Summer

**AS 101AC** The 1970s (4 units, First 6-week session)

The 1970s is often characterized as the decade where “it seemed like nothing happened.” This class will dispute these claims, analyzing the social, cultural, political and economic history of the 1970s. From Black Power to white backlash, disco to deindustrialization, Watergate to white flight, …

**AS 180A** Advertising America (2 units, 3-week session)

This course will discuss contemporary advertising as a commercial practice, as social ideology, and as art/collectibles. Looking at both print and television advertising, we will examine how ads code meaning, how they address audiences, and how they represent identity and construct social norms.

**AS 181B** Visual Culture in American Society: Photography and Art (1 unit, 3-week session)

This course aims to uncover the long history between race, gender, nation and the visual. Our particular concern is how visual culture—modes of representation, artistic products and ways of seeing—produces meanings about America and Americans. What do visual narratives tell us about national …

**AS 188C** Food Culture in America: Food Spaces and Culinary Tourism (1 unit, 3-week session)

Through an examination of the food industry and an exploration of the role of gastronomy in the United States, this course will discuss how food has contributed to the construction of identity and social norms. The special topics of Food Spaces and Culinary Tourism will consider the interplay between food (as material culture and cultural heritage), consumers, and the built environment. Some key themes will include the importance of history, the relation of the local to the global, and the power and experience of place.

**AS 188D** San Francisco Detectives (2 units, 3-week session)
In this course, we will consider various theories of detective narratives, discuss the origins of the genre, and focus specifically on the meaning of San Francisco as the scene of the crime. Students will read The Maltese Falcon and works by San Francisco writers Marcia Muller and Stephen Greenleaf. We will also study five detective films: The Maltese Falcon, Vertigo, Bullitt, Dirty Harry, and Chan is Missing.

**AS 188F American Popular Music (1 unit, 3-week session)**

This course will cover music the American Popular Music industry from 1840 to the present. The purpose of this course is to provide a greater understanding of the role of politics, ethnicity, culture, and capitalism in shaping popular music, and in turn, our national identity.

**AS 188G American Popular Culture: Shopping and American Consumerism (1 unit, 3-week session)**

In this course, we will discuss the meaning of shopping in American culture by analyzing films and popular literature as well as theories about consumerism.

**AS 188H Contemporary Asian American Culture (1 unit, 3-week session)**

This course explores changing representations of Asian Americans in film within the historical context of immigration, community formation, racism, and Asian American political activism. We will begin with a brief overview of persistent cinematic stereotypes of Asian Americans as "perpetual foreigners" and transition to the creation of a panethnic Asian American activist movement in the late 60s. Finally, we will examine the impact of globalization on cinematic representations of Asian Americans.

**AS 188J Comic Book Nation: Comic books, Superheroes and American Popular Culture (1 unit, 3-week session)**

This course will introduce students to the history, aesthetics and mythology of the American comic book from the Great Depression to the present. Over the course of three weeks, this class will consider the invention of the superhero in the Depression and WWII era, its evolution in the Atomic age, the new reluctant heroes of the 1960s, and the postmodern anti-hero, through to their current manifestations. Other topics include the emergence of the Graphic Novel in the 1980s.

**AS 188K American Horrors: Monsters in U.S. Cinema and Literature (1 unit, 3-week session)**

This course will study the changing face of horror in the U.S., from the nineteenth century to the present. We will begin with Freud's theory of the uncanny - a model which will inform our examinations of various monsters depicted in literature, cinema, television, graphic fiction and music.