralistic world has shaped their particular identities. Some attention is paid to structural racism and inequality. A historical unit on African American history in the aftermath of the Civil War, from the evolution of the Jim Crow South to the founding of the NAACP, alerts students to the relationship between racism, law, and citizenship. Related units on the allotment of Native American lands, federally mandated child removal policies, and the suppression of Native American religions explore the long history of settler colonialism in the United States. Readings on the history of marriage and the legal status of women help students to see how their own gendered identities are products of specific times and places.

By connecting past and present, students learn more about how Americans have always struggled with the benefits and challenges of diversity. Theirs is not the first generation to grapple with immigration policy, nor is it the first to surveil, and sometimes suppress, religious and ethnic minorities that do not adhere to majoritarian understandings of Christianity. Out of this dialogue between past worlds and present-day participants in diverse cultures, students learn more about their own social and cultural perspectives. We believe that the comparative analysis of diverse populations is an essential means to discovering more about one’s own culture. Students learn how pop culture is an important vector for communicating ideas about the benefits and challenges of diversity. Throughout it all, they are confronted by the reality that the United States has always been a diverse, pluralistic nation.
AMST 2025:0001: Diversity in American Culture

Stephen Warren / “Dr. Steve” / SH 161

Office Hours: Office Hours: 12:30-2:00 p.m./T, W/ and by appt
1-12:15/Tuesday and Thursday / 215 PH

Course Description:

The Black novelist and expatriate, James Baldwin, once wrote that “American history is longer, larger, more various, more beautiful, and more terrible than anything anyone has ever said about it.” In “Diversity in American Culture” we will examine the beauty, terror, and variety of American life through an interdisciplinary approach to the study of American culture. We will learn more about the histories and cultures of many American communities that are sometimes excluded from common narratives of American identity. Oftentimes heteronormative discourse or the simple conflation of whiteness with American identity works to erase or marginalize America’s diverse communities. In AMST 2025, we will use theory and comparative analysis to locate ourselves in the broad experience of diversity. Through active learning exercises, we will debate how ideas about race, gender, and class operate in American culture. Through the criticism of Zitkala-Sa, the prophecy of Martin Luther King, Jr., and the music of Selena Gomez, among others, we will learn more about both the distinctive and the universal aspects of African American, Native American, Latino, and Queer studies of American life. Theories of culture, particularly intersectionality and hegemony, will offer us a lens for the comparative analysis of the curious intersection of diversity, modernity, and popular culture.

Course Outcomes: At the conclusion of AMST 2025, students should have

1) An understanding of diversity as a founding principle of American democracy
2) An improved capacity to use American studies approaches to explain diversity in American culture.
3) The ability to explain one’s own perspective on diversity and American identity

Assignment Guide

Diversity Autobiography: 20 points

Locate your identity with some specificity in the United States. Please describe where and when you were born and raised. If you know your race or ethnicity, use census data to be specific. Move outward from our own specific identity to larger racial, class, and gender diversity in your home community. How has your home community shaped your identity? Use a mix of quantitative and qualitative evidence in your essay. For quantitative evidence, please use the following link: https://www.census.gov/mycd/.


Reader Response Essays: 40 points each / 120 total points
The Reader Response Essays ask you to react to a scholarly argument. There are many different ways to do this. For example, you might reflect on the significance of an author’s point in terms of what we are learning about race, gender, and sexuality in American Studies. You might also focus on an important concept or idea in the reading. You could also ask a question regarding their ideas. In all of these reactions, you should strive to locate yourself vis-à-vis the author in question. What do you think about what they are saying? Remind yourself that writing is a form of conversation. The authors’ have invited you to join them in the conversation. Therefore, as readers and writers, it is our job to respond to the assigned readings. Try not to feel overwhelmed by the challenge of entering into a conversation with the people we are reading this semester. Analytical writing does not mean that you have all of the answers. Rather, it means that you have read thoughtfully, with the goal of understanding and responding to an author’s big ideas.


Quizzes: 10 points each/70 total points
There will be seven auto-graded quizzes on the assigned readings in this class. They will be clearly marked on the class schedule, and they will quiz you over the assigned reading for the day in which the quiz is marked on the syllabus. Five of the seven quizzes will be written by students in AMST 2025. I will arrange students into groups. You will then have to meet to write the quiz, and lead a group discussion of the assigned reading. Each student group is required to meet with me in the week prior to the quiz they have been assigned. I will help the group edit the questions and answers, and I will submit the revised quiz on ICON. All quizzes will be composed of four multiple choice questions for a total of 10 points. Student groups, and your professor, will decide how much each question is worth. **In lieu of a quiz grade, each group will receive a quiz grade for their effort in building a quiz and leading discussion.

Format: Bring a laptop or ICON friendly device on quiz days. You will need to take your quiz on ICON/CANVAS. 10 points each, 70 total points.

Pop Culture Group Presentation: 70 points/50 points presentation/20 points individual effort

One social critic recently described pop culture as “the ritual apparatus of American capitalism.” These writers argue that television, film, music, and social media promote an ideology of consumption. Some go a step further, arguing that consumer culture then becomes a means of social control. In contrast, some scholars have shown that these same elements of pop culture can promote radical agendas even while they serve the commercial mainstream.

Take a song or an artifact from one of the artists listed below. Use this song or artifact—an element of pop culture—to respond to one of the two points of view defined in the previous paragraph. Is pop culture a path to fascism? Alternatively, are there radical possibilities in television, film, music, and social media? The best papers will deploy the ideas of either the Frankfurt or Birmingham School in explaining their perspective.
Possible artists include Beyoncé, Jay Z, Drake, Kanye West, Questlove, Baratunde Thurston, Roxane Gay, Raquel Cepeda, Selena Gomez, Laverne Cox, Jennifer Lopez, Ru Paul, Kirk Franklin, Caitlyn Jenner, George Lopez, The 1491s, Supaman, Sofia Vergara. **Feel free to consult with me to arrange an alternative artist, comedian, or pop culture icon.

Format: Create a Prezi, Power Point Presentation, or Wordpress site to accompany your group presentation. Each presentation should be 15 to 20 minutes in length. All presentations must reference two or more of the assigned readings. Students will be part of one of five groups. Presentations will take place on April 18th and April 25. All groups are required to meet with me during week 12 to preview their presentations.

**Diversity Autobiography, 2.0: 50 points**
In this autobiography, you can take several different approaches to reflecting on your experience of diversity here at UI. First, you may choose an “epitomizing event;” a moment that, in your opinion, represents your current feelings about race, gender, and/or class relations here at the University of Iowa. Alternatively, you might reflect on a song, film, or comic book from pop culture that offers a window into your beliefs about race, class, and/or gender relations. Finally, you might choose an object---from a baseball to a building---that enables you to think deeply about race, class, and/or gender relations at the University of Iowa. Your papers should integrate content from AMST 2025 into your analysis. A minimum for four assigned readings must be used to deepen your analysis diversity at the University of Iowa.

Format: Please turn in a diversity autobiography by the time class meets on Tuesday, May 2. Your second autobiography should be three-to-four, double-spaced pages, in Times New Roman font. Please turn it in on ICON/CANVAS. Citations should conform to the Chicago Manual of Style.

**Take Home Final Exam:** 70 points
The final exam is cumulative. You will write a five-page essay in response to one of two questions. The questions will embrace the central themes and ideas of AMST 2025. It is due on Tuesday, May 9, at 5 p.m.

**Participation:** 100 points
A major portion of your grade will come from your participation in class and attendance. You are expected to attend all class meetings. Accordingly, roll will be taken. Absences exceeding two will result in a grade reduction. People learn differently. Therefore, participation includes, but is not limited to, taking part in class discussions, asking good questions, meeting with either me during office hours, and maintaining an active, thoughtful presence in class. I will be looking for examples of each student’s unique contribution to the success of the class. However, if you are in need of a more detailed grading rubric for participation grades, please visit the ICON site.

**Final Grade Calculation:**

<table>
<thead>
<tr>
<th>Grade</th>
<th>Percentage</th>
<th>Points</th>
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<tbody>
<tr>
<td>A</td>
<td>93-100%</td>
<td>465-500</td>
</tr>
<tr>
<td>A-</td>
<td>90-92%</td>
<td>450-464</td>
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</tbody>
</table>
Class Schedule:

Unit 1: Our Experience of Diversity in American Culture

WEEK 1: Diversity: National/Personal
Tuesday, January 16: An American history of diversity
Thursday, January 18: Personal Identity and Diversity/Workshop on context and identity

WEEK 2: Diversity Autobiography/American Identity
Tuesday, January 23: Diversity Autobiography # 1 due/Class discussion

Unit 2: What is American Studies (and how does it help us understand diversity)?
Thursday, January 25: Emerson, Whitman, and the Quest for American Distinctiveness

WEEK 3:
Tuesday, January 30: Culture, Identity, and the History of American Studies
Read and discuss Clifford Geertz, Thick Description: Toward an Interpretive Theory of Culture;
Harold Miner, “Body Ritual among the Nacirema”
Special Event: Laverne Cox Lecture, Monday, February 1, 5 p.m./IMU Main Lounge
Thursday, February 1: QUIZ # 1
Read and discuss Philip J. Deloria and Alexander I Olson’s introduction in American Studies: A User’s Guide

WEEK 4: Race, Ethnicity, Gender, and the Fragmentation of American Studies
Tuesday, February 6: African American Studies and American Studies
Thursday, February 8: Ethnic Studies in American Studies/QUIZ # 2

WEEK 5: Intersectionality

Tuesday, February 13: Intersectionality/ QUIZ # 3, Group 1

Read and discuss Kimberlé Crenshaw, “Mapping the Margins: Intersectionality, Identity Politics, and Violence against Women of Color”; Patricia Hill Collins, “It’s All in the Family: Intersections of Gender, Race, and Nation”

Thursday, February 15: Intersectionality in Popular Culture

Read and discuss bell hooks, “A Conversation with Laverne Cox”/Screening of “Orange is the New Black”

****Reader Response Paper # 1 due

Unit 3: Race and Gender in American History: Case Studies

WEEK 6: The Pre-History of the Equal Protection Clause

Tuesday, February 20: Blackness and Whiteness in the American Mind


Thursday, February 22: Quiz # 4, Group 2


WEEK 7: After Reconstruction: The Unfinished Civil War

Tuesday, February 27: Jim Crow and White Supremacy

Read and discuss selections from Douglas A. Blackmon, Slavery by Another Name; Leadbelly, “Good Morning’ Blues”

Thursday, March 1: Booker T. Washington and W.E.B. DuBois/QUIZ # 5, Group 3

“Roll, Jordan, Roll” from Twelve Years a Slave; Plessy v. Ferguson (1896); W. E. B. Du Bois, Souls of Black Folk (1903). Chapter 14, “Of the Sorrow Songs”; “Of Our Spiritual Strivings”

WEEK 8:

Tuesday, March 6: Heritage and Identity

Screening and discussion African American Lives: The Past is Another Country

Special Event: Angela Davis Lecture, Wednesday, March 8 @ 7:30, Englert Theatre

Thursday, March 8: American Indians, the First Amendment, and Freedom of Conscience Quiz # 6, Group 4
March 11-March 18: SPRING BREAK

WEEK 9: Citizenship and Women’s Suffrage

Tuesday, March 20: The changing meaning of citizenship

Read and discuss Nancy F. Cott, “Marriage and Citizenship in the United States, 1830-1934”; Maurice Burkhart, “Since My Margaret Became a Suffragette”;
http://www.loc.gov/jukebox/recordings/detail/id/6301/

Thursday, March 22: Sport as a window into gender

Documentary: More than a Game: Women’s 6 on 6 Basketball in Iowa

WEEK 10: Civil Rights in the 50s and 60s

Tuesday, March 27: The Second Reconstruction


Thursday, March 29: The Second Reconstruction Quiz # 7/Group 5

Martin Luther King, Jr., "Letter from Birmingham Jail" (1963), and Malcolm X, "The Ballot or the Bullet" (1964); Civil Rights Act (1964); Clip from Spike Lee, 4 Little Girls

***Reader Response # 3 due in class

WEEK 11:

Tuesday, April 3: Guest Speaker: Dr. Kristy Nabhan-Warren, Latinos/as in Iowa

Unit 4: American Studies, American Race Relations, and Popular Culture

Thursday, April 5: The Frankfurt School and Birmingham Schools of American Studies

Read and discuss Alex Ross, “The Frankfurt School Knew Trump was Coming”; Vox Interview with Stuart Jeffries.

WEEK 12: Art, Capitalism and Activism: Can they coexist?

Tuesday, April 10: Cultural Hegemony and Critical Race Theory: Bunky Echo Hawk: Art and Activism

Read and discuss Imani Perry, “Cultural Studies, Critical Race Theory, and Some Reflections on Methods”; See also T.J. Jackson Lears, “The Concept of Cultural Hegemony”

Thursday, April 12: Hip-Hop and Late Capitalism: will.i.am as Brand and Activist

WEEK 13: Student Presentations: Demonstrate your knowledge of the readings
Tuesday, April 17: Group Presentations: 1-2
Thursday, April 19: **Class does not meet**

WEEK 14: Pop Culture Presentations
Tuesday, April 24: Groups 3-5

**Unit 5: Personal Identity and Diversity at the University of Iowa**
Thursday, April 26: Guest speaker, Anna Blaedel, Wesley Center, LGBTQI Identities at Iowa

WEEK 15: Diversity and Identity at UI
Tuesday, May 1: Diversity Autobiography 2.0 due in class/Class discussion
Thursday, May 3: Concluding Thoughts/discussion of take-home final

**FINALS WEEK:**
Final Exam due Tuesday, May 8 @ 5 p.m. on CANVAS

**REQUIRED CLAS CONTENT**

**Administrative Home**
The College of Liberal Arts and Sciences is the administrative home of this course and governs matters such as the add/drop deadlines, the second-grade-only option, and other related issues. Different colleges may have different policies. Questions may be addressed to 120 Schaeffer Hall, or see the CLAS Academic Policies Handbook at [https://clas.uiowa.edu/students/handbook](https://clas.uiowa.edu/students/handbook).

**Electronic Communication**
University policy specifies that students are responsible for all official correspondences sent to their University of Iowa e-mail address (@uiowa.edu). Faculty and students should use this account for correspondences ([Operations Manual, III.15.2](https://resources.lib.uiowa.edu/omm/III.15.2)).

**Accommodations for Disabilities**
The University of Iowa is committed to providing an educational experience that is accessible to all students. A student may request academic accommodations for a disability (which includes but is not limited to mental health, attention, learning, vision, and physical or health-related conditions). A student seeking academic accommodations should first register with Student Disability Services and then meet with the course instructor privately in the instructor's office to make particular arrangements. Reasonable accommodations are established through an interactive process between the student, instructor, and SDS. See [https://sds.studentlife.uiowa.edu/](https://sds.studentlife.uiowa.edu/) for information.

**Nondiscrimination in the Classroom**
The University of Iowa is committed to making the classroom a respectful and inclusive space for all people
irrespective of their gender, sexual, racial, religious or other identities. Toward this goal, students are invited to optionally share their preferred names and pronouns with their instructors and classmates. The University of Iowa prohibits discrimination and harassment against individuals on the basis of race, class, gender, sexual orientation, national origin, and other identity categories set forth in the University’s Human Rights policy. For more information, contact the Office of Equal Opportunity and Diversity, diversity@uiowa.edu, or visit diversity.uiowa.edu.

**Academic Honesty**

All CLAS students or students taking classes offered by CLAS have, in essence, agreed to the College’s Code of Academic Honesty: "I pledge to do my own academic work and to excel to the best of my abilities, upholding the IOWA Challenge. I promise not to lie about my academic work, to cheat, or to steal the words or ideas of others; nor will I help fellow students to violate the Code of Academic Honesty." Any student committing academic misconduct is reported to the College and placed on disciplinary probation or may be suspended or expelled (CLAS Academic Policies Handbook).

**CLAS Final Examination Policies**

The final examination schedule for each class is announced by the Registrar generally by the fifth week of classes. Final exams are offered only during the official final examination period. No exams of any kind are allowed during the last week of classes. All students should plan on being at the UI through the final examination period. Once the Registrar has announced the date, time, and location of each final exam, the complete schedule will be published on the Registrar's web site and will be shared with instructors and students. It is the student's responsibility to know the date, time, and place of a final exam.

**Making a Suggestion or a Complaint**

Students with a suggestion or complaint should first visit with the instructor (and the course supervisor), and then with the departmental DEO. Complaints must be made within six months of the incident (CLAS Academic Policies Handbook).

**Understanding Sexual Harassment**

Sexual harassment subverts the mission of the University and threatens the well-being of students, faculty, and staff. All members of the UI community have a responsibility to uphold this mission and to contribute to a safe environment that enhances learning. Incidents of sexual harassment should be reported immediately. See the UI Office of the Sexual Misconduct Response Coordinator for assistance, definitions, and the full University policy.

**Reacting Safely to Severe Weather**

In severe weather, class members should seek appropriate shelter immediately, leaving the classroom if necessary. The class will continue if possible when the event is over. For more information on Hawk Alert and the siren warning system, visit the Department of Public Safety website.
FINAL EXAM

Question #1:

In the United States, and many other nations around the world, including the United Kingdom, France, and the Netherlands, populism and racial nationalism has become increasingly popular. In response, leading scholars in American Studies have argued that the turn toward racial nationalism, in particular, challenges the myth of progress with regard to civil rights. They argue that American democracy does not continue to expand equal rights and equal protection before the law. So, for example, one leading American studies scholar, Matthew Pratt Guterl, went so far as to say that the 2016 presidential election illustrates the reality that “we are confronting the idea that arc [of freedom] bends toward injustice, not the other way around.”

Write an essay in response to Guterl’s argument. Use the readings, lectures, and presentations to make a case for, against, or in modification of Guterl’s hypothesis. You can use outside research, properly cited. However, you have to demonstrate what you have learned in AMST 2025. Accordingly, focus ample attention on the assigned readings, lectures, and presentations. Finally, remember that this is an American Studies course. Be sure to connect past and present in an interdisciplinary manner!

Here is the link to Guterl’s essay: https://qz.com/868513/im-on-the-professor-watchlist-and-its-woken-me-up-to-the-radical-truth-about-america-and-social-progress/

Question #2:

Write an essay about continuity and change in African-American music from the antebellum period to the present. Demonstrate how everything from spirituals and sorrow songs to hip-hop functions as the poetry of everyday life in Black communities across the United States. Focus particular attention on issues of social class, regional identity, and structural violence. The best essays will explore the relationship between race-relations, capitalism, and power by deploying the theories of Gramsci, Adorno, and Stuart Hall.

Format:
Please write a five page, double-spaced essay with citations listed according to the Chicago Manual of Style. Your essay is due on Tuesday, May 9, at 5 p.m. Please submit it on ICON/CANVAS.
## Presentation Rubric for AMST 2025

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<thead>
<tr>
<th>Scale</th>
<th>Content</th>
<th>Performance</th>
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<tr>
<td>4: Challenging and Analytical</td>
<td>Shows an unusually thorough understanding of ideas, concepts, evidence and arguments relevant to the person or group in question. Has integrated a variety of sources into a clear, overarching argument about the person or group. Grasp of material more than sufficient to answer questions raised by class.</td>
<td>Information is presented in an engaging, polished, and clear manner with very little background in Cultural Theory and/or American Popular Culture. Uses teaching/learning aids that effectively involve the class in learning.</td>
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<tr>
<td>3: Competent and Clear</td>
<td>Shows a solid understanding of ideas, concepts, evidence, and arguments relevant to the person or group in question. May make one or two minor errors. Can answer most questions raised by class.</td>
<td>The performance is effective. Ideas are presented in a clear manner, showing some awareness of an undergraduate audience and their needs. Teaching/learning aids are suited for their purpose. May read from text without involving the class in learning.</td>
</tr>
<tr>
<td>2: Introductory: A Mixed Review</td>
<td>Shows some understanding of ideas, concepts, evidence, and arguments relevant to the person or group in question. May rely on only one or two sources for information, or on sources whose authority or value are questionable (web-based vs. scholarly books and essays).</td>
<td>The performance is somewhat effective. There are some problems with clarity, delivery, and/or polish. May use technology inappropriately, or teaching, learning aids may detract from his/her purpose. May read from text without involving the class in learning.</td>
</tr>
<tr>
<td>1: Not Acceptable</td>
<td>Shows little or no understanding of ideas, concepts, evidence and arguments relevant to person or group in question. Clearly unprepared; appear to be merely “going through the motions.”</td>
<td>The performance is ineffective. Lack of polish offers little evidence of prior planning, practice, or consideration of purpose and audience. Presentation may be so unclear and confusing that it is difficult to determine the key points.</td>
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</tbody>
</table>

A=4.0  A-=3.6  B+=3.3  B=3.0  B-=2.6  C+=2.4  C=2.0  C-=1.6  D=1.4  D/F=professor’s discretion

Score:_______ Grade:_______
Diversity Autobiography

A Memoir, and a Model
Lyndon Baines Johnson and the Immigration and Naturalization Act of 1965. The journalist and food critic, Calvin Trillin, calls the 1965 Act “the ‘Emancipation Proclamation’ for foodies.” Red Lobster and TV dinners were soon replaced by Pad Thai and Sesame Chicken. After 1965, Asians, Africans, and Latin Americans began entering the United States in large numbers.

145,000 residents of Bethesda, Maryland, my home town, are foreign born.
1965-1968: Racially-Motivated Assassinations
Apollo 11, July 20, 1969
Just 2,400 residents of Bethesda identify as American Indian

According to the Census Bureau, there are approximately 762,000 people living in Bethesda. A little more than 250,000 are people of color, with African Americans, at 91,000, as the largest minority population. Neighboring Prince George’s County has an approximate population of 746,000 people, 216,000 of whom are White. A majority of the county’s population, 395,000, are African American.
Swann v. Charlotte Mecklenburg Board of Education (1971) and the end of “Apartheid schools”

Thurgood Marshall and *Brown v. Board of Education* (1954) and the end of *Plessy v. Ferguson* (1896)
In the early 1970s, there was a 53% point gap in reading scores between African American and White 17 year olds. By 1988, the integration of schools had narrowed the gap to 20 points. Between 1988 and 2000, federal courts ended court-ordered integration. And, in By 2000, federal courts began lifting integration orders. Finally, in 2007, the Supreme Court decided two cases: Parents Involved in Community Schools Inc. v. Seattle School District and Meredith v. Jefferson County (Ky.) Board of Education. The Court ruled that school districts cannot use race to determine redistricting. By 2012, the reading gap grew larger, to a 26% difference.
AMST 2025: Diversity in American Culture

Pop Culture Groups

1. Kendrick Lamar: Austin Fisher, Jackson Kohout, Alex Londerville, Toby James, Jialin Hu
2. Childish Gambino (Donald Glover): Anna Zecha, Mollie Jackowski, Elaine Stewart, Sam Henry, Tanner Stephens
3. Kanye West: Dallas Warren, Lucas Hodge, Stephen Lube, Lexxi O’Brien, Mackenzy Cooper
4. Beyoncé: Laura Kerr, Emily Goldsberry, Mohammed Cheetany, Clare Cavalier, Tess Kuennen
5. Chance, the Rapper: Natalie Kueny, Leah Best, Katie Gross, Jennifer Hughes

The Assignment: One social critic recently described pop culture as “the ritual apparatus of American capitalism.” These writers argue that television, film, music, and social media promote an ideology of consumption. Some go a step further, arguing that consumer culture then becomes a means of social control. In contrast, some scholars have shown that these same elements of pop culture can promote radical agendas even while they serve the commercial mainstream.

Take a song or an artifact from one of the artists listed below. Use this song or artifact—an element of pop culture—to respond to one of the two points of view defined in the previous paragraph. Is pop culture a path to fascism? Alternatively, are there radical possibilities in television, film, music, and social media? The best presentations will deploy the ideas of either the Frankfurt or Birmingham School in explaining their perspective.

Format: Create a Prezi, Power Point Presentation, or Wordpress site to accompany your group presentation. Each presentation should be 15 to 20 minutes in length. All presentations must reference two or more of the assigned readings. Presentations will take place on April 18th and April 25. All groups are required to meet with me during week 12 to preview their presentations.
QUIZ #4
QUIZ QUESTIONS

1. In what ways does “What to the Slave is the Fourth of July?” and “Letters from a Man of Colour” state that the Declaration of Independence is hypocritical to slaves and free blacks? What specific lines from this document do they use to support this argument?

2. What is Sojourner Truth’s intersectional identity and how does that impact her beliefs that women should have equal rights?
“What, to the American slave, is your 4th of July? I answer: a day that reveals to him, more than all other days in the year, the gross injustice and cruelty to which he is the constant victim. To him, your celebration is a sham; your boasted liberty, an unholy license; your national greatness, swelling vanity; your sounds of rejoicing are empty and heartless; your denunciations of tyrants, brass fronted impudence; your shouts of liberty and equality, hollow mockery; your prayers and hymns, your sermons and thanksgivings, with all your religious parade, and solemnity, are, to him, mere bombast, fraud, deception, impiety, and hypocrisy — a thin veil to cover up crimes which would disgrace a nation of savages.”
Actuated by these sentiments they adopted the glorious fabric of our liberties, and declaring “all men” free, they did not particularize white and black, because they never supposed it would be made a question whether we were men or not. “ (pg. 2)
“That man over there says that women need to be helped into carriages, and lifted over ditches, and to have the best place everywhere. Nobody ever helps me into carriages, or over mud-puddles, or gives me any best place! And ain't I a woman? Look at me! Look at my arm! I have ploughed and planted, and gathered into barns, and no man could head me! And ain't I a woman? I could work as much and eat as much as a man - when I could get it - and bear the lash as well! And ain't I a woman? I have borne thirteen children, and seen most all sold off to slavery, and when I cried out with my mother's grief, none but Jesus heard me! And ain't I a woman?”
“Ain’t I a Woman?” Sojourner Truth

“Then that little man in black there, he says women can’t have as much rights as men, ’cause Christ wasn’t a woman! Where did your Christ come from? From God and a woman! Man had nothing to do with Him.”
Baldwin’s challenges of racism and ideas of race extended to the very notion of whiteness itself. He explained that “this country is only white because it says it is.”

During a 1979 speech in Berkeley, he elaborated that, “Insofar as you think you’re white, you’re irrelevant. We can no longer afford that particular, romance.”

Discussing the novel *Just Above My Head* (1979) with Mel Watkins for *The New York Times Book Review*, in 1979, Baldwin continued to refer to “people who think they’re white.” The book, and the lack of many white people in it, Baldwin said, was a challenge to such people “to re-examine all their values, to put themselves in our place, share in our danger…” They were, he said, to ask themselves “why” they were irrelevant to the lives of the characters in the book. “They must get back in touch with reality. They can’t avoid it, if they want to live. can’t avoid it if they want to live,” he said.

By 1980, Baldwin made it clear that “whiteness” was a “state of mind”. In speaking with Watkins again, he said the following:

“I’d like to say that when I say “white” I’m not talking about the color of anybody’s skin. I’m not talking about race. It’s a curious country, a curious civilization, that thinks of it as race. I don’t believe any of that. White people are imagined. White people are white only because they want to be white.”
“White” and “Black” Culture, Reverse Racism, and Essentialism: Help your professor understand your understanding of race relations and diversity

Ex. 1: “Different racial people have different cultures of their own”

Ex. 2: “White people aren’t celebrating themselves as much anymore and aren’t proud of their culture anymore. It’s hard to be proud of a culture that kept humans as slaves for hundreds of years, but ultimately, we can’t go back and change history. I, myself, have said that I almost feel guilty being white, because I am given so many privileges that I didn’t even ask for, but certainly wouldn’t choose to go without.”

Ex. 3: Crenshaw’s “goal with an intersectional approach is to challenge essentialism.” But does “the intersectional approach provide a solution to essentialism”? “It does not focus on single aspects of identity” but instead “relies on certain social categories that define identity in a relatively static manner. The difficulty I see here is that the repertoire of identity categories is indeed being expanded and their interconnectedness is acknowledged, but identities are still seen in static instead of more fluid categories and so dismiss individual experiences.”