

## AMERICAN STUDIES

The major and minor in American Studies provides an interdisciplinary approach to the study of United States culture, considered in relation to the Americas and in the context of global languages, cultures, and creative industries represented in the School of Modern Languages and Cultures (SMLC). Students gain admittance to the programme by taking **AMER1050. Foundations of American Studies, I: The origins of the nation (6 credits)**. Normally students should take this course in their first or second years, although they may take it at any time in order to complete the requirements for the major. There are three more courses required for a major (**AMER2021, AMER2050, AMER3050**). For a minor, there are only two more required courses (**AMER2050, AMER3050**). The remaining credits that are required to fulfill the total number of credits of a major or minor will be taken from electives offered (listed below) in the American Studies Programme and in collaborating departments across the Faculty of Arts.

### Major (72 credits)

In order to ensure reasonable coverage and interdisciplinary understanding, students who intend to pursue a major in American Studies must take a minimum of 72 credits from the list below. Only in exceptional cases may a waiver be granted for a core course.

- **Prerequisite course (6 credits):**  
AMER1050. Foundations of American Studies, I: The origins of the nation (6 credits)
- **Other Arts Faculty introductory courses to be taken from any Arts programmes (12 credits)**
- **Core courses (12 credits):**  
AMER2021. On the road again: Field trip in American Studies (6 credits)  
AMER2050. Foundations of American Studies, II: Reconstructing the nation (6 credits)
- **Capstone experience course (6 credits):**  
AMER3050. Foundations of American Studies, III: Capstone experience (6 credits)
- **Interdisciplinary elective courses (36 credits):**  
6 courses from the following list of approved courses including at least 3 American Studies courses.  
{*Note:*  
*Not all courses are offered in a given semester; students should check with individual units on course availability; students should also check on course prerequisites and other enrollment restrictions.*}

#### *American Studies*

- AMER2002. The road in American culture (6 credits)
- AMER2014. A dream in the heart: varieties of Asian American culture (6 credits)
- AMER2015. The American city (6 credits)
- AMER2022. What's on TV? Television and American culture (6 credits)
- AMER2029. Current perspectives on the U.S. (6 credits)
- AMER2033. Asia on America's screen (6 credits)
- AMER2035. Addicted to war? The US at home and abroad (6 credits)
- AMER2037. Institutions in American life: home, education, work and play (6 credits)
- AMER2038. American film, from Golden-Age Hollywood to New Hollywood and beyond (6 credits)
- AMER2039. The art of crime and its detection in the United States (6 credits)

- AMER2040. Creating culture in the world: American creative industries in the age of globalization (6 credits)
- AMER2042. Consuming culture: decoding American symbols (6 credits)
- AMER2045. Film beyond the mainstream: American art cinema (6 credits)
- AMER2047. Religion in America (6 credits)
- AMER2048. American literature (6 credits)
- AMER2049. Immigrant nation: The cultural legacy of immigration in the United States (6 credits)
- AMER2051. Extended essay in American Studies (6 credits)
- AMER2052. Studies in American culture and society (6 credits)
- AMER2053. History of US-China relations (6 credits)
- AMER2054. Business and culture in the 21st century: US/Greater China connections (6 credits)
- AMER2055. African American history and culture (6 credits)
- AMER2056. American capitalism (6 credits)
- AMER2057. African American cinema (6 credits)
- AMER2058. Rethinking law in modern and contemporary art (6 credits)
- AMER2059. 20th century American rock music in a global context (6 credits)
- AMER2060. US/Latin American cultural interactions (6 credits)
- AMER2061. Argentina and Chile dictatorships: Building resistance in literature and film (6 credits)
- AMER2062. Disability and human rights in American Studies (6 credits)
- AMER2064. Art, time, and new media (6 credits)
- AMER2065. Radical artistic practice in the shadow of Hollywood (6 credits)
- AMER2066. Art and crime (6 credits)
- AMER2067. Art and money (6 credits)
- AMER2068. Magical realism in Latin American literature and film (6 credits)
- AMER2069. Contemporary Latin American theatre and dramatists (6 credits)
- AMER2070. Connecting East Asia and the Americas: A multimedia odyssey (6 credits)
- AMER2071. Practically joking: Humor and the creative impulse (6 credits)
- AMER2072. Field Trip: Between nostalgia and forgetting, the global exhibition industry (6 credits)
- AMER3007. Dissertation in American Studies (12 credits)
- AMER3008. American Studies internship (6 credits)

*Art History*

- ARTH2020. American art (6 credits)
- ARTH2029. Modernity and its discontents (6 credits)
- ARTH2030. Towards the global (6 credits)
- ARTH2031. Modern Western architecture (6 credits)
- ARTH2092. Photography in North America (6 credits)
- ARTH2096. Contemporary art: 1960s to the present (6 credits)
- ARTH2100. Body, gender and sexuality in contemporary art (6 credits)
- ARTH2101. Installation and participation (6 credits)
- ARTH3020. Women making art after 1960 (6 credits)

*Comparative Literature*

- CLIT2045. Colonialism/postcolonialism (6 credits)
- CLIT2076. Fashioning femininities (6 credits)
- CLIT2092. Modern American poetry: Politics and aesthetics (6 credits)

*English Studies*

- ENGL2055. American gothic: Haunted homes (6 credits)
- ENGL2089. Making Americans: Literature as ritual and renewal (6 credits)
- ENGL2104. Language in the USA (6 credits)

- ENGL2120. Science fiction (6 credits)  
 ENGL2139. American modern (6 credits)  
 ENGL2149. American dreaming (6 credits)  
 ENGL2165. Legal fictions: United States citizenship and the right to write in America (6 credits)  
 ENGL2172. The police in literature and culture (6 credits)

*European Studies*

- EUST2018. Early modern Atlantic worlds, c. 1500-1800 (6 credits)  
 EUST2019. Atlantic revolutions, c. 1760-1830 (6 credits)  
 EUST3018. European empire: Comparative British and French imperialism (6 credits)  
 EUST3020. The making of the West: From Descartes to Rorty (6 credits)

*Geography*

- GEOG2078. Cities and the Urban World: A Global Introduction to Urban Geography (6 credits)  
 GEOG2128. Economic geography (6 credits)  
 GEOG3414. Social Justice and the City (6 credits)  
 GEOG3425. Cities of the western hemisphere (6 credits)

*Global Creative Industries*

- GCIN2001. Creative industries in practice: Labor, organization and management (6 credits)  
 GCIN2002. Commercializing creativity: A cultural critique (6 credits)  
 GCIN2003. Cultural policy: A complex marriage of business, politics and culture (6 credits)  
 GCIN2008. Advertising: Cultural and organizational dynamics (6 credits)  
 GCIN2009. Art worlds: Aesthetics, money, and markets (6 credits)  
 GCIN2012. Introduction to video games studies (6 credits)  
 GCIN2015. Entrepreneurship in creative industries (6 credits)  
 GCIN2017. Luxury markets in East Asia (6 credits)  
 GCIN2020. New media and social media (6 credits)  
 GCIN2026. Applied law to creative industries and laws: An introduction (6 credits)  
 GCIN2027. Intellectual property, knowledge and creativity: Mapping out the legal issues (6 credits)  
 GCIN2033. Gender and creative industries: An introduction (6 credits)  
 GCIN2034. Political communication, cultural policy and creative industries (6 credits)

*History*

- HIST2015. The United States before 1900 (6 credits)  
 HIST2016. The United States since 1900 (6 credits)  
 HIST2031. History through film (6 credits)  
 HIST2053. The Cold War (6 credits)  
 HIST2069. History of American popular culture (6 credits)  
 HIST2092. The United States and Asia (6 credits)  
 HIST2107. The Second World War in Asia and the Pacific, 1931-1952 (6 credits)  
 HIST2113. New worlds: Exploring the history of Latin America (6 credits)  
 HIST2118. Chinese and Americans: A cultural and international history (6 credits)  
 HIST2126. The American family: Histories, myths, and realities (6 credits)  
 HIST2131. Growing up 'girl': Histories, novels, and American culture (6 credits)  
 HIST2155. Slavery and democracy in the United States (6 credits)  
 HIST2165. Protest and politics in modern U.S. history (6 credits)  
 HIST2171. American legal history (6 credits)  
 HIST2173. American antistatism (6 credits)  
 HIST2174. Hell in the pacific: The Japan-America War and its legacies today (6 credits)  
 HIST2186. Death and destruction from above: A history of aerial bombing, from zeppelins to drones (6 credits)

HIST2189. Terrorism: A global history from anarchists to ISIS (6 credits)  
 HIST2190. Animals in history (6 credits)  
 HIST2195. The United States and China: An international and transnational history, since 1945 (6 credits)

*Philosophy*

PHIL2002. Early modern philosophy (6 credits)  
 PHIL2035. Philosophy of the Enlightenment (6 credits)  
 PHIL2360. Political philosophy (6 credits)  
 PHIL2380. Philosophy and literature (6 credits)

*Politics and Public Administration*

POLI2105. Introduction to comparative politics (6 credits)  
 POLI2106. Introduction to international relations (6 credits)  
 POLI3005. Capitalism and social justice (6 credits)  
 POLI3010. Democracy and its critics (6 credits)  
 POLI3044. United States politics (6 credits)  
 POLI3047. United States foreign policy (6 credits)  
 POLI3079. Global justice (6 credits)  
 POLI3080. Global political economy (6 credits)  
 POLI3113. On the ethics of violence (6 credits)  
 POLI3130. Latin American politics (6 credits)

*Sociology*

SOCI2011. Gender and crime (6 credits)  
 SOCI2087. Urban society and culture (6 credits)  
 SOCI2092. Social spaces (6 credits)

*Spanish*

SPAN2029. Introduction to the cultures and history of Latin America (6 credits)  
 SPAN2031. Field trip to a Spanish-speaking country (6 credits)

*Translation*

CHIN2358. Journeys to the East: Translation and China in the Literary Imagination of the West (6 credits)

**Minor (36 credits)**

Students may take American Studies as a minor by completing 30 credits of second-, third-, and fourth-year courses. Of these courses, students must take:

- **Prerequisite course (6 credits):**  
 AMER1050. Foundations of American Studies, I: The origins of the nation (6 credits)
- **Core courses (12 credits):**  
 AMER2050. Foundations of American Studies, II: Reconstructing the nation (6 credits)  
 AMER3050. Foundations of American Studies, III: Capstone experience (6 credits)
- **The remaining 3 courses may be drawn from the following (18 credits):**  
 AMER2002. The road in American culture (6 credits)  
 AMER2014. A dream in the heart: varieties of Asian American culture (6 credits)  
 AMER2015. The American city (6 credits)  
 AMER2022. What's on TV? Television and American culture (6 credits)  
 AMER2029. Current perspectives on the U.S. (6 credits)

AMER2033.	Asia on America's screen (6 credits)
AMER2035.	Addicted to war? The US at home and abroad (6 credits)
AMER2037.	Institutions in American life: home, education, work and play (6 credits)
AMER2038.	American film, from Golden-Age Hollywood to New Hollywood and beyond (6 credits)
AMER2039.	The art of crime and its detection in the United States (6 credits)
AMER2040.	Creating culture in the world: American creative industries in the age of globalization (6 credits)
AMER2042.	Consuming culture: decoding American symbols (6 credits)
AMER2045.	Film beyond the mainstream: American art cinema (6 credits)
AMER2047.	Religion in America (6 credits)
AMER2048.	American literature (6 credits)
AMER2049.	Immigrant nation: The cultural legacy of immigration in the United States (6 credits)
AMER2051.	Extended essay in American Studies (6 credits)
AMER2052.	Studies in American culture and society (6 credits)
AMER2053.	History of US-China relations (6 credits)
AMER2054.	Business and culture in the 21st century: US/Greater China connections (6 credits)
AMER2055.	African American history and culture (6 credits)
AMER2056.	American capitalism (6 credits)
AMER2057.	African American cinema (6 credits)
AMER2058.	Rethinking law in modern and contemporary art (6 credits)
AMER2059.	20th century American rock music in a global context (6 credits)
AMER2060.	US/Latin American cultural interactions (6 credits)
AMER2061.	Argentina and Chile dictatorships: Building resistance in literature and film (6 credits)
AMER2062.	Disability and human rights in American Studies (6 credits)
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AMER2065.	Radical artistic practice in the shadow of Hollywood (6 credits)
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AMER2067.	Art and money (6 credits)
AMER2068.	Magical realism in Latin American literature and film (6 credits)
AMER2069.	Contemporary Latin American theatre and dramatists (6 credits)
AMER2070.	Connecting East Asia and the Americas: A multimedia odyssey (6 credits)
AMER2071.	Practically joking: Humor and the creative impulse (6 credits)
AMER2072.	Field Trip: Between nostalgia and forgetting, the global exhibition industry (6 credits)
AMER3007.	Dissertation in American Studies (12 credits)
AMER3008.	American Studies internship (6 credits)

### **Core Courses**

#### **AMER1050. Foundations of American Studies, I: The origins of the nation (6 credits)**

This is the first of three foundation courses in American Studies (including **AMER2050** and **AMER3050**). This course is an introduction to early American Hemispheric history and culture, focusing on the gradual transformation of European-American settler societies into the modern industrial nation-states across the American continent. Situating developments within a global context, the course will open with a pre-Columbian contextual discussion, followed by European colonial expansion in the early modern period and conclude with the Spanish-American War or Cuban Independence War in 1898. Topics will include native-colonial relations during European settlement; imperial conquest and competition in the Atlantic world; the rise of slave-based economies and patterns of slave resistance; the relationship between religion and social change; the establishment of capitalist

social relations in the nineteenth century; and the dynamics of race, class, gender and sexuality in early life in the American continent across different countries, including The United States, Canada, Mexico, Cuba, Haiti, Colombia, among others. Particular emphasis will be given to the political, social, and ideological ramifications of the Wars for Independence and migration waves.

Prerequisite: Nil

Assessment: 100% coursework

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### **AMER2021. On the road again: Field trip in American Studies (6 credits)**

Concentrating on North American points of interest from cities to landscape to cultural sites—this course will explore the variety and complexity of American life. Locations to be visited in the summer will typically vary in the years the course is offered. We will trace important historical developments of the United States through site visits as well as explore contemporary issues of American society and culture.

Prerequisite: **AMER1050**

Assessment: 100% coursework

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### **AMER2050. Foundations of American Studies, II: Reconstructing the nation (6 credits)**

This is the second of three foundation courses in American Studies (including **AMER1050** and **AMER3050**). In this course, we will focus on period from after the Civil War to the twenty-first century and on the internal problems and international conflicts that shape the face of the United States today. Among the topics for study and discussion may be the post-Civil War Reconstruction Era, the changing terms of civil rights, policies of racial segregation and desegregation, the Gilded Age, immigration at the turn of the 20th century, the gangster-friendly Jazz Age, the Great Depression, World War II, the worldwide Cold War and the conformist '50s, the struggle for civil rights, the psychedelic flower-power '60s, and the Vietnam War and its aftermath, the wars on terror, and the influence of multinational corporations on United States electoral politics. Through lectures and class debates we will attempt to compare our popular knowledge of America with the sometimes different historical reality behind it. From documentary sources and literary nonfiction, through film, novels, comic books and rap music, we will lay foundations for a better understanding of the United States and its changing relation to the world.

Prerequisite: **AMER1050**

Assessment: 100% coursework

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### **Capstone Experience Course**

### **AMER3050. Foundations of American Studies, III: Capstone experience (6 credits)**

This course is the third of three foundation courses in American Studies (including **AMER1050** and **AMER2050**). It required of all majors in the American Studies Programme and is designed to cap students' university careers with a rigorous, interdisciplinary and theme-based program of study. The specific area of study may vary from year to year depending on students' background, interests and the expertise of the instructor. Students will deepen their research and writing skills, conduct discussion sessions, participate in intensive group work, get involved in a mentoring program and continue to hone the critical thinking skills nurtured during their education in American Studies. The seminar will seek ways to prepare students to make the transition from the university setting to a variety of employment settings.

Prerequisite: **AMER2050**

Assessment: 100% coursework

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## **Elective Courses**

### **AMER2002. The road in American culture (6 credits)**

The popular hit song, “Hit the road, Jack,” is as much a part of American culture and slang as Jack Kerouac’s bestselling account of his life on the American highway, *On the Road*. For better or worse, North Americans have always been on the road, pushing westward towards California, Oregon and British Columbia, moving around the country in pursuit of the American Dream, or just driving along Route 66 to escape the mundane suburban life. This restlessness and the ease with which large segments of the population move and resettle characterizes many aspects of US and Canadian life, turning the road into one of the most powerful symbols in North American literature and culture. Through the analysis of various media forms, which may include film, fiction, music, material culture and architecture, this course will consider the road in America as reality and icon, extending it to the recent emergence of the Internet and the “information highway.”

Prerequisite: Nil

Assessment: 100% coursework

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### **AMER2014. A dream in the heart: varieties of Asian American culture (6 credits)**

Like so many other immigrants to the United States, Asians – Chinese, Japanese, Filipinos, Vietnamese, Koreans, etc. – were also drawn by the dream of Golden Mountain. Yet once in America, they would confront not only promise and possibility but the dream’s betrayal: hostility, rejection and exclusion. This course will explore the varieties of Asian American cultures that emerge out of the painful, disruptive struggles between expectation and reality faced by these immigrants and their children, and the representation of their experiences in the arts, media, politics and popular culture. Asian Americans are frequently stereotyped as model minorities for striving after the American dream of education, wealth and political representation. We will examine and challenge this “model minority” idea in American life and politics, especially as it relates to inter-minority conflict and cooperation, as individual American minority groups attempt to achieve their own version of American success.

Prerequisite: Nil

Assessment: 100% coursework

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### **AMER2015. The American city (6 credits)**

In 1800 only 6% of Americans lived in cities; in 2000 this number was more than 80%. As a center of growth, power and cultural diversity, the American city has always occupied a crucial place in America’s vision of itself as a new nation. “A cruel city, but a lovely one, a savage city, yet it had such tenderness”—this quote from Thomas Wolfe’s *A Vision of the City* is representative of the varied cultural representations of the American urban environment as a place where fortunes and lives are made or lost. Through an examination of literature, art, architecture, photography, film and music, this course will take a closer look at some of the greatest as well as the “baddest” American metropolises, looking for a way to understand the people who live, commute, work, create, govern, commit crime and conduct business in them.

Prerequisite: Nil

Assessment: 100% coursework

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### **AMER2022. What’s on TV? Television and American culture (6 credits)**

Television has been a powerful force in US history and culture. American TV shows and programming styles have been exported globally, and are modified to suit diverse cultural settings, including Hong

Kong. The United States exerts significant global influence, in part because of its success in marketing itself, both domestically and abroad, through media and entertainment. While many contest the content or perspective of American media, few are exempt from its impact. This course offers students a chance to consider the impact of television inside and outside of the US and explore how the American media-machine reaches into every facet of the nation's life as well as into the lives of people around the world. Topics to be discussed in the course may include the history of television, strategies for critical viewing, war and TV, educational television, television's domination of politics, youth culture and TV, the technology behind television programming, and finally TV programming in Hong Kong.

Prerequisite: Nil

Assessment: 100% coursework

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### **AMER2029. Current perspectives on the U.S. (6 credits)**

Students in this course will be discussing current and past events as reported in newspapers, magazines, television, literature, films and on the internet. The course will focus on domestic issues facing Americans at home as well as on political, economic and cultural links between the United States and other nations. Pedagogy will be student-centered and require students to participate regularly in (and at times lead) discussions. Typical topics may include the analysis of the American political system and the presidency, the relationship between business and politics, the role of sports in American life, the fallout from September 11, the rise of rap and hip-hop, manufacturing media, regionalism, stand-up comedy and social satire, and the US university system. These and other issues will form the basis of the course taught, on occasion, with the help of representatives of various disciplines across the spectrum of the arts, humanities and social sciences.

Prerequisite: Nil

Assessment: 100% coursework

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### **AMER2033. Asia on America's screen (6 credits)**

"The Orient" has always held a dual attraction of romance and danger outside Asia, and this tradition has since been reinforced by Hollywood. The allure of wealth, trade and exoticism that brought millions of Americans across the Pacific provided rich material for movie drama. This combination of geographical attraction and cultural appeal was further reinforced during the wars the United States fought in Asia. War, violence and romance fill America's movie screens, pulling in vast crowds and in the process shaping and mis-shaping America's view of Asia. Asking what is Asia and how far it extends, this course will explore cinematic representations of the continent and its people as constructed by Hollywood during more than a century of selling romantic myths to a public that often has no first-hand experience of Asian culture and no firm grasp of its history.

Prerequisite: Nil

Assessment: 100% coursework

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### **AMER2035. Addicted to war? The US at home and abroad (6 credits)**

The Vietnam War was the first war in the age of the television and the first war that America lost. The emotions aroused by the loss of American lives and the images of violence and brutality made TV and Hollywood important actors in the war for hearts and minds. This course will examine the multiple wars, police actions, military invasions, armed "liberations," coups d'etat, political assassinations, "regime changes" and other euphemisms for military aggression and intervention on an international scale. Among other issues discussed may be international weapons trade, the Cold War, the two World Wars, international peace keeping, "wars" on drugs and/or terrorism, and the state of civil liberties in the US. In the process we will also examine the role of movies, television and journalistic reportage in



shaping public opinion and thus indirectly the American perception and misperception of the rest of the world.

Prerequisite: Nil

Assessment: 100% coursework

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**AMER2037. Institutions in American life: home, education, work and play (6 credits)**

Institutions structure the lives of all Americans. While institutions can be thought of in terms of discreet organizations—Harvard University, the New York Stock Exchange, National Basketball Association, the Metropolitan Museum of Art—or even the buildings in which these organizations are housed, in the broader sense, institutions are the forms into which social activity is organized. Among the most fundamental institutions of this latter type are the family, school, business and leisure. Each of them is associated with values, beliefs and practices which, taken together, help to constitute American culture. The course will examine these and other types of institutions in order to understand the origins of the values, beliefs and practices which they embody. We will also study how these values, beliefs and practices may have been influenced by such factors as ethnicity, race, class, religion and geographic region, and how the institutions and the ideas they embody have persisted or changed over time. In the process, we will seek to identify common themes, and to consider how certain tensions—for example between individualism and community, democracy and excellence, service and profit—have shaped each of these institutions, and through them, American society. Finally, we will consider the extension of these institutions, and their values and practices, beyond the United States, asking how American ideas about home, school, work and play have impacted and interacted with other cultures, including Asian.

Prerequisite: Nil

Assessment: 100% coursework

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**AMER2038. American film, from Golden-Age Hollywood to New Hollywood and beyond (6 credits)**

Hollywood is known to spin dreams, visions and illusions but, caught-up in the big-screen experience, viewers often forget that these dreams and illusions are spun within particular social and cultural contexts. Films are woven into national myths, myths are woven into the society that builds them, and society is woven into the people that create and recreate America everyday as they live, work and go to the movies. This course will look at many of the biggest, most famous and most representative Hollywood blockbusters—films and their movie-star icons—that in many ways define American culture. We will consider films from the so-called Golden Age of Hollywood when the studios ruled the theater to the era of New Hollywood when directors drew increasing inspiration from European films. Students will be introduced to various genres that have become synonymous with Hollywood, among them the action thriller, classic and revisionist western, MGM musical, film noir and police story, science fiction, romantic comedy, Disney animation, and others. The experience of these films and their contexts will broaden our knowledge of American cultural values and help us critique these values, so that the reality of American life is explored alongside its ideals. The course will also aim to enhance critical and creative thinking as well as speaking and writing skills.

Prerequisite: **AMER1050** or **GCIN1001** or **CLIT1008**

Assessment: 100% coursework

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**AMER2039. The art of crime and its detection in the United States (6 credits)**

Images of the police permeate our international world of news and entertainment. In our daily lives we expect them to protect us in moments of distress but might not trust their authority to carry guns or to exercise physical power over us. This course considers the police as a modern institution of law

enforcement by taking a close look at how they get represented in films, television shows, and journalism for audiences in the United States, the Americas and throughout the world. The course emphasizes contemporary depictions of the policing, but we will also consider the philosophical basis for law enforcement and the literary precedents that have shaped ways of telling a good story about solving a crime and arresting the perpetrator. The texts we read, watch and discuss may include: early literary stories of solving crimes; instructional materials that train police officers; procedural police dramas in TV and film; legal documents outlining the rules of arrest and interrogation and use of force; journalistic accounts of sensational police events; and early rock and roll music and music videos by contemporary hip-hop artists.

Prerequisite: **AMER1050** or **GCIN1001** or **CLIT1008**

Assessment: 100% coursework

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**AMER2040. Creating culture in the world: American creative industries in the age of globalization (6 credits)**

American creative industries companies exist primarily as for profit businesses. This course critically examines the relationship between American media and cultural content and the business context of its production and distribution. The seminar will introduce students to the business structures and practices of major American media industries such as film, television, music, comics, theme parks, and video games. As the United States are the most dominant global producer of media and cultural content, the course will give particular attention to overseas distribution strategies both conventional and online. The course will then critically examine examples of contemporary media and cultural content in light of their commercial origins and global distribution and consumption such as Hollywood movies, HBO Original Series, Disney comics and theme parks, animated television series, popular music, or massively multiplayer online games. Students will research a case study of one American creative industries company in which they will follow one cultural product from its inception to production, distribution and consumption.

Prerequisite: **AMER1050** or **GCIN1001** or **CLIT1008**

Assessment: 100% coursework

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**AMER2042. Consuming culture: decoding American symbols (6 credits)**

Images of America (as revealed in Hollywood films, television, advertisements, music and music videos, news media and consumer products) shape our vision of US culture. In a course specifically designed with Hong Kong students in mind, we will study and decode cultural products mediated to us by the increasingly global American media. We will approach national culture, including popular culture, as an extension and creation of national myths and propaganda and explore why Americans are so attached to certain symbols, and what these symbols mean for the United States as a whole. In the course of our discussions we may touch on the symbolism and reality of the American Dream and the myth of “rags to riches,” the notion of success, materialism and consumerist culture, as well as on the national and international symbols that for many define the image of America. We may also consider distinctions between high and low/popular cultures and see how class, gender and race affect notions of culture.

Prerequisite: Nil

Assessment: 100% coursework

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**AMER2045. Film beyond the mainstream: American art cinema (6 credits)**

While American and international cinema has been dominated by large Hollywood productions, some of America’s most important, most popular, and most critically acclaimed films from the 1910s to the present have been art films, which were often produced independently from the major Hollywood studios. This course will first consider approaches to conceptualizing the art film and examine the

question whether art films constitute a separate film genre or whether they are better defined by their production and distribution. We will discuss how art films distinguish themselves from classical Hollywood film and find out which formal characteristics they have in common despite their apparent heterogeneity. In addition to careful analysis of film form, we will consider the films' meanings in their historical contexts and discuss how they represent the American experience differently compared to mainstream film. Films discussed may include independent art house, experimental, documentary, and low budget films, as well as Hollywood productions, which exhibit the director's auteur style. Selected films may include examples from directors such as D.W. Griffiths, F.W. Murnau, John Ford, Maya Deren, Orson Welles, Alfred Hitchcock, Stanley Kubrick, Terrence Malick, Martin Scorsese, Francis Ford Coppola, Robert Altman, John Cassavetes, Sam Raimi, Spike Lee, Jim Jarmush, David Lynch, Abel Ferrara, Gus van Sant, John Sayles, the Coen brothers, Paul Thomas Anderson, Todd Solondz, Richard Linklater, Quentin Tarantino, Darren Aronofsky, and Christopher Nolan.

Prerequisite: **AMER1050** or **GCIN1001** or **CLIT1008**

Assessment: 100% coursework

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### **AMER2047. Religion in America (6 credits)**

This course surveys the history of religion in America, with a focus on the ways in which religious beliefs, movements, and conflicts have shaped—and continue to shape—how Americans view the world, their country, and ideals of self and society. The course provides the necessary religious context to understand defining moments in American history, characteristics of American culture, and the critical issues being debated in contemporary American society. It uses religion as a lens for viewing the lives of ordinary Americans from the 17th century to the present through primary sources such as sermons, heresy trial transcripts, diaries, sacred texts, advertisements, and novels, with the additional use of multimedia and reading from secondary scholarship.

Prerequisite: Nil

Assessment: 100% coursework

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### **AMER2048. American literature (6 credits)**

This course considers a selection of essays, novels, poetry and short stories by great American authors in the twentieth century. The course will offer a survey of excellent literature by interpreting themes that are important to American culture and that will allow us to compare and contrast styles of writing and patterns of narrative development. The reading list will embrace the rich cultural, ethnic and racial diversity of the twentieth-century literary scene in the United States and the class discussion will pay careful attention to the social context in which these authors wrote and published their work. The reading list may include a manageable amount of reading chosen from important authors such as Henry James, Robert Frost, W.E.B. Dubois, F. William Faulkner, Allen Ginsberg, Langston Hughes, James Baldwin, and Toni Morrison.

Prerequisite: Nil

Assessment: 100% coursework

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### **AMER2049. Immigrant nation: The cultural legacy of immigration in the United States (6 credits)**

From its very foundation, the American culture has been fundamentally shaped by the arrival of immigrants who for many varied reasons decided to live and work in the United States in search of economic opportunity. This course considers the cultural, social, economic and political consequences of immigration as well as the changing patterns of immigration over the past nearly two hundred and fifty years. We will consider the shifting trends of peoples' arrivals from Europe, Africa, South and Central Americas, and Asia, and compare and contrast their accounts of becoming "American." We

will trace the ways that many immigrants maintain ties with their original homeland or even travel back and forth between nations. Keeping in mind the changing legal contexts of immigration, we will analyze contemporary debates about who deserves citizenship and explore connections between contemporary conflicts over immigration policy and the early historical developments of the nation's borders. The syllabus will include a manageable amount of reading from writers such as Jacob Riis, Willa Cather, Anzia Yezierska, Louis Chu, Henry Roth, Sandra Cisneros, Chang-Rae Lee, Gish Jen, Edwidge Dandicat, Frank McCourt, and Jhumpa Lahiri.

Prerequisite: Nil

Assessment: 100% coursework

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### **AMER2051. Extended essay in American Studies (6 credits)**

This is a directed reading and research course aimed at students who would like to pursue an individualized programme of research in American Studies under the supervision of a mentor, typically (though not necessarily) an American Studies Programme instructor or an American Studies Board member. The student is responsible for approaching the instructor in advance and obtaining consent for supervision. The coursework will normally consist of designing the project around a topic relevant to the Programme, compiling a bibliography, research and reading, and finally writing a research paper. The student has to submit a research paper proposal (at least 500 words), a detailed outline, and a working bibliography no later than the first school day after reading week. The full research paper (at least 7500 words) shall be completed and presented for examination by the end of the examination period of the semester in which the course is taken.

Students enrolled in this course may not enroll in **AMER3007**.

Prerequisite: **AMER1050**

Co-requisite: **AMER2050**

Assessment: 100% coursework

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### **AMER2052. Studies in American culture and society (6 credits)**

This course will explore rotating themes in American culture and society and is typically taught by a visiting professor from the United States. Discipline and thematic focus of the course will vary from year to year depending on the area of expertise of the instructor and will be announced on the website of the American Studies programme during the years in which it is offered.

Prerequisite: Nil

Assessment: 100% coursework

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### **AMER2053. History of US-China relations (6 credits)**

This course is a survey of economic, cultural and political relations between China and the United States from a historical perspective from 1784 to today. Main themes include modern US and Chinese pursuits of wealth and power, the changing international conditions of bilateral US-Chinese relations, the influence of domestic politics and ideology, the effects of prejudice and misunderstanding on relations, and political and strategy today. Topics include but are not limited to US-China trade, the US urge to change China, Chinese immigrant experiences in the US, US imperialism in Asia, China's modernization and forced opening to the West, World War II, the Chinese Revolution, the Cold War, post-Cold War Chinese Communism and the structure of US-Chinese strategic, economic and political relations today.

Prerequisite: Nil

Assessment: 100% coursework

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**AMER2054. Business and culture in the 21st century: US/Greater China connections (6 credits)**

This course is designed to familiarize students with business practice in the United States and in American corporations operating in Hong Kong, laying foundations for a better understanding of the individuals and institutions driving the economy. Weekly sessions will include lectures and, whenever possible, discussions with members of the American business community in the Asia-Pacific region. Topics may include: U.S. business history and economic cycles, American entrepreneurs, the ethics and etiquette of U.S. corporate culture, government/business relationships, gender and business, glass ceilings and opportunities for advancement, and business and technological change.

Prerequisite: Nil

Assessment: 100% coursework

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**AMER2055. African American history and culture (6 credits)**

This course invites students to write new stories about African American history and culture. We engage with Black voices and ideas by analyzing museum objects, movies, dance, photos, art, science fiction, and scholarly work. And we unpack concepts such as Blackness, cultural appropriation, and intersectionality. Key course themes include how we construct race and gender; how bodies become sites of knowledge and conflict; how Blackness is understood in Hong Kong (from Darlie to hip hop); and how we record, display, and share history and memory through museums, music videos, and more.

Prerequisite: Nil

Assessment: 100% coursework

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**AMER2056. American capitalism (6 credits)**

This course explores the dynamics and development of American capitalism, from the era of slavery to the financial crisis of 2007. In this period the United States emerged as the dominant financial and industrial power of the global order. The development of American capitalism produced unprecedented material wealth but also growing inequality and class- and race-based social divisions. This course explores the ever-shifting dynamics of capitalism over four centuries, and will allow students to explore the cultures of capitalism from a number of perspectives. Topics will include Wall Street tycoons and the culture of the stock exchange; the growth of global American consumer chains like McDonald's and Starbucks; the varieties of working-class and immigrant life in the modern American city; and the devastating effects of financial crises on the lives of ordinary Americans.

Prerequisite: Nil

Assessment: 100% coursework

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**AMER2057. African American cinema (6 credits)**

This course introduces students to culturally significant films directed by African Americans. Students will come to understand the social and historical context of the films and filmmakers and be able to understand how and why these films are culturally significant to African Americans in particular, but also America in general. Through research, viewings, and discussion, students will gain a better grasp of the complex issues that inform and influence African American cinema. Students will gain an understanding of and be able to discuss African American film culture and history in relation to American culture and history as a whole. Students will learn about significant African American screenwriters, directors, and actors and their relevance to African American history and culture. Students will understand the importance and function of African American films within their social, political, and historical contexts. Students will be able to watch, analyze, and critique African American

films with a thorough understanding of the theoretical and cultural contexts within which such critiques should be grounded.

African American culture is integral to American culture, especially in the realm of popular entertainment. African American literature, music, and film have both reflected and influenced American cultural reality for over a century. African Americans' involvement in the American film industry, as actors, writers, producers and directors, has been simultaneously improving and fraught with difficulties. Working within a unique set of constraints and considerations, African Americans have contributed immensely to the American cultural and cinematic landscape, in both obvious and subtle ways. This course examines those contributions, the people who made them, and the myriad ways they have been helped and hindered by the system within, or around which, they work. African American cinema is a uniquely multifaceted medium that provides a viewpoint from which to experience and understand the African American cultural experience in particular and American culture in general.

Prerequisite: Nil

Assessment: 100% coursework

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### **AMER2058. Rethinking law in modern and contemporary art (6 credits)**

Art and law (Art + Law) is distinct from the practice of art law. While the latter occupies the field of art business, the former considers how art and law might be mutual endeavors, one informing the other. This class focuses on the former, considering how artists have provoked, represented, wielded, refined, tested, expanded, and unconventionally complied with private and public law. This intersection of art and law invites questions: Who or what authorizes or bestows the label of art? What is the basis for this authority and how are artworks influenced by, and/or function in opposition to, such authorizing forces? Can and how has the law been represented in art? How have artworks and artists disrupted legal regimes through civil disobedience (the breaking of a law); and how has dissent been expressed through uncivil obedience (the following of a law in a hyperbolic, literalistic, and unanticipated manner)? Although global in outlook, the cases under discussion are largely (although certainly not exclusively) Western in focus. Yet, the topics considered in this class might be applied to any number of geographic and cultural arenas. This course is not a history of art law, and neither is it a history of art symbolically looking at law; rather, this class examines the mutually influencing spheres wherein art activates, images, provokes, interacts with, and even interferes with the law.

Prerequisite: Nil

Assessment: 100% coursework

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### **AMER2059. 20th century American rock music in a global context (6 credits)**

This course will introduce students to the history of rock music as an American phenomenon and examine the growth and influence of the art form in a global context. The significant people, places, and technologies will be discussed, and the social, cultural, and political implications of rock music's global movement will be examined.

Prerequisite: Nil

Assessment: 100% coursework

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### **AMER2060. US/Latin American cultural interactions (6 credits)**

This course will explore the relationship between US and three specific Latin American cultures during the twentieth century. Each context will offer a different way in which US and Spanish-Speaking Latin American cultures interact with each other. The first case will be the Latino presence in the US through the reading of the most canonical work by a Chicano author: *The House on Mango Street* (1984) by Sandra Cisneros (1954--). The following context will see interactions between the Harlem Renaissance

author Langston Hughes (1902-1967) and Afrocuban poet Nicolás Guillén (1902-1989). Finally, the course will delve into poetic responses to US military and political intervention in Nicaragua from one of the fathers of Latin American poetry, Rubén Darío (1867-1916) and two contemporary poets, priest and political activist Ernesto Cardenal (1925--) and feminist poet Gioconda Belli (1948--).

Prerequisite: Nil

Assessment: 100% coursework

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**AMER2061. Argentina and Chile dictatorships: Building resistance in literature and film (6 credits)**

This course will explore the development and impositions suffered by two Southern Cone countries' dictatorships: Chile (1973-1990) and Argentina (1973-1983). Apart from contextualising the beginning and aftermath of each regime, the course will delve into the dynamics of resistance in both literature and film from artists that denounced the atrocities committed by those dictatorships in terms of human right violations be it at the time they took place or as an exercise of collective memory. In the case of Chile, there will be a close examination of canonical works by Diamela Eltit's *E. Iluminata* (1983), and Roberto Bolaño's *By Night in Chile* (2000). The Argentinian dictatorship will be studied through the famous *Mothers and Shadows* by Marta Traba (1985) and a selection of short stories by Mariana Enríquez (2016). The course will have a cinematic component with two films from each country—*Machuca* (2004) and *Nostalgia for the Light* (2010) focused on Chile, and *The Official Story* (1985) and *The Secret in their Eyes* (2009) from Argentina—to emphasise the relevance of articulating discourse opposing authoritarianism.

Prerequisite: Nil

Assessment: 100% coursework

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**AMER2062. Disability and human rights in American Studies (6 credits)**

In this course, we consider the intersections between disability studies and human rights discourse and its applications to a transnational American Studies. After establishing a brief overview of the field of Disability Studies, we examine the history of disability rights in the US. We consider notions of the normative body, a brief history of eugenics, and the development a critical discourse that cuts across medical, social, and legal constructions of disability. We then consider recent patterns in disability culture and activism, especially in relation to the passing of Americans with Disabilities Act in 1990 and the subsequent implications of this act. As we engage in the close study of disability culture, activism, and the law, we uncover how each one provides the means for envisioning more inclusive communities. In addition to focusing on disability rights in the United States, we also apply this study to a unit on the global discourse on disability and human rights.

Prerequisite: Nil

Assessment: 100% coursework

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**AMER2064. Art, time, and new media (6 credits)**

This course approaches an examination of contemporary artistic practice, time, and new media from an interdisciplinary and transitional perspective. How, in recent artworks, is time evoked and denied, measured and transformed, linear and looped? How has an interrogation of speed, duration, and scale become interwoven with a consideration of art and new media from the late 1960s till today? How has contemporary telecommunication (instant, real time) altered time in a finite world? How has telepresence shifted how we conceive of the space-time duality? Why do we conceive of time in economic terms: “spend” time, “waste” time, “free” time? As Jonathan Crary argues, the era of late capitalism's non-time operates on a twenty-four-hour clock in which management of attentiveness and the impairment of perception combine with compulsory routines and mimesis. This encourages a

revisitation of the history of perceiving and communicating with and through various media of the last century. This class interrogates the intersections of art, time, and new media within a broader consideration of historical, technological, and labor-based revolutions and theoretical shifts.

Prerequisite: Nil

Assessment: 100% coursework

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### **AMER2065. Radical artistic practice in the shadow of Hollywood (6 credits)**

This course offers an historically rooted examination of artistic practice in California from the Second World War through the end of the Cold War—addressing the intertwined nature of art and politics, the influence of the film industry and the poets and musicians of the West Coast, the potentials and the pitfalls of art and technology, experiments in clay and plastics, issues of hybridity and identity in immigrant communities, and the polemics of conceptual, performance, feminist, and socially-critical artistic practice. We will look at the aftereffects of superficial geographic divides, and the real and artificial disciplinary canyons between New York and California. How does erasure and masquerade function in a locale defined as “free from history”? What might be achieved and destroyed when artistic practices make indistinguishable the divisions between fact, half-truth, and fiction? And how is art making in California inextricably linked (whether through use, abuse, or denial) to the filmic imaginary of Hollywood, to the urban and natural environment, and to the politics and polemics of diaspora?

Prerequisite: Nil

Assessment: 100% coursework

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### **AMER2066. Art and crime (6 credits)**

Art and crime (Art + Crime) is a gripping intersection. It overlaps with but also remains distinct from art crime. This class will consider key issues in art and crime such as: the valuing mechanisms of the art market, financial regulation, cultural property and repatriation, art heists, speculative crime, looting and illicit trade, true crime, forensic architecture, vandalism, and the world of counterfeits and forgeries. We will discuss the events surrounding The Gardner Museum heist (1990) and its afterlife in various narratives (*Hacking the Heist*, *Empty Frames*) and artworks (Sophie Calle, *Last Seen...*), and creative projects by Janice Kerbel, Barton Lidice Beneš, J.S.G. Boggs, Tom Sachs, Maurizio Cattelan, Dennis Oppenheim, Ulay, Richard Prince, Ann Messner, Ricardo Dominguez, Kathryn Clark, Núria Güell and Levi Orta, Robert Rauschenberg, Banksy, and Gordon Parks, among others. We will analyze how art is caught up in criminal activities as well as how it re-enacts, visualizes, and/or participates in such activities. In other words, this class considers not only art crime, but also those artworks for which crime is subject, content, and/or medium of expression.

Prerequisite: Nil

Assessment: 100% coursework

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### **AMER2067. Art and money (6 credits)**

Art and money circulate in (uncomfortable) proximity. The art world is not a benign entity; it is embroiled in games of speculation and valuation that play-out within many and varied intersecting and overlapping markets. This class considers the systems within which art circulates and is valued, as well as those creative endeavors intruding, interloping, and intervening into arenas of exchange. How is trust intertwined with the metrics of (cultural/financial) value, and how do creative endeavors mediate varying levels of complicity, ambivalence, intervention, and antagonism? This class will examine projects by artists/artist-groups including, but not limited to: Marcel Duchamp, William Harnett, J.S.G.



Boggs, Donald Evans, Andy Warhol, Lee Lozano, Lise Autogena and Joshua Portway, Núria Güell and Levi Orta, SUPERFLEX, William Powhida, Paolo Cirio, Cassie Thornton, Michael Marcovici, Art Reserve Bank, Michael Marcovici, Caroline Woolard, and Femke Herregraven, among others. We will analyze whether and how art functions: as an asset, commodity, and even currency (exchangeable); as a password for radical maneuvers and experiments; and as the “dark matter” on which the art world depends. In other words, this class considers not only the economies of art, but also the artworks for which these economies as subject, content, target, and even the medium of expression.

Prerequisite: Nil

Assessment: 100% coursework

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### **AMER2068. Magical realism in Latin American literature and film (6 credits)**

This course will delve into one of Latin America’s most renowned literary and filmic movements: Magical Realism. There will be an introduction to its starting point, ‘the real marvelous’ through the reading of Cuban Alejo Carpentier’s 1949 seminal novel *The Kingdom of this World*. Carpentier’s work will be followed by an introduction to the life and works of Colombian Nobel Prize Laureate Gabriel García Márquez (Gabo) and the readings will be focused on his 1994 novel *Of Love and Other Demons*. The final unit of literary works will cover Chilean Isabel Allende’s most acclaimed novel *The House of the Spirits* (1982). In every case, there will be a contextualization of each literary work and detailed readings of passages in order to understand the magical realist elements of these, and how they reflect aspects of Latin American cultures and identities. The filmic part of the course will encompass two relevant films: *Like Water for Chocolate* (Alfonso Arau, Mexico, 1992) and *The Dance of Reality* (Alejandro Jodorowski, Chile, 2014). Together with critical essays on each text and film, the course will follow the most recent publication on the topic: *Magical Realism and Literature*, Ed. By Christopher Warnes (CUP, October 2020). Students are expected to develop their critical thinking by approaching both texts and films through a variety of theoretical constructs relevant to each material.

Prerequisite: Nil

Assessment: 100% coursework

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### **AMER2069. Contemporary Latin American theatre and dramatists (6 credits)**

This course will focus on key Latin American dramatists and explore some of their important works through the medium of English. Only a broad representative coverage will be possible, but dramatic works by three major women dramatists and two major male dramatists will be studied in depth. The work of Brazilian theatre practitioner and drama theorist, Augusto Boal, with his *Theatre of the Oppressed* will be assessed in relation to its influence on international contemporary theatre. A Boal and Shakespeare expert from Brazil, Prof Emeritus Aimara da Cunha Resende, will be invited to record a guest keynote lecture on the impact of Boal’s pioneering work, and short extracts from his key texts *Theatre of the Oppressed* and *Aesthetics of the Oppressed* will be read and discussed as a follow-up. Boal’s enormous influence in non-mainstream theatre, particularly community theatre and playback (both popular in Hong Kong in recent decades), might well provide interesting material for student’s initial short assessment piece. A representative play by each of three other major Latin-American dramatists, Sabina Berman (Mexico), Ariel Dorfman (Chile) and Griselda Gambaro (Argentina) will be read and discussed, preferably shorter or one-act plays. Dorfman’s internationally performed full-length play and his most famous, *Death and the Maiden* will be studied in some depth as a key text. An example of the work of U.S.-based Cuban emigrée writer Maria Irene Fornés will illustrate the impact of Latin American dramatic writing and ideas of theatre in North America. General themes will be social and self-identity (including gender), education and empowerment, power relations and responses to trauma, all in the Latin-American context.

Prerequisite: Nil

Assessment: 100% coursework

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**AMER2070. Connecting East Asia and the Americas: A multimedia odyssey (6 credits)**

The increasing interconnectedness of China and Latin America in the 21st century has attracted attention towards new global flows in cultural, economic and political areas, and prompted reflection on the contribution of diasporic Chinese, Korean and Japanese communities to the construction of a Latin American identity. This course aims to bring together students in different majors offered at SMLC for the study of the cultures and history of the Americas, including North America, Latin America and the Caribbean. The teaching and learning methodology includes extensive use of VR (virtual reality) and other multi-sensory tools to facilitate immersion in the foreign environments such as virtual field trips to locations of historical, experiential or cultural significance and museums. The teaching methodology makes the “virtual” experience also a social and more-or-less simultaneously experienced event including exploratory and open-ended learning experiences that promote social-emotional engagement with material and individuals, and nurture long-term application of learned concepts. Aiming to decenter or expand text-centric pedagogy toward more multi-modal and multi-sensory learning experiences in the context of Universal Design for Learning, the course combines VR experiences, 360 film, with face-to-face and distance-learning methods. This is an innovative, transdisciplinary course both in terms of the content and skills, including multimedia and intercultural communication, that students will acquire through it.

Prerequisite: Nil

Assessment: 100% coursework

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**AMER2071. Practically joking: Humor and the creative impulse (6 credits)**

What does the phrase ‘practically joking’ mean to you? Is it a prank? Does it mean joking for a practical purpose? Is it almost a joke, something at the threshold but not quite there? Philosopher Simon Critchley argues that people align themselves with a community based on how they experience humor. We have all giggled at puns, satires, caricatures, jokes, parodies, cartoons, pranks, and more, but do we ever stop and think about how and why such humor operates? Why are some jokes able to cross social and cultural borders while others only translate to a select few? And is laughter a required byproduct of a joke, or is it simply one of many possible reactions? This course takes humor seriously. Seriously, this is not a joke. The class considers how humor intersects with the visual, performative, textual, filmic, and even legal (indeed, laws and rules are the substrate of much humor). We look at everything from cartoons, paintings, and performances to memes and viral jokes, and we consider the shifting nature of humor in a post-internet era of instantaneity. If humor is what makes us human, what does it mean when an AI formulates a joke and people laugh?

Prerequisite: Nil

Assessment: 100% coursework

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**AMER2072. Field Trip: Between nostalgia and forgetting, the global exhibition industry (6 credits)**

Biennials, triennials, manifestas, documentas, and art fairs. Today’s largescale exhibitions evince a global reality, one in which an international cadre of artworks and financial resources flow from city to city and country to country. These exhibitions are cyclical, aesthetic-political phenomena negotiating pressures to be both locally relevant and globally legible. Critic-theorist-philosopher Boris Groys articulates the cadenced rhythm of the gaps between events as reflecting “accurately enough the time span between nostalgia and forgetting.” Contemporary art operates as signifier of cultural prestige for the nouveau riche while big exhibitions are designed for the mass of anonymous visitors. How has the division of labor between artist (producer) and curator (exhibiter) shifted in an era of late-capitalism and amidst the rise of international contemporary arts tourism? How do exhibition spaces negotiate the classed tensions between neutral and politicized space, and public and private property? This course

explores the global art market through a study of its key sites, both historically and today. We will explore local events in Hong Kong such as Art Basel, auction previews, and gallery and museum exhibitions (M+, Para Site). And we will travel internationally on a one- to two-week field trip (either during reading week, January, or June) to an art event such as the Venice Biennale, the Whitney Biennial (New York City), the New Museum Triennial (New York City), the Bangkok Art Biennale, the Shanghai Biennale, documenta (Kassel, Germany), Manifesta (nomadic), or elsewhere. If travel is interrupted, the class will explore exhibitions virtually.

Prerequisite: Nil

Assessment: 100% coursework

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### **AMER3007. Dissertation in American Studies (12 credits)**

This is a directed reading course aimed at top students in American Studies who would like to pursue an individualized program of research under the supervision of a mentor, typically (though not necessarily) an American Studies Programme instructor or an American Studies Board member. The student is responsible for approaching the instructor in advance and obtaining consent for supervision. The coursework will normally consist of designing the project around a topic relevant to the Programme, compiling a bibliography, research and reading, and finally writing the dissertation. A project proposal consisting of a thesis statement, preliminary outline of research (typically 3-5 pages), timetable for completion, and working bibliography will be filed with the Programme Coordinator no later than November 30. The full dissertation (approximately 40-80 pages) shall be completed and presented for examination by April 30 of the academic year in which the course is taken.

Prerequisites: **AMER1050** and **AMER2050**

Assessment: 100% coursework

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### **AMER3008. American Studies internship (6 credits)**

The internship course provides top American Studies students with an opportunity to gain valuable working experience in an American business or non-governmental organization, and to learn about business practices and technologies. During the semester prior to the internship (internship duration must be at least three weeks full time or comprise a minimum of 120 hours part-time), students will pursue individualized research related to the industry of their hosting organization under the supervision of a mentor, typically (though not necessarily) an American Studies Programme instructor or board member. Through readings students will study theoretical frameworks from American Studies disciplines that are suited to analysing the industry in question. Students will present their preparatory research in a short essay, which includes their expectations for the internship. During the internship, students will write a journal in which they reflect critically on their day-to-day experiences. To conclude, students write a second essay after the internship in which they summarize their experiences and compare them to their expectations as stated in the first essay. The host institution's evaluation of the intern's performance will be included in the assessment. The final essay shall be submitted no later than two weeks following the completion of the internship. Please note: Although we will do our best to assist you in your search, students are responsible for obtaining the internship position and must present the internship offer by the last day of the add/drop period to the programme director of American Studies. All students who fail to fulfill this requirement will automatically be dropped from the course.

Prerequisite: **AMER1050**

Assessment: 100% coursework