

## **AFRICANA STUDIES (DIV II)**

Chair: Associate Professor JAMES A. MANIGAULT-BRYANT

Professors: K. MUTONGI, S. SINGHAM\*, D. L. SMITH. Associate Professors: G. LONG\*, J. MANIGAULT-BRYANT, R. MANIGAULT-BRYANT\*, N. ROBERTS\*. Assistant Professor: R. BRAGGS. Visiting Professor: V. FORD. Sterling Brown Visiting Professor: K. JOSEPHS. Bolin Fellow: M. COLEMAN-TOBIAS.

### **GENERAL PROGRAM DESCRIPTION**

The Africana Studies Program is an interdisciplinary concentration offering students an in-depth understanding of the history, politics, religion, and culture of peoples of African descent, especially in the Americas. We use music, dance, literature, the arts, and scholarly works to explore the origins of this field of study in the fulcrum of African American and Caribbean movements of resistance. A trans-national program, intellectually influenced by scholars from W. E. B. Du Bois to the present, Africana Studies encourages students to study abroad, and offers travel Winter Study courses designed to expose students to experiential learning settings outside of the classroom.

### **CONCENTRATION IN AFRICANA STUDIES**

Candidates for a concentration in Africana Studies must complete at least five courses listed as Africana courses [note: many Africana courses are cross-listed with departmental offerings; all these are considered Africana Studies courses and can be used to count both for the concentration and for the departmental major of which they are a part]. Two of these five courses are required courses that every concentrator takes. They are the introductory course, AFR 200, normally taken in the sophomore and junior years, but open to all students; and an Africana Senior seminar, normally taken in the senior year, but also open to others at the Professor's discretion. Additional courses may be taken either with our core Africana faculty or with faculty and visiting professors affiliated with the program. However, at least one of these three additional courses must be listed as "Core Electives" which are each designated in the descriptions below as a "Primary Crosslisting." We also encourage students to take at least one course in a program/department other than Africana Studies and consider an experiential learning winter study session. Concentrators are expected to meet with the Chair and/or an Africana core faculty member to plan their concentration.

### **AFRICANA STUDIES AND OTHER PROGRAMS**

Students concentrating in Africana Studies are encouraged to pursue concentrations in American Studies, Environmental Studies, Latino/a Studies, Performance Studies, and Women's, Gender and Sexuality Studies. Many of the courses counted for these concentrations may also earn credit toward the Africana Studies concentration.

### **REQUIREMENTS**

#### **Africana Studies courses required for the concentration:**

AFR 200 Introduction to Africana Studies

and one of the following two AFR 400-level Senior Seminar capstone courses (not all 400-level courses meet the requirement for the concentration):

AFR 405(F) Africana Studies and the Disciplines

AFR 440(S) Performing Blackness

#### **One core elective:**

AFR 132/PSCI 132/AMST 132 Contemporary Africana Social and Political Philosophy

AFR 156/COMP 156/AMST 156/ENGL 223 Thirteen Ways of Looking at Jazz

AFR 193/HIST 193 Black Power Abroad: Decolonization in Africa, the Caribbean and Europe

AFR 200 Introduction to Africana Studies

AFR 205 She Speaks in Color: Examining the 'Color Complex' in Toni Morrison's Writings

AFR 207/PSCI 212 Hip Hop and Political Theory

AFR 208/AMST 208/REL 262 Time and Blackness

AFR 211/ENVI 211/SOC 211/AMST 211 Race and the Environment

AFR 213/WGSS 213 Race, Gender, and the Alien Body: Octavia Butler's Science Fiction

AFR 217/AMST 217/SOC 217/ENGL 215 Race(ing) Sports: Issues, Themes and Representations of Black Athletes

MUS225/AFR225 Musics of the Caribbean

AFR 221/REL 263 Giving God a Backbeat: Rap Music, Religion, and Spirituality

AFR 248/HIST 248 The Caribbean: From Slavery to Independence

AFR 299/PSCI 233/REL 261 Rastafari: Dread, Politics, Agency

AFR 300/AMST 300/SOC 306 Lessons of 'The Game': The Wire and American Culture

AFR 302 Complexion Complexities: Colorism in Literature, Lyrics, and Everyday Life

AFR 305/REL 315/SOC 305/AMST 305 The Sociology of Black Religious Experience

AFR 310/REL 310/WGSS 310/AMST 309 Womanist/Black Feminist Thought

AFR 311/REL 311 Black Ministerial Imaginations: Griots, Athletes, and Maestros

AFR 314/AMST 314/COMP 321/ENGL 314 Groovin' the Written Word: The Role of Music in African American Literature

AFR 315/AMST 315 Blackness 2.0: Race, Film and New Technologies

AFR 316/REL 265/AMST 316 Sacred Cinema: Black Religion and the Movies

AFR 317/COMP 319/DANC 317/ENGL 317/THEA 317/AMST 317 Black Migrations: African American Performance at Home and Abroad

AFR 319/SOC 319/AMST 319 Ethnographic Approaches to Africana Studies

AFR 320/AMST 320/WGSS 320 Dangerous Bodies: Black Womanhood, Sexuality & Popular Culture

AFR 321 Trending Black: Race and Social Media in the 21st Century

AFR 323/AMST 323/ARTH 223/COMP 322/ENGL 356 Comic Lives: Graphic Novels & Dangerous Histories of the African Diaspora  
AFR 327/COMP 268/ENGL 307/WGSS 268 Caribbean Women Writers  
AFR 329/GBST 329 Digital Caribbean  
AFR 338/PSCI 338/LEAD 338 Garveyism  
AFR 340 AMST 340/GBST 340/REL 340 African Diasporic Religions in the Americas and the Caribbean  
AFR 360/PSCI 370/PHIL 360/LEAD 360 The Political Thought of Frantz Fanon  
AFR 405 Africana Studies and the Disciplines  
AFR 440 Performing Blackness  
AFR 476/HIST 476 Black Radicalism  
AFR 497 Independent Study: Africana Studies  
AFR 498 Independent Study: Africana Studies

**Two additional electives (a total of three required for the concentration):**

Most electives are included below. However, students should check with the program chair to see if other courses not listed here might count as electives toward the concentration.

**HONORS PROGRAM IN AFRICANA STUDIES**

A student wishing to earn honors must complete an "Honors Dossier" during the Winter Study term and Spring semester of their Senior Year. This Dossier is comprised of three linked essays. Students may begin the project with two essays written for Africana Studies courses and, under their advisor's guidance complete additional research, incorporate instructor feedback, and substantially re-write and expand these two papers. The third essay must be a new work, written specifically for the Honors project. Students must also write a substantive introduction that explains the theme (theoretical, geographic, chronological etc.) that connects the three essays. The introduction should address the significance of the theme to the interdisciplinary study of the peoples and cultures of the African diaspora. It should also explain the logic of the three papers and how they work together. Dossiers will be due in mid-April (after Spring Break). Under some circumstances, a student may want to include a record of a performance or piece of visual art in the Dossier. In this case, a written analysis and explanation should accompany that piece. The total Honors Dossier should consist of no less than 45 pages of written work.

Students should submit a proposal for an Honors Dossier in the fall semester of their Senior year, no later than mid-October. They may draw on papers written in Africana courses during any semester including the fall semester of their Senior Year. Students may petition to include a paper written for a course outside of the Africana curriculum. Africana faculty will meet late in the fall semester to approve or decline Honors Dossier proposals. Students whose proposals are approved will be assigned an advisor and should register for W31-AFR 494 in the winter study/spring of the Senior Year.

At the Honors presentation night in the spring, each Honors student will prepare and give an oral defense of their dossier. During the defense, students will present the key points their overarching project and field questions from select faculty and student critics, all of whom will have read the dossier.

**AFR 104 Travel Narratives and African History (W)**

**Crosslistings:** HIST 104/AFR 104

*Secondary Crosslisting*

In a way, all historical thinking and writing deals with travel accounts given that, as many scholars have noted, the past can be likened to a foreign country and the historian can be viewed as a traveler in foreign places. Nevertheless, actual travel narratives—narratives about the actual physical visits of writers to distant lands—call for careful and critical analysis because they can be seductive, and they can shape the ways we think about the present—and the past—of distant lands and cultures. This course discusses Arab, Indian, European, African and African American travel narratives about various regions of Africa since the 14th century. We will mine the travel accounts for descriptions of local contexts. We will also explore what travel writing says about the author's perceptions of self, home, and "other." Ultimately, we will investigate the authors' biases and how the narratives influence both our perception of Africa and the writing of African history. This course is highly interdisciplinary and draws heavily on literary, anthropological, geographical, and historical methodologies.

**Class Format:** seminar

**Requirements/Evaluation:** evaluation will be based on class participation, oral reports, 1-2 short papers and a research paper

**Prerequisites:** first-year or sophomore standing; juniors or seniors with permission of instructor

**Enrollment Preferences:** first-year students, and then sophomores who have not previously taken a 100-level seminar

**Enrollment Limit:** 19

**Expected Class Size:** 19

**Distributional Requirements:** Division 2, Writing Intensive

**Other Attributes:** GBST African Studies Electives, HIST Group A Electives - Africa

*Not Offered Academic Year 2017*

SEM

**AFR 105(F) Materials, Meanings, and Messages in the Arts of Africa (D)**

**Crosslistings:** ARTH 104/AFR 105

*Secondary Crosslisting*

This course introduces students to the wealth, power, and diversity of expressive forms that have characterized the arts of Africa and its Diaspora from prehistory to the present. Pulling extensively from the collections at the Williams College Museum of Art and other campus resources, students will not only experience firsthand the wide array of objects that have been produced within this vast geography, but will also come to recognize how multiple senses including sight, sound, smell, and touch play a key role in understanding how these objects work within their respective contexts. As tools of political control, social protest, divine manifestation,

and spiritual intervention, these objects and their associated performances also challenge what we might typically consider art in the Western tradition and as such students will be pushed to think beyond such terms in their examinations of these rich creative traditions. This course fulfills EDI requirements through its exploration of the differences between concepts of art in African and Western traditions, and its focus on renovating historical biases and assumptions about these objects that position them as 'primitive' or 'exotic' constructs.

**Class Format:** lecture

**Requirements/Evaluation:** three 2-page response papers, class journal, midterm exam and final exam

**Prerequisites:** none

**Enrollment Preferences:** lottery

**Expected Class Size:** 25

**Distribution Notes:** meets Division 1 requirement if registration is under ARTH; meets Division 2 requirement if registration is under AFR

**Distributional Requirements:** Division 1, Exploring Diversity

*Fall 2016*

LEC Section: 01 TR 09:55 AM 11:10 AM Instructor: Michelle Apotsos

### **AFR 113 Musics of Africa (D)**

**Crosslistings:** MUS 120/AFR 113

*Secondary Crosslisting*

This course introduces a selection of musical cultures from the geographical breadth of Africa. Following an introductory exploration of the fundamental aesthetic and social parameters governing African musical practice, we will engage in a series of case studies considering a diverse array of musical practices and related social and political issues in specific locales. Featured countries include Ghana, Zimbabwe, Ethiopia, Algeria and the Democratic Republic of Congo. This course samples a wide range of musical practices from the Ghanaian dance craze, azonto, to Ethiopian liturgical change, to Shona mbira music in Zimbabwe. Performance analysis and critical reading and listing assignments are combined with a number of hands-on workshops and musical exercises.

**Class Format:** lecture

**Requirements/Evaluation:** grade based on two 4- to 6-page papers, two tests, one performance project, a final paper, and class participation

**Extra Info:** may not be taken on a pass/fail basis

**Prerequisites:** no prerequisites: prior musical background is not essential for this class

**Enrollment Preferences:** current or prospective Music majors and Africana Studies concentrators

**Enrollment Limit:** 30

**Expected Class Size:** 25

**Dept. Notes:** MUS World Music/Ethnomusicology

**Distribution Notes:** meets Division 1 requirement if registration is under MUS; meets Division 2 requirement if registration is under AFR

**Distributional Requirements:** Division 1, Exploring Diversity

**Other Attributes:** GBST African Studies Electives, MUS World Music/Ethnomusicology

*Not Offered Academic Year 2017*

LEC Instructor: Corinna Campbell

### **AFR 120(F) Science Fiction of the African Diaspora (D) (W)**

**Crosslistings:** ENGL 109/AMST 120/AFR 120

*Secondary Crosslisting*

Publishers, authors, academics, and critics often assume that science fiction and fantasy readers are all or mostly white, an assumption driven, perhaps, by the scarcity of black writers inside the genre—the science-fiction creative-writing classes I teach at Williams, for example, are depressingly undiverse. And for a long time, among professional science-fiction writers, Samuel R. Delany and Octavia Butler represented pretty much the entire deal. The last fifteen years, however, have witnessed the emergence of a number of black science fiction and fantasy authors from the Americas and Africa. In this course we will read a sample of this fiction, paying particular attention to these questions: In what new ways (if any) do these authors use or imply themes of social hierarchy or race? In what ways (if any) do the standard science-fiction devices of imagined futures, interplanetary colonization, or contact with alien life allow black writers a new metaphorical vocabulary to talk about their own experience? In what ways (if any) are they constrained by readers' expectations, while white writers are not? This is a discussion-based class. Assignments will include original creative writing, imitative or parodic writing, and of course that old stand-by, interpretive essays on assigned texts. We will be reading well-thumbed classics by Charles Chesnutt, Paulina Hopkins, Amos Tutuola, W.E.B. DuBois, George Schuyler, Delany, and Butler, but also newer works by Pam Noles, Nalo Hopkinson, NK Jemisin, Tananarive Due, Steven Barnes, Nisi Shawl, Sofia Somatar, Kuni Ibura Salaam, and Nnedi Okorafor, among others. This course fulfills the EDI requirement, as it engages questions of power and privilege, and the coded representation of racial or ethnic otherness. Any story that involves the clash of sentient species, for example, or a nostalgic or disruptive reinterpretation of the social hierarchies of the past, partakes implicitly of this coded language.

**Class Format:** seminar

**Requirements/Evaluation:** evaluation will be based on substantial, weekly writing assignments of graduated length totaling 20 pages over the course of the semester and active participation in classroom discussion

**Extra Info:** may not be taken on a pass/fail basis

**Prerequisites:** none

**Enrollment Preferences:** first-year students who have not taken or placed out of a 100-level English course

**Enrollment Limit:** 19

**Expected Class Size:** 19

**Distribution Notes:** meets Division 1 requirement if registration is under ENGL; meets Division 2 requirement if registration is under AFR or AMST

**Distributional Requirements:** Division 1, Exploring Diversity, Writing Intensive

**Other Attributes:** AMST Arts in Context Electives

*Fall 2016*

SEM Section: 01 MR 02:35 PM 03:50 PM Instructor: Paul Park

**AFR 129(F) Twentieth-Century Black Poets (D) (W)**

**Crosslistings:** ENGL 129/AFR 129

*Secondary Crosslisting*

From Langston Hughes to contemporary poets such as Angela Jackson and Claudia Rankine, African American poets have been preoccupied with the relations of poetry to other traditions. Vernacular speech, English poetry, jazz and other musical forms, folk humor, and African mythology have all been seen as essential sources for black poetry. This course will survey major poets such as Hughes, James Weldon Johnson, Countee Cullen, Robert Hayden, Gwendolyn Brooks, Amiri Baraka, Jackson, and Yusef Komunyakaa, reading their poems and their essays and interviews about poetic craft. We will ask how black poetry has been defined and whether there is a single black poetic tradition or several.

**Class Format:** seminar

**Requirements/Evaluation:** several short papers, a 15-page final paper

**Extra Info:** may not be taken on a pass/fail basis

**Prerequisites:** none

**Enrollment Preferences:** first-year students who have not taken or placed out of a 100-level ENGL course

**Enrollment Limit:** 19

**Expected Class Size:** 19

**Distribution Notes:** meets Division 1 requirement if registration is under ENGL; meets Division 2 requirements if registration is under AFR

**Distributional Requirements:** Division 1, Exploring Diversity, Writing Intensive

**Other Attributes:** AMST Arts in Context Electives

*Fall 2016*

SEM Section: 01 MWF 11:00 AM 12:15 PM Instructor: David Smith

**AFR 132 Contemporary Africana Social and Political Philosophy (D)**

**Crosslistings:** AFR 132/PSCI 132/AMST 132

*Primary Crosslisting*

This introductory seminar investigates the relationship between three major schools of thought in contemporary Africana social and political philosophy, namely the African, Afro-American, and Afro-Caribbean intellectual traditions. We will discuss a range of thinkers including Aimé Césaire, Angela Y. Davis, Édouard Glissant, Lewis R. Gordon, Kwame Gyekye, Paget Henry, bell hooks, Charles W. Mills, Nkiru Nzewgwu, Lucius Outlaw, Oyèrónke Oyewùmi, Tommie Shelby, and Sylvia Wynter. A primary goal of the course is to provide students with the intellectual resources to decipher problems central to philosophical discourse and to allow students an opportunity to apply what they learn to critical issues in current geopolitics. This seminar is part of the Exploring Diversity Initiative, and as such we shall investigate—via the authors mentioned—comparative philosophical analyses, critical theorization, and the plurality of global thinking in contemporary social and political philosophy.

**Class Format:** seminar

**Requirements/Evaluation:** evaluation will be based on attendance and participation, two 5- to 7-page essays, and one 10-page final paper

**Extra Info:** not available for the fifth course option

**Prerequisites:** none; open to all

**Enrollment Preferences:** first- and second-year students

**Enrollment Limit:** 15

**Expected Class Size:** 12

**Distributional Requirements:** Division 2, Exploring Diversity

**Other Attributes:** AFR Core Electives, AMST Comp Studies in Race, Ethnicity, Diaspora, AMST Critical and Cultural Theory Electives

*Not Offered Academic Year 2017*

SEM

**AFR 152(F) A Composer's History of Jazz (D) (W)**

**Crosslistings:** MUS 152/AFR 152

*Secondary Crosslisting*

This course will provide a chronological survey of jazz composers as focused through the lens of selected compositions, beginning with the pre-jazz era and continuing through the present day. Students will be required to do assigned listening and read related criticism and biographical material. In addition, students will write several responsive papers summarizing these listening and reading experiences. Each student will also write a biographical paper about a composer (or composer/arranger) of her choice, and participate in a collaborative presentation at the end of the semester on a composition or set of compositions from a list of possibilities provided by the instructor. Midterm and final examinations will focus on analytical aural skills developed during the semester, both in terms of formal analysis and composer identification. Composers whose work will be covered may include: Scott Joplin, James P. Johnson, Jelly Roll Morton, George Gershwin, Fletcher Henderson, Duke Ellington, Mary Lou Williams, Benny Carter, Ernie Wilkins, Quincy Jones, Gil

Evans, Frank Foster, John Lewis, Dave Brubeck, Oliver Nelson, Antonio Carlos Jobim, Hermeto Pascoal, Eddie Palmieri, Thad Jones, Thelonious Monk, John Coltrane, Charles Mingus, Jaco Pastorius, Wayne Shorter, Joe Zawinul, Yusef Lateef, Bill Evans, Maria Schneider, Billy Childs, and others. Readings will represent the perspectives of musicians, audiences and critics, as well as an examination of who they were and what agendas and prevailing societal attitudes may have shaped their reactions to the music. Comparisons between the experiences of composers and their listeners in different eras will provide additional perspective. As an EDI offering, the course materials will be designed not only to expose the student to the music, but also to provide an examination of the relationship between jazz composers and the historical and cultural worlds in which they created their Art. Readings will include the perspective of musicians, audiences and critics, as well as an examination of who they were and what agendas and prevailing societal attitudes may have shaped their reactions to the music. Comparisons between the experiences of composers and their listeners in different eras will provide additional perspective.

**Class Format:** lecture

**Requirements/Evaluation:** short response papers based on reading and listening; midterm and final exams; and a research paper on the career of a composer of the student's choice

**Extra Info:** may not be taken on a pass/fail basis

**Prerequisites:** none

**Enrollment Preferences:** Music Majors and then Jazz Ensemble members

**Enrollment Limit:** 19

**Expected Class Size:** 19

**Distribution Notes:** meets Division 1 requirement if registration is under MUS; meets Division 2 requirement if registration is under AFR

**Distributional Requirements:** Division 1, Exploring Diversity, Writing Intensive

**Other Attributes:** AMST Arts in Context Electives

*Fall 2016*

LEC Section: 01 MR 01:10 PM 02:25 PM Instructor: Andrew Jaffe

### **AFR 156 Thirteen Ways of Looking at Jazz (D) (W)**

**Crosslistings:** AFR 156/COMP 156/AMST 156/ENGL 223

*Primary Crosslisting*

Taking its title from the Wallace Stevens poem, "Thirteen Ways of Looking at a Blackbird," which interprets the blackbird in different ways, this course similarly explores a more complex, multi-layered perspective on jazz, from jazz and American democracy to jazz in visual art. Accordingly, the course introduces students to several genres, including historical documents, cultural criticism, music, literature, film, photography and art. The course does not draw on a musicological method but rather a socio-cultural analysis of the concept, music and its effect—so students are not required to have any prior musical knowledge or ability. In this writing intensive course, students will write and revise short close analyses of multiple types of media, ultimately honing their writing skills on one form of media for a polished, original analysis that weds their increased critical thinking skills. This EDI course explores the musical expressions of the culturally diverse peoples of African descent in the New World, as well as the myriad ways in which representations of jazz signify on institutional power, reaffirm dominant U.S. and/or European hierarchies of race, gender and class, and signal inequality in order to contest it.

**Class Format:** lecture

**Requirements/Evaluation:** evaluation will be based upon class participation, 1 quiz, several 2-page response essays, one 3-page essay, one 5-page essay, one oral presentation/performance with 3-page critical report, totaling approximately 20 pages of written work

**Extra Info:** may not be taken on a pass/fail basis; not available for the fifth course option

**Prerequisites:** none

**Enrollment Preferences:** none

**Enrollment Limit:** 19

**Expected Class Size:** 19

**Distribution Notes:** meets Division 2 requirement if registration is under AFR and AMST; meets Division 1 requirement if registration is under COMP or ENGL

**Distributional Requirements:** Division 2, Exploring Diversity, Writing Intensive

**Other Attributes:** AFR Core Electives, AMST Arts in Context Electives, AMST Comp Studies in Race, Ethnicity, Diaspora

*Not Offered Academic Year 2017*

LEC Instructor: Rashida Braggs

### **AFR 164(S) Slavery in the United States (W)**

**Crosslistings:** HIST 164/AFR 164/AMST 165

*Secondary Crosslisting*

Slavery and freedom rose as concomitant ideologies—simultaneously and interrelated—critical to the development of the American colonies and United States. Few areas of American social, political, and economic history have been more active and exciting in recent years than the study of this relationship. This seminar introduces students to the most important aspects of American slavery, beginning with an examination of the international slave trade and traces the development of the "peculiar institution" to its demise with the Civil War.

**Class Format:** seminar

**Requirements/Evaluation:** building on several preliminary essays, each student will complete a research project which leads to a final research paper

**Extra Info:** in addition to reading key books in the field, students will engage in primary source research using the College library's extensive holdings of microfilm and local records dealing with slavery

**Prerequisites:** first-year or sophomore standing; juniors or seniors with permission of instructor  
**Enrollment Preferences:** first-year students, and then sophomores who have not previously taken a 100-level seminar  
**Enrollment Limit:** 19  
**Expected Class Size:** 15-19  
**Distributional Requirements:** Division 2, Writing Intensive  
**Other Attributes:** AMST Comp Studies in Race, Ethnicity, Diaspora, HIST Group F Electives - U.S. + Canada, JLST Enactment/Applications in Institutions

*Spring 2017*  
SEM Section: 01 W 01:10 PM 03:50 PM Instructor: Charles Dew

**AFR 166(S) Politics and Prose: Invisible Man in Historical Context (D) (W)**

**Crosslistings:** HIST 166/AFR 166/AMST 166

*Secondary Crosslisting*

"I am an invisible man." So begins Ralph Ellison's treatise on black life in the U.S. in the middle of the 20th century. Ellison's book *Invisible Man* appeared in 1952, won the National Book Award, and secured a prominent place in the canons of both American and African American arts and letters. Often studied for its literary crafting and for the ways it echoes the work of classic American writers, *Invisible Man* iterates the black past as it affects its protagonist. This course brings readings in black sociology, anthropology, law, literature, political science, education, folk-life, and music to bear on its examination of the novel and its historical themes, including debates among black ideologues and leaders; links between culture and protest; processes of black migration, urbanization, and community development.

**Class Format:** seminar

**Requirements/Evaluation:** class participation and 5 papers

**Extra Info:** may not be taken on a pass/fail basis

**Prerequisites:** none

**Enrollment Preferences:** first-year students, and then sophomores who have not previously taken a 100-level seminar

**Enrollment Limit:** 19

**Expected Class Size:** 15

**Distributional Requirements:** Division 2, Exploring Diversity, Writing Intensive

**Other Attributes:** AMST Arts in Context Electives, AMST Comp Studies in Race, Ethnicity, Diaspora, HIST Group F Electives - U.S. + Canada

*Spring 2017*  
SEM Section: 01 TF 01:10 PM 02:25 PM Instructor: Leslie Brown

**AFR 167 Let Freedom Ring? African Americans and Emancipation (W)**

**Crosslistings:** HIST 167/AFR 167/AMST 167

*Secondary Crosslisting*

This course will examine African Americans' transition from slavery to freedom. In the years that encompassed the Civil War and immediately after, most African Americans changed from being legal property, able to be bought, sold, mortgaged, rented out, and leveraged into U.S. citizens, with the Constitutional right to male suffrage. This course examines this transition. How did it come about? To what extent were African Americans able to exercise their rights that the constitution guaranteed? How did Emancipation shape African American family relations, culture and demography? This is a research seminar. We will examine work of historians and discuss the contradictions and nuances of emancipation. Readings will include monographs, scholarly articles and heavy dose of primary sources, as many as possible written by African Americans themselves. Assignments include an original research paper on an aspect of Emancipation. We will devote considerable time throughout the semester to finding primary and secondary sources and on the writing process.

**Class Format:** seminar

**Requirements/Evaluation:** research paper, short writing assignments, class participation

**Prerequisites:** first-year or sophomore standing; juniors or seniors with permission of instructor

**Enrollment Preferences:** first-year students, and then sophomores who have not previously taken a 100-level seminar

**Enrollment Limit:** 19

**Expected Class Size:** 19

**Distributional Requirements:** Division 2, Writing Intensive

**Other Attributes:** AMST Comp Studies in Race, Ethnicity, Diaspora, HIST Group F Electives - U.S. + Canada, JLST Interdepartmental Electives

*Not Offered Academic Year 2017*  
SEM Instructor: Gretchen Long

**AFR 193 Black Power Abroad: Decolonization in Africa, the Caribbean and Europe (D) (W)**

**Crosslistings:** AFR 193/HIST 193

*Primary Crosslisting*

Obama's recent successful bid for the Presidency has reminded Americans of the strong links between African-Americans and Africans and of the international dimensions of the struggle for racial justice. This struggle has its roots in the post-World War II transformation of the world associated with the decolonization struggles led by individuals like C.L.R. James, Aimé Césaire, Kwame Nkrumah, Franz Fanon and Nelson Mandela. This course will examine this movement, focusing on activists in the Caribbean and Africa, the new ideas and cultural movements they inspired (Pan-Africanism, Negritude, and Socialism), their organizational activities in London and Paris,

and their success in breaking free of European imperialism only to be confronted with American and Russian Cold War rivalry. By comparing and contrasting different experiences of independence—in the Caribbean independent Ghana, and in anti-apartheid South Africa—this course will grapple with the ways in which racism, political power, and cultural difference affected relations between Blacks, mulattoes, whites, and Indians in these countries as they fought for independence. The comparative and transatlantic scope of this course, combined with its focus on race relations, power, and privilege helps it meet the requirements of the Exploring Diversity Initiative.

**Class Format:** discussion

**Requirements/Evaluation:** evaluation will be based on class participation, oral reports, 1 short paper, and a 10- to 12-page research paper

**Prerequisites:** first-year or sophomore standing; juniors or seniors with permission of instructor

**Enrollment Preferences:** first-year students, and then sophomores who have not previously taken a 100-level seminar

**Enrollment Limit:** 19

**Expected Class Size:** 19

**Distributional Requirements:** Division 2, Exploring Diversity, Writing Intensive

**Other Attributes:** AFR Core Electives, HIST Group A Electives - Africa, HIST Group C Electives - Europe and Russia, HIST Group D Electives - Latin America + Caribbean

*Not Offered Academic Year 2017*

SEM Instructor: Shanti Singham

### **AFR 200(F,S) Introduction to Africana Studies**

This course introduces students to the content and contours of Africana Studies as a vibrant field of knowledge. Through exploration of the genealogy, disciplinary diversity, and evolution of the field, we will examine the depth and range of experiences of African-descended peoples throughout the Americas, the Caribbean, Europe, and Africa. We will also give some attention to how members of the Diaspora remember and encounter Africa, as well as their diverse responses to the history of enslavement, colonialism, apartheid, racism, and globalization. Through materials that embrace both historical and contemporary perspectives, we seek to help students develop critical frameworks for understanding African diasporic experience while simultaneously illuminating disjunctures and challenges for the field. This course features two pedagogical strategies: 1) a rotational, interdisciplinary approach that includes the expertise, methods, and specializations of Africana faculty; and 2) the incorporation of aesthetic materials—film, photography, music, dance, performance, and artwork—to enhance student ability to draw ongoing connections between visual and textual sources covered in the course. Close textual analysis, vibrant debate, and engaging discourse are expected.

**Class Format:** lecture/discussion

**Requirements/Evaluation:** evaluation will be based upon class participation, weekly reading response papers, two short essays, and a final research project

**Prerequisites:** none

**Enrollment Limit:** 18

**Expected Class Size:** 15

**Distributional Requirements:** Division 2

**Other Attributes:** AFR Core Electives, AMST Comp Studies in Race, Ethnicity, Diaspora, GBST African Studies Electives, LATS Comparative Race + Ethnic Studies Electives

*Fall 2016*

LEC Section: 01 TR 11:20 AM 12:35 PM Instructor: James Manigault-Bryant

*Spring 2017*

LEC Section: 01 TR 11:20 AM 12:35 PM Instructor: Rashida Braggs

### **AFR 201(F) African Dance and Percussion**

**Crosslistings:** DANC 201/AFR 201/MUS 220

*Secondary Crosslisting*

This course focuses on selected dance and music forms from the African continent for example, *Kpanlogo* from Ghana, *Lamban* from Guinea, Senegal and Mali or *Bira* from Zimbabwe. We will examine their origins (people, history and cultures) and influence beyond geographic perimeter to more fully understand the function of these forms in contemporary times. Students will study movement and percussion and are evaluated on the quality of progress with the selected forms throughout the semester. Forms may not be the same every semester.

This course can be taken for academic and/or PE credit

**Class Format:** studio/lecture/discussion

**Requirements/Evaluation:** participation in assignments that include research and performance projects and short papers; students enrolled for PE credit only are not required to do short paper or research assignments; all students must participate in all performance projects

this course may be taken for academic and/or PE credit; see description for more details

**Prerequisites:** DANC 100 or permission of instructor

**Enrollment Preferences:** students who have taken Dance 100 or advanced placement

**Enrollment Limit:** 25

**Expected Class Size:** 20

**Dept. Notes:** MUS World Music/Ethnomusicology

**Distribution Notes:** meets Division 1 requirement if registration is under DANC or MUS; meets Division 2 requirement if registration is under AFR

**Distributional Requirements:** Division 1

**Other Attributes:** GBST African Studies Electives, MUS World Music/Ethnomusicology

*Fall 2016*

STU Section: 01 TF 01:10 PM 02:25 PM Instructors: Sandra Burton, Tendai Muparutsa

**AFR 202 Public Speaking: Traditions and Practice**

**Crosslistings:** AFR 202/THEA 209

*Primary Crosslisting*

Effective oral communication skills are necessary for any student, regardless of major or area of concentration. This course is designed to give students an introduction into the fundamentals of oral communication. We will discuss the critical role of both speakers and listeners within the transactional process of communication. Together we will explore African American oratorical traditions through viewing, listening to, and reading speeches from notable figures such as Frederick Douglass, Fannie Lou Hamer, Barak Obama, and many others. With an emphasis placed on Aristotelian and African American rhetorical methods of persuasion, evidence-based research, and organization, students will gain a better understanding of what it means to be an ethical and responsible communicator. Students will give three formal speech presentations with a focus on informative and persuasive elements. Through discussions, lectures, activities, readings, and speech presentations, students will develop meaningful skills to effectively communicate in the public setting.

**Class Format:** seminar

**Requirements/Evaluation:** students will give three formal speech presentations with a focus on informative and persuasive elements; through discussions, lectures, activities, readings, and speech presentations, students will develop meaningful skills to effectively communicate

**Prerequisites:** none

**Enrollment Preferences:** first-year and sophomore students.

**Enrollment Limit:** 19

**Expected Class Size:** 19

**Distribution Notes:** meets Division 2 requirement if registration is under AFR; meets Division 1 requirement if registration is under THEA

**Distributional Requirements:** Division 2

*Not Offered Academic Year 2017*

SEM Instructor: VaNatta Ford

**AFR 203(F) Modern African History (D)**

**Crosslistings:** HIST 203/AFR 203

*Secondary Crosslisting*

This course surveys the history of 19th and 20th century Africa. The first section of the course focuses on the European conquest of Africa and the dynamics of colonial rule—especially its socio-economic and cultural consequences. The second section looks at how the rising tide of African nationalism, in the form of labor strikes and guerrilla wars, ushered out colonialism. The third section examines the postcolonial states, focusing on the politics of development, recent civil wars in countries like Rwanda and Liberia, and the growing AIDS epidemics. The last section surveys the history of Apartheid in South Africa up to 1994. Course materials include fiction, poetry, memoirs, videos, newspaper articles, and outstanding recent scholarship. The course is structured around discussions. This EDI course explores the experiences and expressions of the culturally diverse peoples of African descent in the New World (and the Old), as well as the myriad ways in which they confront, negotiate, and at times challenge dominant U.S. and/or European hierarchies of race, culture, gender and class.

**Class Format:** lecture/discussion

**Requirements/Evaluation:** evaluation will be based on two 7- to 10-page papers, one exam, and an unspecified number of pop quizzes

**Prerequisites:** none; no prior knowledge of African history required; open to all

**Enrollment Preferences:** students interested in History or Africana Studies

**Enrollment Limit:** 40

**Expected Class Size:** 15-25

**Distributional Requirements:** Division 2, Exploring Diversity

**Other Attributes:** GBST African Studies Electives, HIST Group A Electives - Africa

*Fall 2016*

LEC Section: 01 TR 11:20 AM 12:35 PM Instructor: Kenda Mutongi

**AFR 204(F) Introduction to Francophone Literatures (D)**

**Crosslistings:** RLFR 203/AFR 204/COMP 282

*Secondary Crosslisting*

In this course we will read a wide range of literary and visual texts from the francophone world. We will also examine the idea of francophonie and the ways in which it has been interrogated and redefined.

**Class Format:** seminar

**Requirements/Evaluation:** presentation, journaling, final project, participation

**Prerequisites:** RLFR 105 and above, placement exam or by permission of instructor

**Enrollment Preferences:** French majors and certificate, Africana and Comp. Lit

**Enrollment Limit:** 20

**Expected Class Size:** 20

**Distribution Notes:** meets Division 1 requirement if registration is under RLFR or COMP; meets Division 2 requirement if registration is under AFR

**Distributional Requirements:** Division 1, Exploring Diversity

**Other Attributes:** GBST African Studies Electives, GBST Borders, Exiles + Diaspora Studies Electives

Fall 2016

SEM Section: 01 TR 09:55 AM 11:10 AM Instructor: Sophie Saint-Just

**AFR 205T(F) She Speaks in Color: Examining the 'Color Complex' in Toni Morrison's Writings (W)**

**Crosslistings:** AFR 205/COMP 236/WGSS 207

*Primary Crosslisting*

The practice of colorism, or skin color discrimination, is very familiar to people of color globally. Often described as intra-racial racism, colorism within the Black American context is part of the colonial legacy of institutionalized slavery where the vestiges of white supremacy have created color castes among Blacks that still, to this day, have serious consequences for those on the darkest end of the color spectrum. The impact of this practice is far-reaching, influencing everything from romantic partnering, economic and educational attainment, and perceptions of beauty, attractiveness, and criminality. Although the vast majority of colorism scholarship is empirically based, there is much that we can glean from a literary investigation of this practice by analyzing the works of renowned writer, theorist, and folklorist Toni Morrison. Her work is particularly useful in examining issues of skin color, as this topic has been persistent yet underexplored in Morrison's writings. Employing the methods of literary and rhetorical criticism, this tutorial will investigate five Morrison novels, *The Bluest Eye* (1970), *Sula* (1973), *Song of Solomon* (1977), *Love* (2003) and *God Help the Child* (2015). In our discussions of each text, we will examine the problem of the "color complex" at the intersections of race, gender, sexuality, class and sexual violence, and how the characters manage these overlapping issues. We will bring the novels into conversation with social science articles on the practices of colorism in daily life. Because the tutorial blends different kinds of investigations into colorism, it will equip first year students with tools to critically engage and interrogate fictional literature; help them identify the real and nuanced ways that color discrimination affects Black communities; and consider how Morrison, one of our foremost writers, bridges literary creativity with ethnographic observation.

**Class Format:** tutorial

**Requirements/Evaluation:** six 2-page papers, two 5- to 7-page papers, 10 minute vlog, annotated bibliography

**Extra Info:** may not be taken on a pass/fail basis; not available for the fifth course option

**Prerequisites:** none

**Enrollment Preferences:** this course is specifically for first-year students and they will receive preference in this class

**Enrollment Limit:** 10

**Expected Class Size:** 10

**Distribution Notes:** meets Division 2 requirement if registration is under AFR or WGSS; meets Division 1 requirement if registration is under COMP

**Distributional Requirements:** Division 2, Writing Intensive

**Other Attributes:** AFR Core Electives, AMST Arts in Context Electives

Fall 2016

TUT Section: T1 TBA Instructor: VaNatta Ford

**AFR 206 African Dance and Percussion**

**Crosslistings:** DANC 202/AFR 206/MUS 221

*Secondary Crosslisting*

Course continues the investigation of selected music and dance from the African continent. Advancing dance and music skills, deepening understanding of history and context of the material are focus of readings, discussions and projects throughout the semester. Questions we will address include the impact of religion, colonialism, travel, immigration, media tradition and the continued emergence of new forms. Material may include *Gum Boots (Isicathulo)* from Southern Africa, *Juju* in Nigeria or *Hip Hop* in several nations.

This course can be taken for academic and/or PE credit.

**Class Format:** studio/lecture/discussion

**Requirements/Evaluation:** participation in assignments that include research and performance projects and a short paper; students enrolled for PE credit only are not required to do short paper or research assignments; all students must participate in all performance projects

**Prerequisites:** none

**Enrollment Preferences:** students who have taken DANC 100, DANC 201 or permission of the instructor

**Enrollment Limit:** 20

**Expected Class Size:** 20

**Dept. Notes:** MUS World Music/Ethnomusicology

**Distribution Notes:** meets Division 1 requirement if registration is under DANC or MUS; meets Division 2 requirement if registration is under AFR

**Distributional Requirements:** Division 1

**Other Attributes:** GBST African Studies Electives, MUS World Music/Ethnomusicology

Not Offered Academic Year 2017

STU Instructor: Tendai Muparutsa

## **AFR 207 Hip-Hop and Political Theory**

**Crosslistings:** AFR 207/PSCI 212

### *Primary Crosslisting*

This course is an introduction into the theoretical underpinnings of the genesis and evolution of hip-hop, a late modern phenomenon whose forms are routinely referred to as a movement, a culture, a music, and a politics. Since its emergence in the South Bronx during the late 1970s, what constitutes the organizing definitions and philosophical bulwarks of hip-hop are often underexplored. The course illuminates such submerged, neglected, and contested bodies of knowledge by focusing on eight concepts: justice, rights, recognition, freedom, equality, democracy, love, and judgment. Through these principles, students are able to address how we frame questions of race, ethnicity, gender, sexuality, class, authenticity, the public sphere, incarceration, and globalization. Our meetings consider the popular and the underground, the originally forged and the remixed, the utility of nomenclature bifurcating conscious and radical hip-hop on the one hand and alternative modes following the logic of neoconservatism and neoliberalism on the other, examining throughout the interplay among language, aesthetics, and form. We investigate as well whether hip-hop in the United States and around the world is intrinsically a political, anti-political, or neutral force in the realm of politics. Written texts, lyrical thought, breaking, film, music videos, and guest lectures by rappers, R&B singers, DJs, academics, and graffiti artists are interwoven in assignments and in-class discussions. Through these mediums and select experiential education opportunities outside the classroom, students have an opportunity to render evaluations on the political theory of hip-hop between past and future.

**Class Format:** lecture

**Requirements/Evaluation:** attendance and participation, two 5- to 7-page essays, and choice of a final 10-page paper or final project; students opting for a final project must receive instructor approval and convey the contours of a core course concept

**Extra Info:** through one of the following mediums: video interviews with visiting artists and scholars, a PowerPoint presentation, original song, mixtape, or combined multimedia presentation

may not be taken on a pass/fail basis

**Prerequisites:** none; open to all

**Enrollment Preferences:** none

**Enrollment Limit:** 25

**Expected Class Size:** 20

**Distributional Requirements:** Division 2

**Other Attributes:** AFR Core Electives, AMST Arts in Context Electives, AMST Critical and Cultural Theory Electives

*Not Offered Academic Year 2017*

LEC                      Instructor: Neil Roberts

## **AFR 208T Time and Blackness (W)**

**Crosslistings:** AFR 208/AMST 208/REL 262

### *Primary Crosslisting*

The concept of time is one of the most examined, yet least theorized, concepts in Africana Studies. While the field is saturated with historical studies and literary analyses that take up issues of cultural memory, both of which involve thinking about time, time itself is rarely the subject of sustained inquiry. This may be due to its abstractness as an idea and the level of analysis its conceptualization demands, or because time in the African American experience cannot be understood outside of the meaning of race, which itself is far from tangible. In this tutorial, "Time and Blackness," we will explore how African American writers across a number of genres understand time. We will read select texts of fiction as well as spiritual autobiographies, historical narratives, and sociological studies to understand how writers draw from—and create—paradigms of time to organize their work. The following questions will structure our investigation: What are the constituent elements of time in African American writing? How does race shape the ways a writer conceives of the experience of time? In examining writings across genres, is there something that we can call an identifiable African-American "timescape"?

**Class Format:** tutorial

**Requirements/Evaluation:** assignments will include six 2-page response papers; two 5-page writing assignments; and a final, 10-page review essay on how time is understood in a genre of writing

**Extra Info:** may not be taken on a pass/fail basis; not available for the fifth course option

**Prerequisites:** none

**Enrollment Preferences:** concentrators in Africana Studies, majors in Religious Studies, and majors in American Studies

**Enrollment Limit:** 10

**Expected Class Size:** 10

**Distributional Requirements:** Division 2, Writing Intensive

**Other Attributes:** AFR Core Electives, AMST Arts in Context Electives, AMST Comp Studies in Race, Ethnicity, Diaspora

*Not Offered Academic Year 2017*

TUT                      Instructor: James Manigault-Bryant

## **AFR 210 Culture and Incarceration**

**Crosslistings:** PSCI 210/AFR 210/AMST 210/WGSS 210/INTR 210

### *Secondary Crosslisting*

This seminar examines incarceration, immigration detention centers, and the death penalty from historical and contemporary perspectives.

Students will study and examine interdisciplinary texts as well primary sources (legislature and criminal codes and writings by the incarcerated). The emphasis will be on the study of social attitudes concerning ethnic groups, gender/sexuality and class as they pertain to a "penal culture" in the United States.

**Class Format:** seminar

**Requirements/Evaluation:** attendance and active participation (10%); collective/group presentations (30%); four 5-page double spaced e-papers (60%)

**Prerequisites:** none

**Enrollment Preferences:** juniors and seniors, or sophomores with permission of instructor

**Enrollment Limit:** 15

**Distributional Requirements:** Division 2

**Other Attributes:** AMST Comp Studies in Race, Ethnicity, Diaspora, JLST Enactment/Applications in Institutions

*Not Offered Academic Year 2017*

SEM Instructor: Joy James

### **AFR 211(S) Race and the Environment (D)**

**Crosslistings:** AFR 211/ENVI 211/SOC 211/AMST 211

#### *Primary Crosslisting*

In contemporary societies, race remains an enduring impediment to the achievement of equality. Generally understood as a socially meaningful way of classifying human bodies hierarchically, race manifests itself in a number of arenas, including personal experience, economic production and distribution, and political organization. In this course, we will explore how race emerges in local and global environmental issues, like pollution and climate change. We will begin with a review of some of the landmark texts in Environmental Studies that address "environmental racism," like Robert Bullard's *Dumping in Dixie* and David Pellow's *Garbage Wars*. We will examine how and to what extent polluting facilities like landfills, oil refineries, and sewage treatment plants are disproportionately located in communities of color; we will also pay attention to how specific corporations create the underlying rationale for plotting industrial sites. After outlining some of the core issues raised in this scholarship, we will turn to cultural productions—like literature, film, and music—to understand how people of color respond to environmental injustice and imagine the natural world.

**Class Format:** lecture/discussion

**Requirements/Evaluation:** evaluation will be based on class participation, 2-3 short papers (5-7 pages), and a self-scheduled final

**Prerequisites:** none

**Enrollment Limit:** 20

**Distributional Requirements:** Division 2, Exploring Diversity

**Other Attributes:** AFR Core Electives, AMST Comp Studies in Race, Ethnicity, Diaspora, AMST Space and Place Electives, ENVI Humanities, Arts + Social Science Electives, ENVP SC-B Group Electives, PHLH Nutrition, Food Security+Environmental Health, PHLH Social Determinants of Health

*Spring 2017*

LEC Section: 01 TR 09:55 AM 11:10 AM Instructor: James Manigault-Bryant

### **AFR 212(S) Jazz Theory and Improvisation I**

**Crosslistings:** MUS 104/AFR 212

#### *Secondary Crosslisting*

The theory and application of basic techniques in jazz improvisation and performance styles, including blues forms, swing, bebop, modally based composition, Afro-Cuban, etc. Appropriate for students with skill on their instrument and some basic theoretical knowledge. Knowledge of all key signatures, major/minor keys and modes, intervals, triads and basic seventh chords and their functions within keys. Students should be able to play and demonstrate these concepts on their instruments—competence on an instrument is essential (vocalists and drummers will be encouraged to study the piano). Pianists and guitarists should be able to sight read chords on a jazz lead sheet.

**Class Format:** alternates between lecture style exposition of theoretical topics and a master class where students will perform and be evaluated on assigned repertoire

**Requirements/Evaluation:** evaluation will be based on weekly assignments, (e.g., harmonic analysis and exercises in transposition and transcription), a midterm, a transcription project and the end of semester concert, as well as improvement as measured in weekly class performance

**Extra Info:** may not be taken on a pass/fail basis

this course will share aural skills labs with MUS 104a; students considering taking this course should consult the lab times shown below and plan their schedules accordingly

**Prerequisites:** MUS 103 and/or permission of instructor; musical literacy required as per above description; private study on student's individual instruction strongly encouraged

**Enrollment Preferences:** prospective Music majors, then Jazz Ensemble members, then Music majors

**Enrollment Limit:** 15

**Expected Class Size:** 12

**Distribution Notes:** meets Division 1 requirement if registration is under MUS; meets Division 2 requirement if registration is under AFR

**Distributional Requirements:** Division 1

**Other Attributes:** EXPE Experiential Education Courses

*Spring 2017*

SEM Section: B1 Cancelled Instructor: Kris Allen

### **AFR 213T Race, Gender, and the Alien Body: Octavia Butler's Science Fiction (W)**

**Crosslistings:** AFR 213/WGSS 213

#### *Primary Crosslisting*

Science fiction is a genre well known for its ability to envision new realities, and Octavia E. Butler (1947-2006) is among the most highly regarded science fiction writers. Butler's uncanny ability to imagine the future anew and to merge those ruminations with her experiences as an African American woman provide powerful commentary on—and often disrupt—modern understandings of race, gender, and human embodiment. We will explore questions such as: What role does 'gender' play in Butler's fiction? How does Butler's treatment of the 'alien' cause us to reconsider what it means to be human? How does Butler incorporate 'race' and the concept of 'other' into her fiction, and how do these techniques help us situate contemporary discussions of a post-race society? We will examine the relationship between Butler's visions for the future and what her narratives of future worlds invariably suggest about the present. We will read key texts including the best-selling text *Kindred* (1979), the haunting dystopian novel *Parable of the Sower* (1994), the popular vampire text *Fledgling* (2005), and the collection *Bloodchild and Other Stories* (1996). We will also explore contemporary engagement with Butler's work including the relationship between the main character from her book *Dawn* (1987), and Henrietta Lacks, the African American woman from whom the immortal cell line (HeLa) used for medical research derives. This tutorial will engage Octavia Butler's work broadly, and with particular attention to how the concepts 'race,' 'gender,' 'alien' and 'body' are interrogated in her writings.

**Class Format:** tutorial

**Requirements/Evaluation:** attendance, paired weekly reflection/response papers, a 5- to 7-page creative writing assignment, and a final essay of 10 pages

**Extra Info:** may not be taken on a pass/fail basis; not available for the fifth course option

**Prerequisites:** none

**Enrollment Preferences:** students with interests and/or prior coursework in Africana Studies and Women's, Gender, and Sexuality Studies

**Enrollment Limit:** 10

**Expected Class Size:** 10

**Distributional Requirements:** Division 2, Writing Intensive

**Other Attributes:** AFR Core Electives, WGSS Racial Sexual + Cultural Diversity Courses

*Not Offered Academic Year 2017*

TUT Instructor: Rhon Manigault-Bryant

### **AFR 214(S) Jazz Theory and Improvisation II**

**Crosslistings:** MUS 204/AFR 214

*Secondary Crosslisting*

A continuation of Music 203, this course builds upon theoretical knowledge, performance and aural skills developed previously. Students will deal with more complex theoretical and performance issues, such as modal interchange and minor key harmony, use of symmetric scales, commonly-used reharmonizations of the blues and "I Got Rhythm" chord progressions, and Coltrane's "Three Tonic" harmonic system.

**Class Format:** the format is two weekly meetings, alternating between theory and performance sessions, and including a final recital

**Requirements/Evaluation:** two transcription projects and two original compositions, as well as a midterm and final exams, and participation in a recital at the end of the semester

**Prerequisites:** MUS 203 or permission of instructor

**Enrollment Preferences:** Music majors and Jazz Ensemble members

**Enrollment Limit:** 12

**Expected Class Size:** 5-8

**Distribution Notes:** meets Division 1 requirement if registration is under MUS; meets Division 2 requirement if registration is under AFR

**Distributional Requirements:** Division 1

**Other Attributes:** EXPE Experiential Education Courses

*Spring 2017*

SEM Section: 01 TF 01:10 PM 02:25 PM Instructor: Kris Allen

### **AFR 217 Race(ing) Sports: Issues, Themes and Representations of Black Athletes**

**Crosslistings:** AFR 217/AMST 217/SOC 217/ENGL 215

*Primary Crosslisting*

Althea Gibson to the Williams Sisters. Julius (Dr. J) Irving to Michael Jordan. Jesse Owens to Tommie Smith and John Carlos. Throughout the 20th century, black athletes have broken through Jim Crow restraints, challenged racial stereotypes, and taken their sports to new heights of achievement. In this course, students will explore a range of black athletes in the 20th century, paying particular attention to the attitudes, stereotypes and experiences they endured. In addition, this course will prompt students to analyze the representation, perception, and commodification of black athletes in popular media forms. Students will trace trends, shifts and themes in representations of blackness across different sports and historical periods. Topics under study may include resistance against and affirmation of athletes as role models, racial slurs in sports broadcasting, common themes in commercialized images of the black male athlete, and distinctions in media coverage based on race and gender. Texts will include everything from critical essays and sociological studies to commercials and documentary films. In their final projects, students may put their newfound knowledge to the test by exploring their campus or hometown to investigate the role that race plays on their own playing field.

**Class Format:** lecture/discussion

**Requirements/Evaluation:** evaluation will be based upon class participation, short weekly reading and/or listening assignments, one 5-page paper, final group project

**Prerequisites:** none; open to all

**Enrollment Limit:** 25

**Expected Class Size:** 20

**Distribution Notes:** meets Division 1 requirement if registration is under ENGL; meets Division 2 requirement if registration is under AFR, AMST or SOC

**Distributional Requirements:** Division 2

**Other Attributes:** AFR Core Electives, AMST Comp Studies in Race, Ethnicity, Diaspora

*Not Offered Academic Year 2017*

LEC Instructor: Rashida Braggs

### **AFR 220(S) Introduction to African American Literature (W)**

**Crosslistings:** ENGL 220/AMST 220/AFR 220

#### *Secondary Crosslisting*

What does it mean, socially, culturally, historically, personally, and spiritually, to be African American? No single, simple answer suffices, but African American literature as a genre is defined by its ongoing engagement with this complex question. This course will examine a series of texts that in various ways epitomize the fraught literary grappling with the entailments of American blackness. Readings will include texts by Frederick Douglass, Booker T. Washington, Zora Neale Hurston, Langston Hughes, Richard Wright, Ralph Ellison, Amiri Baraka, Toni Morrison, and Ishmael Reed.

**Class Format:** seminar

**Requirements/Evaluation:** writing assignments for the course will total 20 pages, distributed over 4 papers

**Extra Info:** may not be taken on a pass/fail basis; not available for the fifth course option

**Prerequisites:** a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam, or permission of instructor

**Enrollment Preferences:** first- and second-year students and English majors who have yet to take a Gateway course

**Enrollment Limit:** 19

**Expected Class Size:** 19

**Distribution Notes:** meets Division 1 requirement if registration is under ENGL; meets Division 2 requirement if registration is under AMST or AFR

**Distributional Requirements:** Division 1, Writing Intensive

**Other Attributes:** AMST Arts in Context Electives, AMST Comp Studies in Race, Ethnicity, Diaspora, ENGL 200-level Gateway Courses, ENGL Literary Histories C

*Spring 2017*

SEM Section: 01 MR 01:10 PM 02:25 PM Instructor: David Smith

### **AFR 221(S) Giving God a Backbeat: Rap Music, Religion & Spirituality**

**Crosslistings:** AFR 221/REL 263

#### *Primary Crosslisting*

On the surface, religion and rap music may seem as if they have little in common. Yet, like other Black musical traditions such as spirituals and the blues, rap is rooted in African American religious traditions. In this course, we will explore the ways in which rap music intersects with the sacred and secular worlds. Through an examination of black religious traditions, lyrics, music videos, and digital media, we will unearth what Anthony Pinn calls the "spiritual and religious sensibilities" of rap music. Grounded in culture-centered criticism, we will investigate the rhetoric of rap and religion through the theoretical ideas of Black Liberation Theology and hip-hop feminism.

**Class Format:** seminar

**Requirements/Evaluation:** students will be evaluated on their class participation, response papers, quizzes, and a final class group project

**Prerequisites:** none

**Enrollment Limit:** 25

**Expected Class Size:** 20

**Distributional Requirements:** Division 2

**Other Attributes:** AFR Core Electives, AMST Arts in Context Electives

*Spring 2017*

SEM Section: 01 W 01:10 PM 03:50 PM Instructor: VaNatta Ford

### **AFR 223 Politics of Performance/Performing Politics in Contemporary Africa (D) (W)**

**Crosslistings:** MUS 222/AFR 223

#### *Secondary Crosslisting*

Using select examples from throughout Africa, this course highlights genres, artists, and works that engage with social and ideological change. Students practice critical listening and performance analysis, while also considering the social contexts that render these performances meaningful and provocative. Topics include: challenges to mass mediated stereotypes of African populations, the social and economic impact of cultural tourism, music as a form of social critique, changing attitudes toward women and the LGBTQ community, music and global aid organizations, issues of migration and displacement, and the changing roles of traditional musical occupations. Popular genres—among them Afrobeat, kwaito, soukous, raï, mbalax, Chimurenga music, and a variety of rap and hip-hop styles—are discussed alongside numerous traditional and ceremonial genres, national/political anthems, and concert pieces. Active participation in class discussion is an important component of this course.

**Class Format:** lecture/discussion

**Requirements/Evaluation:** based on in-class preparation and participation, bi-weekly short writing assignments, a midterm paper and a final project

**Extra Info:** may not be taken on a pass/fail basis

**Prerequisites:** none

**Enrollment Preferences:** sophomores, juniors, or seniors who are current or prospective Music majors, as well as current and prospective Africana Studies and Latina/o Studies concentrators

**Enrollment Limit:** 15

**Expected Class Size:** 10

**Dept. Notes:** MUS World Music/Ethnomusicology

**Distribution Notes:** meets Division 1 requirement if registration is under MUS; meets Division 2 requirement if registration is under AFR

**Distributional Requirements:** Division 1, Exploring Diversity, Writing Intensive

**Other Attributes:** GBST African Studies Electives, MUS World Music/Ethnomusicology

*Not Offered Academic Year 2017*

LEC Instructor: Corinna Campbell

### **AFR 225(S) Musics of the Caribbean (D)**

**Crosslistings:** MUS 225/AFR 225

*Secondary Crosslisting*

From witty and politically charged calypsos to soulful bachatas, from folkloric displays that advertise a country's cultural diversity to ritual performances that facilitate communication with the spirit world, the music of the Caribbean is astonishingly diverse, both sonically and in its social application. This course serves as an introduction to a wide spectrum of Caribbean music in its broader social and historical context. Through engaging with audio and video sources, readings, performance exercises and workshops, students will learn to identify distinguishing features associated with particular countries and regions, while also exploring the sounds and musical structures that are shared between them. Featured genres include reggae, steel pan, calypso, zouk, Maroon music from Suriname and Jamaica, chutney, salsa, merengue and music from Haitian Vodou and Cuban Santería religions. Interlaced with discussion of musical genres and innovative musicians are a number of central questions about the social role of music within the region: How has slavery and colonial enterprise shaped the musical landscape of the Caribbean? How do the realms of sacred and secular performance relate to each other? What role does tourism and global circulation play in influencing musical tastes and practices? Finally, how do music and dance interconnect? This course satisfies the EDI requirement, with a particular focus on the comparative study of cultures and societies and critical engagement with issues of power and privilege.

**Class Format:** lecture

**Requirements/Evaluation:** class participation, multimedia project, midterm paper, intermittent short assignments, final exam

**Prerequisites:** none

**Enrollment Preferences:** Music majors and Africana Studies or Latina/o Studies concentrators

**Enrollment Limit:** 25

**Expected Class Size:** 20

**Distribution Notes:** meets Division 1 requirement if registration is under MUS; meets Division 2 requirement if registration is under AFR

**Distributional Requirements:** Division 1, Exploring Diversity

**Other Attributes:** AFR Core Electives, MUS World Music/Ethnomusicology

*Spring 2017*

LEC Section: 01 MW 11:00 AM 12:15 PM Instructor: Corinna Campbell

### **AFR 227(S) Introduction to Post Colonial Studies (D) (W)**

**Crosslistings:** ENGL 227/COMP 287/AFR 227

*Secondary Crosslisting*

This course asks: What does the term "postcolonialism" mean? Is it a historical notion or an ideological term? When exactly does the 'postcolonial' begin? What are the theoretical and political implications of using such an umbrella term to designate the ensemble of writings and artworks by those subjects whose identities and histories have been shaped by the colonial encounter? We will situate the "postcolonial" historically, aesthetically, and conceptually across multiple time periods, geographic regions. We will read such authors as Rudyard Kipling, Salman Rushdie, Tsitsi Dangaremba, Chinua Achebe, and Jamaica Kincaid and work with such theorists as Frantz Fanon, Edward Said, Stuart Hall, Homi Bhabha, and Gayatri Spivak. The course will contribute to the College's Exploring Diversity Initiative by examining cultural difference and distributions of power across the world during the colonial, postcolonial, and globalized eras.

**Class Format:** seminar

**Requirements/Evaluation:** evaluation through participation in discussion and a class blog, and approximately 20 pages of writing distributed over four papers

**Extra Info:** may not be taken on a pass/fail basis

**Prerequisites:** a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam

**Enrollment Preferences:** first- and second-year students and English majors who have yet to take a Gateway course

**Enrollment Limit:** 19

**Expected Class Size:** 19

**Distribution Notes:** meets Division 1 requirement if registration is under ENGL or COMP; meets Division 2 requirement if registration is under AFR

**Distributional Requirements:** Division 1, Exploring Diversity, Writing Intensive

**Other Attributes:** ENGL Criticism Courses, ENGL 200-level Gateway Courses, ENGL Literary Histories C

Spring 2017

SEM Section: 01 TF 01:10 PM 02:25 PM Instructor: Nasia Anam

### **AFR 229 European Imperialism and Decolonization (D)**

**Crosslistings:** HIST 229/AFR 229

*Secondary Crosslisting*

This course surveys European imperialism in the nineteenth and early-twentieth centuries, paying special attention to important case studies such as British India, the Scramble for Africa, and the break-up of the Ottoman Empire following World War I. Issues to be explored include imperialism and its relationship to Christianity, gender, racism, and economic profit. In the second half of the course, we will examine some of the most dramatic cases of decolonization, including Gandhi and Nehru's independence movement in India, Ho Chi Minh's victory at Dien Bien Phu, and the torturous struggle for independence in Lumumba's Congo. As a transatlantic and transpacific course focusing on race relations, power and privilege, this course fulfills the EDI requirement.

**Class Format:** lecture/discussion

**Requirements/Evaluation:** evaluation will be based on a midterm, a final exam, a 10-page research paper, and class participation

**Extra Info:** may not be taken on a pass/fail basis

**Prerequisites:** none; open to all

**Enrollment Limit:** 40

**Expected Class Size:** 15-20

**Distributional Requirements:** Division 2, Exploring Diversity

**Other Attributes:** HIST Group A Electives - Africa, HIST Group B Electives - Asia, HIST Group C Electives - Europe and Russia, HIST Group D Electives - Latin America + Caribbean, HIST Group E Electives - Middle East

*Not Offered Academic Year 2017*

LEC Instructor: Shanti Singham

### **AFR 230 Gender, Sexuality, and Global HIV/AIDS (D)**

**Crosslistings:** WGSS 230/AFR 230

*Secondary Crosslisting*

The global pandemic of HIV/AIDS is now entering into its fourth decade. Throughout this history sexuality, gender and race and inequality have played a central role in the spread of the virus, and its apparent entrenchment in certain communities. This class will use a gendered, interdisciplinary perspective to investigate the pandemic's social, economic and political causes, impact, and conundrums—the problems it poses for scholarship, activism, public policy, and public health. Issues discussed will include the role of transaction sex and economic structures in both susceptibility to HIV and vulnerability to its impact; stigma and its challenges for HIV prevention, testing and treatment uptake; the role of positive youth in the next stages of the pandemic; and the evolving expressions of biopower in the global AIDS response. The class will look at examples of successful policies and activism as well as the failures, corruption and complacency that have characterized the global pandemic. There will be a particular geographical focus on experiences in the U.S. and sub-Saharan Africa. The class is an EDI course because of its focus on diversity and difference, as they shape the different ways that the HI virus plays out on the bodies of people in different global locations, and its discussion of the ways that global and local contexts of colonialism, patriarchy, and heteronormativity have inevitably shaped relationships between policy makers, researchers, activists, and those living with HIV and ultimately the content of their policies and interventions.

**Class Format:** seminar

**Requirements/Evaluation:** two short papers and a research paper; class participation will form part of the grade

**Extra Info:** may not be taken on a pass/fail basis

**Prerequisites:** none

**Enrollment Preferences:** Women's, Gender and Sexuality Studies majors, Public Health concentrators

**Enrollment Limit:** 25

**Expected Class Size:** 20

**Distributional Requirements:** Division 2, Exploring Diversity

**Other Attributes:** PHLH Social Determinants of Health

*Not Offered Academic Year 2017*

SEM Instructor: Kieran Honderich

### **AFR 237 Islam in the United States: From Black Muslims to the War on Terror (D)**

**Crosslistings:** REL 237/AMST 237/AFR 237

*Secondary Crosslisting*

Malcolm X is likely the most prominent and influential Muslim figure in the history of the United States. His story represents two fundamental themes in the history of Islam in America: conflict between Muslims over what is "authentic" or "orthodox" Islam; and the ways that American history, politics, and culture determine the contours of "American Islam". This course will explore these two themes through an array of topics in the history of American Islam. In so doing, we will examine the complex relation between religion, politics, and culture in the United States.

Beginning with the story of Malcolm X, the Nation of Islam, and other African-American Muslim movements, we will try to understand: What made Islam so appealing to millions of African-Americans throughout the 20th century? And were these genuinely "religious" and "Islamic" movements, or just racial/political "black nationalist" movements in the guise of religion? What counts as legitimately "Islamic", and who gets to decide? We will then move into the latter half of the 20th century and the post-9/11 debates over authentic Islam. What happened to American Muslim communities and organizations after the waves of post-1965 immigration from Muslim countries? How have debates about Muslim identity shifted over time, from being configured in terms of black separatism, to transnational/diasporic

identity, to the attempts at articulating an indigenous "American-Muslim" identity? How have national narratives around 9/11 and the "War on Terror" impacted these debates over identity and "true Islam"? And how have these debates intersected with gender, racial, and ethnic politics?

Throughout the course, we will be studying historical and anthropological material, autobiographies, novels, documentaries, films, and social media. The course fosters critical thinking about diversity by challenging assumptions of who Muslims are, what being American means, and what Islam is. It also focuses on the complex interaction of different dimensions of diversity, from religion to race, ethnicity, nationality, culture, gender, language, and age.

**Class Format:** seminar

**Requirements/Evaluation:** in-class participation and presentations; 3 short essays; final project

**Prerequisites:** none

**Enrollment Preferences:** none

**Expected Class Size:** 12

**Distributional Requirements:** Division 2, Exploring Diversity

**Other Attributes:** AMST Comp Studies in Race, Ethnicity, Diaspora

*Not Offered Academic Year 2017*

SEM Instructor: Zaid Adhami

### **AFR 240 Introduction to the Music of Duke Ellington**

**Crosslistings:** MUS 251/AFR 240

*Secondary Crosslisting*

This course will survey the career and compositional style of Edward Kennedy (Duke) Ellington (1899-1974). Students will learn to listen to and analyze music from throughout Ellington's five-decade career as a bandleader, composer, arranger, and writer. Particular emphasis will be placed on development of aural analysis skills, in terms of form, style, orchestration, and the ability to identify the individual sounds of key Ellingtonian soloists. Ellington's importance as a key figure in American cultural history, and relationships between his music and parallel stylistic developments and influences from both within and outside of the jazz tradition will be discussed.

**Class Format:** lecture

**Requirements/Evaluation:** weekly listening and reading assignments, one biographical paper examining the career of an Ellingtonian, as well as participation in a group presentation to the class of one of Ellington's extended works; midterm and final exams will also be given

**Extra Info:** may not be taken on a pass/fail basis

**Prerequisites:** ability to read music notation

**Enrollment Preferences:** Jazz ensemble members and Music majors

**Enrollment Limit:** 19

**Expected Class Size:** 19

**Distribution Notes:** meets Division 1 requirement if registration is under MUS; meets Division 2 requirement if registration is under AFR

**Distributional Requirements:** Division 1

**Other Attributes:** AMST Arts in Context Electives

*Not Offered Academic Year 2017*

LEC Instructor: Andrew Jaffe

### **AFR 241(S) The *Banlieue* in literature, Music, and Film (D)**

**Crosslistings:** RLFR 240/AFR 241/COMP 281

*Secondary Crosslisting*

In this course we will read, watch, and listen to various constructions of the *banlieue* in French music, film, and literature to focus on the contestatory and affirmative dimensions of these narratives.

**Class Format:** seminar

**Requirements/Evaluation:** journaling, presentation, in-class discussion, and final project

**Extra Info:** may not be taken on a pass/fail basis; not available for the fifth course option

**Prerequisites:** RLFR 105 and above

**Enrollment Preferences:** French majors, certificate, Africana and Comparative literature students

**Enrollment Limit:** 20

**Expected Class Size:** 15

**Distribution Notes:** meets Division 1 requirement if registration is under RLFR or COMP; meets Division 2 requirement if registration is under AFR

**Distributional Requirements:** Division 1, Exploring Diversity

**Other Attributes:** FMST Core Courses

*Spring 2017*

SEM Section: 01 MR 01:10 PM 02:25 PM Instructor: Sophie Saint-Just

### **AFR 242(F) Introduction to the Music of John Coltrane**

**Crosslistings:** MUS 252/AFR 242

*Secondary Crosslisting*

This course offers the serious music student an opportunity to study the unique body of work produced by saxophonist and composer John Coltrane (1926-1967). The course traces the evolution of Coltrane's compositional and performance styles in the context of the

musical and cultural environment in which they developed. Emphasis placed on Coltrane's musical style, representing a unique synthesis of influences, including jazz, world, and European Classical music and spirituality. Substantial reading assignments, including a biography and related criticism, as well as detailed score analysis and study, are required.

**Class Format:** lecture

**Requirements/Evaluation:** evaluation based on in-class participation and preparation, quizzes on assigned readings, midterm, final examinations and a final paper

**Extra Info:** evaluation partially based on participation in an in-class group analysis presentation, and a final paper involving musical analysis of a Coltrane composition or recorded performance

**Prerequisites:** MUS 103 and/or 203 strongly recommended; musical literacy sufficient to deal with the material and /or permission of instructor

**Enrollment Preferences:** musically literate students and Music majors

**Enrollment Limit:** 19

**Expected Class Size:** 10

**Distribution Notes:** meets Division 1 requirement if registration is under MUS; meets Division 2 requirement if registration is under AFR

**Distributional Requirements:** Division 1

**Other Attributes:** AMST Arts in Context Electives

*Fall 2016*

LEC Section: 01 MR 02:35 PM 03:50 PM Instructor: Andrew Jaffe

### **AFR 248 The Caribbean: From Slavery to Independence (D)**

**Crosslistings:** AFR 248/HIST 248

*Primary Crosslisting*

This course explores the history of the Caribbean from the eighteenth to the twentieth centuries, focusing on a comparative approach to British, French, Spanish, and American rule in the region. It will concentrate on the history of Jamaica, Haiti, Cuba and Puerto Rico.

Topics to be covered include: comparative slave systems; plantation economies; revolution, rebellion and resistance; voodoo and slave religions; indentured labor and intra-Caribbean migration; free persons of color, mulattoes, and West Indian color hierarchies; class and color; trade unionism; communism; the independence movements; the failed West Indies Federation, CARIFTA and CARICOM; Black Power; women in the contemporary Caribbean; migration; and the legacies of slavery and colonialism.

**Class Format:** seminar

**Requirements/Evaluation:** evaluation will be based on class participation, a midterm and final examination, and a 10- to 12-page research paper

**Extra Info:** may not be taken on a pass/fail basis; not available for the fifth course option

**Prerequisites:** none; open to all

**Enrollment Preferences:** Africana Studies concentrators; History majors

**Enrollment Limit:** 25

**Expected Class Size:** 20

**Distributional Requirements:** Division 2, Exploring Diversity

**Other Attributes:** AFR Core Electives, GBST Latin American Studies Electives, HIST Group D Electives - Latin America + Caribbean, HIST Group P Electives - Premodern, LATS Countries of Origin + Transnationalism Elect, MAST Interdepartmental Electives

*Not Offered Academic Year 2017*

SEM Instructor: Shanti Singham

### **AFR 256(S) Politics of Africa**

**Crosslistings:** PSCI 243/AFR 256

*Secondary Crosslisting*

This course provides an introduction to the politics of contemporary Africa, emphasizing the diversity of African politics. It seeks to challenge the widespread image of African politics as universally and inexplicably lawless, violent, and anarchic. We begin by examining the colonization of Africa, nationalist movements, and patterns of rule in the first 30 years of independence. From there, we analyze the causes, achievements and limitations of the recent wave of political liberalization across Africa. We then consider patterns of economic development in Africa. Finally, we examine China's growing expansion into Africa and ask whether this is a new colonialism.

**Class Format:** lecture/discussion

**Requirements/Evaluation:** class discussion, four short papers and final exam

**Prerequisites:** none

**Enrollment Preferences:** sophomores, Political Science majors and Africana Studies concentrators

**Enrollment Limit:** 35

**Expected Class Size:** 30

**Distributional Requirements:** Division 2

**Other Attributes:** GBST African Studies Electives, POEC Comparative POEC/Public Policy Courses, PSCI Comparative Politics Courses

*Spring 2017*

LEC Section: 01 MR 01:10 PM 02:25 PM Instructor: Ngonidzashe Munemo

### **AFR 257(F) Social Justice Traditions: 1960s to #BLM**

**Crosslistings:** AMST 256/AFR 257

*Secondary Crosslisting*

We live in a time of renewed social justice activism, as people from all walks of life confront economic inequality, police violence, discrimination against transgender individuals, and other forms of oppression. This course is designed to clarify where recent initiatives like Black Lives Matter and Occupy Wall Street came from, and to evaluate how they might shape American life in the near future. Movements have histories, as today's activists draw on the "freedom dreams," tactics, and styles of rhetoric crafted by their predecessors, while making use of new technologies, such as Twitter, and evolving understandings of "justice." Taking a historical approach, we will begin by studying the civil rights, Black Power, anti-war, counter-culture, and feminist initiatives of the 1960s. We will then explore how progressive and radical activists adjusted their theories and strategies as the country became more conservative in the 1970s and 1980s. Making use of movement documents, documentary films, and scholarly accounts, we will study the development of LGBTQ, ecological, and economic justice initiatives up to the present day. Throughout, we will seek to understand how movements in the United States are shaped by global events and how activists balance their political work with other desires and commitments.

**Class Format:** seminar

**Requirements/Evaluation:** attendance and class participation; four 2 page reading response papers; discussion of films via GLOW forums; and a final 7-8 page analytical essay

**Extra Info:** may not be taken on a pass/fail basis; not available for the fifth course option

**Enrollment Preferences:** first years, sophomores, and American Studies majors

**Enrollment Limit:** 35

**Expected Class Size:** 25

**Distributional Requirements:** Division 2

**Other Attributes:** AMST Comp Studies in Race, Ethnicity, Diaspora

*Fall 2016*

SEM Section: 01 MR 02:35 PM 03:50 PM Instructor: Andrew Cornell

**AFR 258 The Rhetoric(s) of Black Religious Traditions**

**Crosslistings:** AFR 258/REL 258

*Primary Crosslisting*

This course will introduce students to the rich religious expressions of Black Americans through their rhetorical traditions. We will begin with a survey of rhetorical productions like sermons, music, and other forms of public address in the historical literatures on Black religions. Our review will yield some of the primary themes of Black religious experiences—the injustices of modern racism, the significance of liberation, and continued meaning of Africa as a homeland. We will then investigate how secular processes like commodification alter rhetorical practices.

**Class Format:** lecture

**Requirements/Evaluation:** evaluation in this course will be based upon class participation, response papers, one 8-page paper, and a formal group presentation

**Prerequisites:** none

**Enrollment Preferences:** none

**Enrollment Limit:** 20

**Expected Class Size:** 15

**Distributional Requirements:** Division 2

*Not Offered Academic Year 2017*

LEC Instructor: VaNatta Ford

**AFR 259(S) Bilad al-Sudan and Beyond: Arts of the Afro-Islamic World (D)**

**Crosslistings:** ARTH 259/AFR 259/ARAB 259

*Secondary Crosslisting*

From the Swahili stone houses of East Africa to the massive earth and timber mosques of the Sahel, the story of Islam in Africa is one of cultural and spiritual hybridity expressed through material form. In this course, students will explore how artistic forms and traditions in Africa have functioned as vehicles of access and integration for Islam, enabling it to assimilate itself with numerous African contexts towards becoming the dominant religious force on the continent. In addition, students will investigate how the forms, functions, and meanings of Afro-Islamic objects across the continent reflect not just one African Islam, but many different iterations, each shaped by the specific frameworks of its cultural context. The contemporary component of the course will examine how modernity in the form of globalization, technology, and Westernization has affected Afro-Islamic artistic traditions, and how these shifts reflect larger evolutions within understandings of Islam in Africa in the contemporary period.

This course fulfills EDI requirements through its exploration of the cross-cultural strategies used by Islam to interact with, respond to, and manifest itself within established African expressive traditions.

**Class Format:** lecture

**Requirements/Evaluation:** three reading response papers (2 pages each), class journal, a mid-term exam, and a final exam

**Prerequisites:** none, although an introductory course in art history or Islamic studies would be useful

**Enrollment Preferences:** if the course is oversubscribed, preference will be given to students who have declared a major in Art History or Africana Studies

**Enrollment Limit:** 25

**Expected Class Size:** 15

**Distribution Notes:** meets Division 1 requirement if registration is under ARTH or ARAB; meets Division 2 requirement if registration is under AFR

**Distributional Requirements:** Division 1, Exploring Diversity

**Other Attributes:** ARAB Arabic Studies Electives, GBST African Studies Electives

*Spring 2017*

LEC Section: 01 MR 01:10 PM 02:25 PM Instructor: Michelle Apotsos

**AFR 261(F) Haitian and French Caribbean Literatures and Films (D)**

**Crosslistings:** RLFR 261/AFR 261/COMP 283

*Secondary Crosslisting*

This course focuses on Haitian and Francophone Caribbean literature and film as critical interventions that bring into focus slavery, identity, imperialism, culture, and (non) sovereignty.

**Class Format:** seminar

**Requirements/Evaluation:** in-class discussions, journaling, steps towards final project, final project and presentation

**Extra Info:** may not be taken on a pass/fail basis; not available for the fifth course option

**Prerequisites:** French majors, French certificate, Africana and Comparative Literature students

**Enrollment Preferences:** 105 and above, French majors, French certificate, Africana and Comparative Literature students

**Enrollment Limit:** 15

**Expected Class Size:** 10

**Distribution Notes:** meets Division 1 requirement if registration is under RLFR or COMP; meets Division 2 requirement if registration is under AFR

**Distributional Requirements:** Division 1, Exploring Diversity

**Other Attributes:** FMST Core Courses

*Fall 2016*

SEM Section: 01 MR 01:10 PM 02:25 PM Instructor: Sophie Saint-Just

**AFR 267(F) "Ain't I a Woman?": An Introduction to Black Women's Writing in America (D) (W)**

**Crosslistings:** ENGL 267/WGSS 267/AFR 267/AMST 267

*Secondary Crosslisting*

This Gateway course offers a survey of African American women's writing from the nineteenth century to the present day with an equal emphasis on primary literary texts and feminist criticism. We will trace the development of a black womanist/feminist tradition across various genres and disciplines, beginning with the work of abolitionists such as Frances Ellen Watkins Harper and Sojourner Truth and working our way through key texts of the Harlem Renaissance, the civil rights movement, and post-60s Black Feminist writing. Our discussions will focus on the black feminist tradition's engagement with race, gender, class, and sexuality as intersecting axes of difference. Writers that we will read include: Zora Neale Hurston, Toni Morrison, Suzan-Lori Parks, bell hooks, Audre Lorde, Hortense Spillers, Kimberlé Williams Crenshaw. This course fulfills the EDI requirement by examining the intersection of different minoritizing processes in the experiences and writing of African American women in the US.

**Class Format:** seminar

**Requirements/Evaluation:** 3 short response papers (approx. 4 pages each) and one final 7-8-page paper; in class presentations, participation in class discussions

**Extra Info:** may not be taken on a pass/fail basis

**Prerequisites:** a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam

**Enrollment Preferences:** sophomores and first-year students who have not yet taken an ENGL Gateway course

**Enrollment Limit:** 19

**Expected Class Size:** 19

**Distribution Notes:** meets Division 1 requirement if registration is under ENGL; meets Division 2 requirement if registration is under AFR, AMST or WGSS

**Distributional Requirements:** Division 1, Exploring Diversity, Writing Intensive

**Other Attributes:** ENGL Criticism Courses, ENGL 200-level Gateway Courses

*Fall 2016*

SEM Section: 01 MW 08:30 AM 09:45 AM Instructor: Marina Bilbija

**AFR 268(S) American Law, Race, and Narrative (D) (W)**

**Crosslistings:** ENGL 268/AFR 268/AMST 268

*Secondary Crosslisting*

This course examines how American and African American writers engaged with legal definitions of race, personhood, and citizenship in the nineteenth and twentieth century. The key junctures in the formation of these narratives were the Declaration of Independence, the Fugitive Slave Act, Dred Scott v. Sandford in the ante-bellum period, Ferguson v Plessy in the late nineteenth century and Brown v Board of Education in the mid-twentieth century. Authors we will read include: Frederick Douglass, Herman Melville, Martin Delany, Mark Twain, Charles Chesnut, Jean Toomer, Bebe Moore Campbell, Ntozake Shange, and Natasha Tretheway. As a course that focuses on the legal and literary constructions of race in the US, this course fulfills the EDI requirement.

**Class Format:** seminar

**Requirements/Evaluation:** 3 short response papers (approx. 4 pages each) and one final 7-8-page paper; in-class presentations and participation in class discussions

**Extra Info:** may not be taken on a pass/fail basis

**Prerequisites:** a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam

**Enrollment Preferences:** sophomores and first-year students who have not yet taken an ENGL Gateway course

**Enrollment Limit:** 19

**Expected Class Size:** 19

**Distribution Notes:** Distribution Notes: meets Division 1 requirement if registration is under ENGL; meets Division 2 requirement if registration is under AFR or AMST

**Distributional Requirements:** Division 1, Exploring Diversity, Writing Intensive

**Other Attributes:** ENGL 200-level Gateway Courses, ENGL Literary Histories B

*Spring 2017*

SEM Section: 01 TR 08:30 AM 09:45 AM Instructor: Marina Bilbija

**AFR 280 African American History: An Introduction (D)**

**Crosslistings:** HIST 280/AFR 280

*Secondary Crosslisting*

This course provides a survey of African American History from the earliest importation and migration of Africans to North American through the present day. Our readings and discussions will take up the development, expansion, and organization of slavery, the coming and meaning of freedom, and the political and cultural landscapes of African Americans over time. We will discuss slavery, freedom, civil rights, and racial ideologies. Finally, we will examine the post Civil Rights era, the changing meaning of the designation "African American" in light of global migrations, and African American political power in the 21st century. Our readings, which will include both primary and secondary sources, will help us to interrogate American history and gain an understanding and overview of African American history. The course will be primarily discussion based. Given its focus on the workings of racial ideology and the development of slavery and other forms of unfree labor in the U.S. economic system, this course fulfills the criteria of the Exploring Diversity Initiative.

**Class Format:** lecture/discussion

**Requirements/Evaluation:** evaluation will be based on three short papers, a take-home final exam, and performance in in-class discussions and assignments

**Prerequisites:** none; open to all

**Enrollment Limit:** 40

**Expected Class Size:** 20-30

**Distributional Requirements:** Division 2, Exploring Diversity

**Other Attributes:** HIST Group F Electives - U.S. + Canada

*Not Offered Academic Year 2017*

LEC Instructor: Gretchen Long

**AFR 281(F) African-American History, 1619-1865 (D)**

**Crosslistings:** HIST 281/AFR 281

*Secondary Crosslisting*

This course provides an introduction to the history of African Americans in United States during the colonial, early republic, and antebellum eras. The course demonstrates how economically, culturally, and politically, African Americans shaped and were shaped by the historical landscape of the nation.

The experience of enslavement necessarily dominates this history, and it is the contours and nuances of slavery—and the development of racial classifications—that give this course its focus. But with a attention centered on African Americans, the course also explores African cultural influences, the significance of gender, the lives of free blacks, and the cultural and intellectual significance of the abolitionist movement. The course closes on the themes that emerge from the war between the states, and on the meaning of freedom and emancipation. Our readings will include primary sources and secondary literature. Class meetings will combine lecture and discussion. Informed participation in class discussion is essential. This EDI course explores the experiences and expressions of the culturally diverse peoples of African descent in the New World (and the Old), as well as the myriad ways in which they confront, negotiate, and at times challenge dominant U.S. and/or European hierarchies of race, culture, gender and class.

**Class Format:** lecture/discussion

**Requirements/Evaluation:** evaluation will be based on short papers, a midterm exam, a final exam, brief in-class writing assignments, and class participation

**Prerequisites:** none

**Enrollment Limit:** 40

**Expected Class Size:** 20-25

**Distributional Requirements:** Division 2, Exploring Diversity

**Other Attributes:** AMST Comp Studies in Race, Ethnicity, Diaspora, HIST Group F Electives - U.S. + Canada, HIST Group P Electives - Premodern

*Fall 2016*

LEC Section: 01 Cancelled

**AFR 282 African-American History From Reconstruction to the Present (D)**

**Crosslistings:** HIST 282/AFR 282

*Secondary Crosslisting*

This course introduces students to the significant issues that shaped African-Americans' historical experiences from Reconstruction to the end of the twentieth century: the changing meanings of freedom, equality, and rights; the intersections of ideology and activism; the

links among local, regional, and national organizations; the political culture of black institutional and organizational life; the struggle against Jim Crow and for human and civil rights; migration and urbanization; and resistance and protest.

**Class Format:** lecture/discussion

**Requirements/Evaluation:** evaluation will be based on class participation, three papers

**Prerequisites:** none; open to all

**Enrollment Limit:** 40

**Expected Class Size:** 20-25

**Distributional Requirements:** Division 2, Exploring Diversity

**Other Attributes:** AMST Comp Studies in Race, Ethnicity, Diaspora, HIST Group F Electives - U.S. + Canada

*Not Offered Academic Year 2017*

LEC Instructor: Leslie Brown

### **AFR 299 Rastafari: Dread, Politics, Agency**

**Crosslistings:** AFR 299/PSCI 233/REL 261

*Primary Crosslisting*

The emergence of Rastafari in the twentieth century marked a distinct phase in the theory and practice of political agency. From its heretical roots in Jamaica, Garveyism, Ethiopianism, and Pan-Africanism, Rastafari has evolved from a Caribbean theological movement to an international political actor. This course investigates the political theory of Rastafari in order to develop intellectual resources for theorizing the concept of agency in contemporary Africana thought and political theory. We will analyze texts and audio-visual works on the political economy of late colonial Jamaica, core Rastafari thinking, political theology, the role of reggae music, the notion of agency, and the influence of Rastafari on global politics.

**Class Format:** lecture/discussion

**Requirements/Evaluation:** attendance and participation, weekly reading e-response papers, two short essays, and a group lyrics and politics final project

**Extra Info:** may not be taken on a pass/fail basis

**Prerequisites:** none; open to all

**Enrollment Preferences:** Africana Studies concentrators and majors in Political Science and Religion

**Enrollment Limit:** 25

**Expected Class Size:** 25

**Distributional Requirements:** Division 2

**Other Attributes:** AFR Core Electives, AMST Arts in Context Electives, AMST Comp Studies in Race, Ethnicity, Diaspora, AMST Critical and Cultural Theory Electives

*Not Offered Academic Year 2017*

LEC

### **AFR 300 Lessons of 'The Game': The Wire and American Culture**

**Crosslistings:** AFR 300/AMST 300/SOC 306

*Primary Crosslisting*

The critically acclaimed television program, *The Wire*, ran for five seasons on Home Box Office (HBO) between 2002 and 2008. Set in "inner city" Baltimore, the program addressed a wide array of topics, including, but not limited to, the urban drug trade, law enforcement, local city politics, labor unions, education, and the newspaper industry. Though a work of "fiction," sociologist William Julius Wilson has called the show an important and instructive portrayal of the "deep inequality in inner-city America." By contrast, some scholars and critics have decried the series and indeed, courses like this one, as examples of mainstream America's fascination with and acceptance of African American drug use, criminal tendencies, and corruption. In this course, we will not deconstruct *The Wire* per se, but use select episodes from the series to explore key issues in Africana Studies, ranging from political geography to a history of Baltimore and the "War on Drugs." Students should have some familiarity with the show. Africana Studies will show select episodes during Winter Study. Readings will include texts about African American urban life, such as Elijah Anderson's *Code of the Street* and Sudhir Venkatesh's *Gang Leader for a Day*. Due to its attention to crime, drug addiction, violence, and urban decay, this course is a part of the Gaudino Danger Initiative.

**Class Format:** lecture

**Requirements/Evaluation:** evaluation will be based on 2-3 short papers (5-7 pages), and a final written project (10 pages)

**Extra Info:** may not be taken on a pass/fail basis

**Prerequisites:** none

**Enrollment Preferences:** none

**Enrollment Limit:** 50

**Expected Class Size:** 50

**Distributional Requirements:** Division 2

**Other Attributes:** AFR Core Electives, AMST Arts in Context Electives, AMST Comp Studies in Race, Ethnicity, Diaspora, AMST Space and Place Electives, FMST Core Courses

*Not Offered Academic Year 2017*

LEC Instructor: James Manigault-Bryant

### **AFR 301 Experimental African American Poetry**

**Crosslistings:** AMST 307/COMP 311/AFR 301/ENGL 327

*Secondary Crosslisting*

Contemporary African American poets in various cities and towns across the nation—from New York City to Los Angeles, from Berkeley to Durham, N.C.—are currently producing a vibrant and thriving body of formally experimental work, yet this poetry is largely unknown to readers both within and outside the academy. This formally innovative poetry defamiliarizes what we normally expect of "black writing" and pushes us to question our assumptions and presumptions about black identity, "identity politics," the avant-garde (for example, is it implicitly raced?), formalism, socially "relevant" writing, the (false) dichotomy of form versus content, the black "community," digital poetics, and other issues of race and aesthetics. We will examine the writings of living poets, who range widely in age, and those of their avant-garde predecessors in the twentieth century. We will also be making links between this poetry and African American music and visual art.

**Class Format:** seminar

**Requirements/Evaluation:** two papers (6-8 pp., 8-10 pp.), short response papers, oral presentation, and class participation

**Prerequisites:** none, though at least one previous literature course preferred

**Enrollment Preferences:** American Studies majors

**Enrollment Limit:** 15

**Expected Class Size:** 15

**Distribution Notes:** meets Division 2 requirement if registration is under AMST or AFR; meets Division 1 requirement if registration is under COMP or ENGL

**Distributional Requirements:** Division 2

**Other Attributes:** AMST Arts in Context Electives, AMST Comp Studies in Race, Ethnicity, Diaspora

*Not Offered Academic Year 2017*

SEM Instructor: Dorothy Wang

### **AFR 302(S) Complexion Complexities: Colorism in Literature, Lyrics & Everyday Life**

**Crosslistings:** AFR 302/COMP 309

#### *Primary Crosslisting*

Often viewed as the "dirty laundry" of the Black American past, colorism, or skin color bias, is a pervasive force within modern global society. Although it is not a new issue, its impact is far reaching and continues to have damaging effects on people of color—especially members within the African Diaspora. From skin bleaching creams like "Whitenicious" to rap music's fetishization of light-skinned women, colorism is a very real and present issue affecting Black life. From the literary works of Wallace Thurman and Toni Morrison, to the lyrics of blues crooner Big Bill Broonzy and rapper Lil Wayne, we will analyze the many ways that the politics of color influence standards of beauty and attractiveness, perceptions of behavior and criminality, and economic attainment and stability.

**Class Format:** seminar

**Requirements/Evaluation:** evaluation in this course will be based upon class participation, response papers, one 6- to 8-page paper, and a formal class presentation

**Prerequisites:** none

**Enrollment Limit:** 25

**Expected Class Size:** 20

**Distribution Notes:** meets Division 2 requirement if registration is under AFR; meets Division 1 requirement if registration is under COMP

**Distributional Requirements:** Division 2

**Other Attributes:** AFR Core Electives, AMST Arts in Context Electives, AMST Comp Studies in Race, Ethnicity, Diaspora

*Spring 2017*

SEM Section: 01 M 07:00 PM 09:40 PM Instructor: VaNatta Ford

### **AFR 303(F) A History of Islam in Africa (D)**

**Crosslistings:** HIST 303/REL 303/AFR 303/ARAB 303/GBST 303

#### *Secondary Crosslisting*

This course examines the history of Islam in Africa from the seventh century to the present. We will start off by looking at the spread of Islam in different parts of Africa. We will then analyze the social, political, economic, and cultural impact of Islam on African societies, the interaction between Islam and indigenous African institutions, the Islamic revolutions in the nineteenth century, the impact of European colonial rule on Muslim societies, and the development of Islam in the post-independence period. We will also examine how African Muslims reconstructed and asserted their religious identities by localizing Islamic intellectual traditions, healing practices, music, arts, cultural norms, and formal and informal religious festivals. By the end of the semester students should be able to appreciate Islam's common framework as well as its diversity and dynamics within that larger framework and over time. This EDI course explores the experiences and expressions of the culturally diverse peoples of African descent in the New World (and the Old), as well as the myriad ways in which they confront, negotiate, and at times challenge dominant U.S. and/or European hierarchies of race, culture, gender and class.

**Class Format:** seminar

**Requirements/Evaluation:** two 7-page papers and one 12- to 15-page paper

**Prerequisites:** none

**Enrollment Preferences:** lottery

**Enrollment Limit:** 25

**Expected Class Size:** 25

**Distribution Notes:** meets Division 2 requirement if registration is under ARAB

**Distributional Requirements:** Division 2, Exploring Diversity

**Other Attributes:** GBST African Studies Electives, HIST Group A Electives - Africa

Fall 2016

SEM Section: 01 TF 01:10 PM 02:25 PM Instructor: Kenda Mutongi

**AFR 304(S) South Africa and Apartheid (D)**

**Crosslistings:** HIST 304/AFR 304

*Secondary Crosslisting*

This course introduces students to the spatial, legal, economic, social and political structures that created Apartheid in South Africa, and to the factors that led to the collapse of the racist order. We will examine the many forms of black oppression and, also, the various forms of resistance to Apartheid. Some of the themes we will explore include industrialization and the formation of the black working classes, the constructions of race, ethnicities and sexualities, land alienation and rural struggles, township poverty and violence, Black education, and the Black Consciousness Movement. This EDI course explores the experiences and expressions of the culturally diverse peoples of African descent in the New World (and the Old), as well as the myriad ways in which they confront, negotiate, and at times challenge dominant U.S. and/or European hierarchies of race, culture, gender and class.

**Class Format:** lecture/discussion

**Requirements/Evaluation:** evaluation will be based on class participation and three short papers

**Prerequisites:** none; open to first-year students with instructors permission

**Enrollment Limit:** 25

**Expected Class Size:** 20

**Distributional Requirements:** Division 2, Exploring Diversity

**Other Attributes:** GBST African Studies Electives, HIST Group A Electives - Africa, JLST Enactment/Applications in Institutions

Spring 2017

LEC Section: 01 TF 01:10 PM 02:25 PM Instructor: Kenda Mutongi

**AFR 305 The Sociology of Black Religious Experience**

**Crosslistings:** AFR 305/REL 315/SOC 305/AMST 305

*Primary Crosslisting*

The United House of Prayer For All People. The Nation of Islam. New Birth Missionary Baptist Church. The African-American Buddhist Retreat at Spirit Rock Meditation Center. While each of these groups reflects a different spiritual tradition, all are examples of the rich religious expressions of Black Americans. This course will introduce students to the landscape of Black religious practices in the United States. We will begin with a historical survey of the literature on Black religions. Our review will yield some of the primary themes of the Black religious experience—the injustices of modern racism, the significance of liberation, and continued meaning of Africa as a homeland. We will then investigate how secular processes like industrialization, commodification, and the modern media, alter understandings of the sacred in Black experience.

**Class Format:** seminar/discussion

**Requirements/Evaluation:** evaluation will be based upon class participation, 2-3 short papers, and a final research paper

**Prerequisites:** none; open to all

**Enrollment Preferences:** Africana Studies concentrators and Anthropology/Sociology majors

**Enrollment Limit:** 15

**Expected Class Size:** 10

**Dept. Notes:** this course DOES NOT fulfill the body of theory seminar requirement for Religion majors; this course will count as an elective towards the major in Religion

**Distributional Requirements:** Division 2

**Other Attributes:** AFR Core Electives, AMST Comp Studies in Race, Ethnicity, Diaspora

Not Offered Academic Year 2017

SEM Instructor: James Manigault-Bryant

**AFR 306 Queer of Color Critique: Race, Sex and Urban Life (D)**

**Crosslistings:** WGSS 306/AMST 306/AFR 306/LATS 306/COMP 304

*Secondary Crosslisting*

This seminar is an introduction to queer of color critique, a field of scholarship that seeks to intervene in the predominantly white canon of queer studies. We will examine the history of this line of critique, beginning with Black and Chicana feminisms and extending into present day issues and activism highlighting intersectionality, exploring how and why QOCC became a necessary intervention into the then still emerging field of queer studies. Our texts include scholarly works as well as science fiction novels, plays, films, diaries, and graphic novels. Methodologically, we draw on many fields of study, including anthropology, literary studies, feminist studies, and ethnic studies. We focus primarily but by no means exclusively on US contexts, paying particular attention to the role that urban environments have served for queer communities of color. Topics include: feminisms of color, inter-racial desire and fetishization, orientalism and colonial fantasy, black queer science fiction, transgender subjectivities, and the political economy of sexual desire. A key feature of this course will also be the inclusion of numerous and diverse authors to appear on Skype or in person to answer questions about their work as we read it in class.

**Class Format:** discussion/lecture

**Requirements/Evaluation:** mid-term essay, choice of final exam essay or 8-10 page research paper, responses to performance/special events

**Prerequisites:** none

**Enrollment Preferences:** Women's Gender & Sexuality Studies majors or prospective majors

**Enrollment Limit:** 15

**Expected Class Size:** 15

**Distribution Notes:** meets Division 2 requirement if registration is under WGSS, AMST, AFR or LATS; meets Division 1 requirement if registration is under COMP

**Distributional Requirements:** Division 2, Exploring Diversity

**Other Attributes:** AMST Comp Studies in Race, Ethnicity, Diaspora, AMST Critical and Cultural Theory Electives, AMST Space and Place Electives, ASAM Related Courses, LATS Comparative Race + Ethnic Studies Electives, WGSS Racial Sexual + Cultural Diversity Courses, WGSS Theory Courses

*Not Offered Academic Year 2017*

LEC Instructor: Gregory Mitchell

### **AFR 307 Contemporary Short Stories from North Africa: Fast Cars, Movies, Money, Love and War**

**Crosslistings:** RLFR 309/AFR 307

*Secondary Crosslisting*

Today the countries of North Africa are experiencing rapid social change. Rap music can be heard spilling out of windows while television sets broadcast a call to prayer. In the market place, those selling their goods compete to be heard over the ringing of cell-phones. Old and new exist side by side, albeit sometimes very uncomfortably. During the past decade, literature has emerged in both French and Arabic examining the effects of globalization: unequal modernization, unemployment, cultural change and cultural resistance. In this course, we will read short stories that address these issues as well as analyze films, sociological texts and Moroccan, Algerian and Tunisian newspapers on the web in order to explore contemporary transformations of life in North Africa. Readings by Maissa Bey, Abdelfattah Kilito, Zeina Tabi, Mohamed Zafzaf, Ahmed Bouzfour, Soumaya Zahy and Abdelhak Serhane among others. *Conducted in French.*

**Class Format:** lecture/discussion

**Requirements/Evaluation:** active class participation, reading journal, two short papers, an oral presentation and a final paper

**Prerequisites:** RLFR 201, 202 or 203 or permission of instructor

**Enrollment Preferences:** French majors and those with compelling justification for admission

**Enrollment Limit:** 20

**Expected Class Size:** 20

**Distribution Notes:** meets Division 1 requirement if registration is under RLFR; meets Division 2 requirement if registration is under AFR

**Distributional Requirements:** Division 1

**Other Attributes:** ARAB Arabic Studies Electives, GBST African Studies Electives

*Not Offered Academic Year 2017*

LEC Instructor: Katarzyna Pieprzak

### **AFR 308 Gender and Society in Modern Africa**

**Crosslistings:** HIST 308/WGSS 308/AFR 308

*Secondary Crosslisting*

This course explores the constructions of feminine and masculine categories in modern Africa. We will concentrate on the particular history of women's experiences during the colonial and postcolonial periods. In addition, we will examine how the study of history and gender offers perspectives on contemporary women's issues such as female-circumcision, teen pregnancy, wife-beating, and "AIDS."

**Class Format:** lecture/discussion

**Requirements/Evaluation:** evaluation will be based on class participation and three short papers

**Prerequisites:** none; open to first-year students with instructors permission

**Enrollment Limit:** 25

**Expected Class Size:** 15-20

**Distributional Requirements:** Division 2

**Other Attributes:** GBST African Studies Electives, HIST Group A Electives - Africa, WGSS Racial Sexual + Cultural Diversity Courses

*Not Offered Academic Year 2017*

LEC Instructor: Kenda Mutongi

### **AFR 309 Scriptures and Race**

**Crosslistings:** REL 309/AFR 309/LATS 309

*Secondary Crosslisting*

This course focuses on the relationships between constructions of race in the post-1492 American world and "Christian scriptures." The big questions of the course examine the ways that contestations of power are intertwined with the making of, interpretation, and transformation of sacred texts. Both scriptures and race are conceptual constellations of human social imagination, and yet their conceptualization has often been embroiled in the hopes and traumas of everyday life in the Americas. How and why did these two terms come to have any relationship to each other? How and why do peoples engage "scriptures"? In what ways have "scriptures" informed how peoples imagine themselves, their communities, and their relationship to religious and racial "others"? How did "scriptures" and "race" inform each other in modern colonialisms and imperialisms? In this course, we will examine the ways that scriptures have been employed in order to understand and develop notions of race, and we will examine how ideas about and lived experiences of race have informed the concept of scriptures as well as practices of scriptural interpretation.

**Class Format:** lecture/discussion

**Requirements/Evaluation:** evaluation based upon participation, short writing exercises, a 5- to 8-page take-home midterm essay, and a 10- to 15-page final essay

**Prerequisites:** none

**Enrollment Limit:** 20  
**Expected Class Size:** 15  
**Distributional Requirements:** Division 2  
**Other Attributes:** LATS Core Electives

*Not Offered Academic Year 2017*  
LEC Instructor: Jacqueline Hidalgo

**AFR 310 Womanist/Black Feminist Thought**  
**Crosslistings:** AFR 310/REL 310/WGSS 310/AMST 309

*Primary Crosslisting*

This course explores the genealogy and development of black feminist and womanist thought. We will investigate the expansion of womanist thought from a theologically dominated discourse to a broader category of critical reflection associated more commonly with black feminism, analyze the relationship between womanism and black feminism, and review the historical interventions of black feminism. As critical reflections upon western norms of patriarchy, heterosexism, and racism, womanism and black feminism begin with the assumption that the experiences of women of color—particularly black women—are significant standpoints in modern western society. Through the examination of interdisciplinary and methodological diversity within these fields, students will be introduced to key figures including Alice Walker, Zora Neale Hurston, and Katie Cannon, and will engage materials that draw from multiple fields, including, but not limited to, literature, history, anthropology, and religious studies. Fulfilling the EDI requirement, this course will explore how womanism/black feminism can be a bridge for empathetic understanding of diverse experiences, and will examine the varied social, political, and historical contexts that led to the formulation of womanism/black feminism as a tool to critique power and privilege.

**Class Format:** lecture/discussion

**Requirements/Evaluation:** evaluation will be based on class participation, three short response papers, and the completion of an original research paper or project

**Prerequisites:** none

**Enrollment Preferences:** Africana Studies concentrators, Women's, Gender and Sexuality Studies majors, Religion majors

**Enrollment Limit:** 25

**Expected Class Size:** 20

**Distributional Requirements:** Division 2

**Other Attributes:** AFR Core Electives, AMST Comp Studies in Race, Ethnicity, Diaspora, AMST Critical and Cultural Theory Electives, WGSS Racial Sexual + Cultural Diversity Courses, WGSS Theory Courses

*Not Offered Academic Year 2017*  
LEC Instructor: Rhon Manigault-Bryant

**AFR 311 Black Ministerial Imaginations: Griots, Athletes, and Maestros**  
**Crosslistings:** AFR 311/REL 311

*Primary Crosslisting*

In one of the most memorable lines from the classic *Souls of Black Folk*, W. E. B. Du Bois described the Black minister as "the most unique personality developed on U. S. soil." This course will draw from Du Bois's social-psychological portrait of the minister to explore how the ministerial personality appears across a number of social arenas beyond the religious sphere, including politics, sports, and music. We will investigate the complex social dynamics of race and gender surrounding Black ministerial expressions, such as Barack Obama's campaign for the U.S. presidency; Mike Singletary's career as a Hall of Fame linebacker for the Chicago Bears, motivational speaker, and Head Coach for the San Francisco 49ers; and John Coltrane's "A Love Supreme."

**Class Format:** discussion

**Requirements/Evaluation:** evaluation will be based upon class participation, a few short papers, and a final research paper

**Prerequisites:** none; open to all

**Enrollment Preferences:** Africana Studies concentrators

**Enrollment Limit:** 15

**Expected Class Size:** 10

**Dept. Notes:** this course DOES NOT fulfill the body of theory seminar requirement for Religion majors; this course will count as an elective towards the major in Religion

**Distributional Requirements:** Division 2

**Other Attributes:** AFR Core Electives, AMST Comp Studies in Race, Ethnicity, Diaspora

*Not Offered Academic Year 2017*  
SEM Instructor: James Manigault-Bryant

**AFR 312 Francographic Islands (D)**  
**Crosslistings:** RLFR 312/COMP 312/AFR 312

*Secondary Crosslisting*

Utopia, paradise, shipwreck, abandonment, exile, death. Man's fascination and obsession with the island as place of discovery, beauty and imprisonment stretches across the centuries. In this class, we will read French literary and imagined islands alongside islands constructed by Francophone Caribbean, Indian Ocean and non-Western writers in French. What does the island symbolize in individual, community, national, and imperial imaginations? And how does the island become an agent in discussions of gender, race, modernity and history? Readings will include works by Paul Gauguin, Pierre Loti, Aimé Césaire, Michel Tournier, Ananda Devi, Maryse Condé, Patrick Chamoiseau and Edouard Glissant. *Conducted in French.*

**Class Format:** seminar

**Requirements/Evaluation:** active class participation, weekly response papers, midterm essay and final essay  
**Prerequisites:** open to students who have taken a literature course in RLFR at Williams, or permission of instructor  
**Enrollment Preferences:** French majors and certificate candidates, Comparative Literature majors, and Africana Studies concentrators  
**Enrollment Limit:** 20  
**Expected Class Size:** 15  
**Distribution Notes:** meets Division 1 requirement if registration is under RLFR or COMP; meets Division 2 requirement if registration is under AFR  
**Distributional Requirements:** Division 1, Exploring Diversity

*Not Offered Academic Year 2017*

SEM Instructor: Katarzyna Pieprzak

### **AFR 313 A History of an African City**

**Crosslistings:** HIST 307/AFR 313/ENVI 306

*Secondary Crosslisting*

The city of Nairobi was founded solely to serve the needs of white colonials and settlers. Fifty years later—in the 1960s—it had become dominated by Africans and is now, in the 21st Century, a major global city with over 4 million people. This course will trace the history of Nairobi from the 19th century to the present.

We will focus on the city's political and economic development, its racial conflicts, as well as the daily experience of various groups of city dwellers. We will also look at the growth of the city's physical infrastructure—its transportation, housing, trade, and labor networks. Students will also get a chance to read about the various artistic movements in Nairobi, focusing especially on music, theater, and street performances.

**Class Format:** lecture

**Requirements/Evaluation:** two 7-page papers and one 12- to 15-page paper

**Prerequisites:** none

**Enrollment Preferences:** seniors; History majors

**Enrollment Limit:** 25

**Expected Class Size:** 25

**Distributional Requirements:** Division 2

**Other Attributes:** GBST African Studies Electives, GBST Urbanizing World Electives, HIST Group A Electives - Africa

*Not Offered Academic Year 2017*

LEC Instructor: Kenda Mutongi

### **AFR 314(F) Groovin' the Written Word: The Role of Music in African American Literature**

**Crosslistings:** AFR 314/AMST 314/COMP 321/ENGL 314

*Primary Crosslisting*

In an interview with Paul Gilroy, Toni Morrison once said, "Music provides a key to the whole medley of Afro-American artistic practices." Morrison is not the only one who believes that music speaks to numerous aspects of the African American experience. From Sterling Brown and Zora Neale Hurston to John Edgar Wideman and Suzan Lori-Parks, many African American authors have drawn on music to take political stands, shape creative aesthetics, and articulate black identity. In this course, students will explore the work of these authors and more, investigating music's ability to represent and critique African American culture in their literature. Texts will cover a range of literary forms including poetry, plays, short stories and novels alongside theoretical and critical essays. Students will discuss such key issues as assimilation into mainstream culture, authenticity claims on black music, and music used as a tool for protest. Additionally, class assignments will include musical examples in spirituals/gospel, blues, jazz, and rock/rhythm and blues. While this class requires students to practice in-depth literary and performance analysis skills, students are not required to have technical musical knowledge.

**Class Format:** lecture/discussion

**Requirements/Evaluation:** evaluation will be based upon class participation, short weekly reading responses and/or listening assignments, one 3-page paper, one 6- to 8-page paper comparing two works, one in-class spoken word performance with 2-page report, final presentation

**Extra Info:** may not be taken on a pass/fail basis; not available for the fifth course option

**Prerequisites:** none; open to all

**Enrollment Limit:** 20

**Expected Class Size:** 15

**Distribution Notes:** meets Division 2 requirement if registration is under AFR or AMST; meets Division 1 requirement if registration is under COMP or ENGL

**Distributional Requirements:** Division 2

**Other Attributes:** AFR Core Electives, AMST Arts in Context Electives, AMST Comp Studies in Race, Ethnicity, Diaspora

*Fall 2016*

LEC Section: 01 MR 01:10 PM 02:25 PM Instructor: Rashida Braggs

### **AFR 315 Blackness 2.0: Race, Film and New Technologies**

**Crosslistings:** AFR 315/AMST 315

*Primary Crosslisting*

Media theorists have raised three key questions regarding representations of race (or the lack thereof) within contemporary media forms: (1) Is race a liability in the 21st century where utopian forecasts suggest a race-free or 'post-race' future" (2) Is there more to

new media and race than assumptions about a 'digital divide'? (3) Are race distinctions truly eliminated with digital technologies? In this course we will respond to these questions by investigating the nuanced ways that race becomes constructed in popular media forms. Although we will largely focus on representations of blackness in modern film, we will also explore the implications of 'new' medias and technologies upon the categories of race, gender, and sexuality. We will, for example, consider how avatar-based social and entertainment medias become viable forums for conceptualizing race, and whether or not these formats are somehow 'better' spaces in which racialized 'bodies' can exist. Additional discussion topics may include: how racial discourses in the 'real world' are (or are not) reshaped and redefined in the virtual world; blogosphere politics; social networking; gaming and the virtual world; activism on the web; and fandom in the twitter era.

**Class Format:** seminar

**Requirements/Evaluation:** evaluation based on class participation, maintenance & update of a personal blog (including weekly reading-related posts), & the design of a final, original multimedia project explicitly connected to race & new media/race & new technologies

**Extra Info:** may not be taken on a pass/fail basis

**Prerequisites:** none

**Enrollment Preferences:** Africana Studies concentrators

**Enrollment Limit:** 13

**Expected Class Size:** 13

**Distributional Requirements:** Division 2

**Other Attributes:** AFR Core Electives, AMST Arts in Context Electives, AMST Comp Studies in Race, Ethnicity, Diaspora, FMST Core Courses

*Not Offered Academic Year 2017*

SEM Instructor: Rhon Manigault-Bryant

### **AFR 316 Sacred Cinema: Black Religion and the Movies**

**Crosslistings:** AFR 316/REL 265/AMST 316

#### *Primary Crosslisting*

Although they represent different genres, what popular films *Madea's Family Reunion* (2006), *First Sunday* (2008), *The Princess and the Frog* (2009) have in common is that they each offer complex and at times contradictory images of black religious expression in North America. These films, which present varied perspectives of African American experience, implicitly and explicitly engage themes inherent to the study of religion, such as the role of faith in decision-making processes and the use of religious tradition as a means of reinforcing or contesting socio-cultural norms. This course is as much about the use of film to study black religious expression as it is about the use of paradigms of religious thought to study the intersections of gender, race, and religion in film. We will study films of different genres to facilitate discussion about the various dimensions of black religious expression. Conversely, we will use images, metaphors, and teachings found in Religious Studies to discuss what appears on screen. Through interdisciplinary, critical approaches in Film Studies and Popular Culture Studies, this course will examine how black religious expression pervades modern cinema, and will offer constructive strategies for engaging in dialogue with this phenomenon.

**Class Format:** lecture/discussion

**Requirements/Evaluation:** class participation and film viewings, film analyses, a Comic Life midterm project, and the completion of an original multimedia narrative

**Prerequisites:** none

**Enrollment Preferences:** Africana Studies concentrators, Religion majors

**Enrollment Limit:** 13

**Expected Class Size:** 13

**Distributional Requirements:** Division 2

**Other Attributes:** AFR Core Electives, AMST Arts in Context Electives, AMST Comp Studies in Race, Ethnicity, Diaspora, FMST Core Courses

*Not Offered Academic Year 2017*

LEC Instructor: Rhon Manigault-Bryant

### **AFR 317 Black Migrations: African American Performance at Home and Abroad**

**Crosslistings:** AFR 317/COMP 319/DANC 317/ENGL 317/THEA 317/A

#### *Primary Crosslisting*

In this course, students will investigate, critique and define the concepts migration and diaspora with primary attention to the experiences of African Americans in the United States and Europe. Drawing on a broad definition of performance, students will explore everything from writing and painting to sports and dance to inquire how performance reflects, critiques and negotiates migratory experiences in the African diaspora. For example, how did musician Sidney Bechet's migration from New Orleans to Chicago to London influence the early jazz era? How did Katherine Dunham's dance performances in Germany help her shape a new black dance aesthetic? Why did writer James Baldwin go all the way to Switzerland to write his first novel on black, religious culture in Harlem? What drew actor/singer Paul Robeson to Russia, and why did the U.S. revoke his passport in response to his speeches abroad? These questions will lead students to investigate multiple migrations in the African diasporic experience and aid our exploration of the reasons for migration throughout history and geography. In addition to critical discussions and written analysis, students will explore these topics through their own individual and group performances in class. No prior performance experience is necessary.

**Class Format:** seminar/discussion

**Requirements/Evaluation:** evaluation will be based upon class participation, in-class student performances, several 2-page performance response papers, one 10- to 12-page research paper, a final performance with a 3-page report

**Extra Info:** may not be taken on a pass/fail basis

**Prerequisites:** none; open to all

**Enrollment Limit:** 15

**Expected Class Size:** 10

**Distribution Notes:** meets Division 2 requirement if registration is under AFR or AMST; meets Division 1 requirement if registration is under COMP, DANC, ENGL or THEA

**Distributional Requirements:** Division 2

**Other Attributes:** AFR Core Electives, AMST Arts in Context Electives, AMST Comp Studies in Race, Ethnicity, Diaspora, AMST Space and Place Electives

*Not Offered Academic Year 2017*

SEM Instructor: Rashida Braggs

### **AFR 319 Ethnographic Approaches to Africana Studies**

**Crosslistings:** AFR 319/SOC 319/AMST 319

*Primary Crosslisting*

Ethnography is the systematic study and recording of human cultures. It involves the collection and analysis of information from multiple sources including (but not limited to) first-person accounts, life histories, interviews, observations, and autobiographical materials. Within Africana Studies, ethnographic approaches have been utilized to reflect complex narratives of black experience throughout the Diaspora. This seminar is a critical introduction to the theory, method, and practice of ethnography in Africana studies. We will explore a variety of cultures and settings, and discuss the practical, methodological, and ethical issues related to ethnography. Three broad questions will dominate our discussions: 1) What are the theoretical, practical, and stylistic tools needed to fashion compelling ethnographies that get to the heart of what it means to document Africana experience? 2) What are the ethical and political implications of representing Africana perspectives in fieldwork studies? 3) What are the strengths and limitations of ethnography as a research method in Africana studies? Each student will utilize the materials covered in the course to research and write his or her own ethnography.

**Class Format:** seminar

**Requirements/Evaluation:** evaluation will be based upon class participation, weekly response papers, a 5- to 7-page critical book review, and the construction of a mini-ethnography

**Prerequisites:** none

**Enrollment Preferences:** Africana Studies concentrators, Women's, Gender and Sexuality Studies majors, Religion majors

**Enrollment Limit:** 15

**Expected Class Size:** 10

**Distributional Requirements:** Division 2

**Other Attributes:** AFR Core Electives, AMST Comp Studies in Race, Ethnicity, Diaspora

*Not Offered Academic Year 2017*

SEM Instructor: Rhon Manigault-Bryant

### **AFR 320 Dangerous Bodies: Black Womanhood, Sexuality & Popular Culture**

**Crosslistings:** AFR 320/AMST 320/WGSS 320

*Primary Crosslisting*

Whether presented as maternal saints, divas, video vixens, or bitches, black female celebrities navigate a tumultuous terrain in popular culture. This course considers the ways that black female celebrities such as Oprah, Rihanna, Nicki Minaj, Beyoncé, Janet Jackson, and Michelle Obama negotiate womanhood and sexuality, and the popular landscapes through which we witness that negotiation. It also engages contemporary black feminist scholarship, which most frequently presents the presentation of black female bodies in popular media forms as exploitive. We will review historical stereotypes of black women in popular media forms, discuss the history of the "politics of respectability" within black culture, engage black feminist responses to these types, and examine theoretical approaches to assess social constructions of womanhood and sexuality. We will also consider provocative questions relevant to discussions of contemporary black sexual politics: Should we view these women as feminists? Are they merely representatives of cultural commodification and control of black women's bodies? Do these women best exemplify the reiteration of problematic characterizations? Are they positive models for demonstrating female empowerment, agency, or "fierceness?" This course explores the histories of representation of black female figures in popular culture, and in so doing, troubles contemporary considerations of black womanhood and sexuality.

**Class Format:** seminar

**Requirements/Evaluation:** evaluation will be based on attendance/participation, short response papers, and a midterm and final portfolio

**Extra Info:** may not be taken on a pass/fail basis

**Prerequisites:** none

**Enrollment Preferences:** Women's Gender & Sexuality Studies majors and Africana Studies concentrators

**Enrollment Limit:** 19

**Expected Class Size:** 15

**Distributional Requirements:** Division 2

**Other Attributes:** AFR Core Electives, AMST Comp Studies in Race, Ethnicity, Diaspora

*Not Offered Academic Year 2017*

SEM Instructor: Rhon Manigault-Bryant

### **AFR 321(F) Trending Black: Race & Social Media in the 21st Century**

The 21st Century ushered in new and exciting ways for people to communicate digitally. With the creation of social media outlets like Facebook, Twitter, Instagram, and more recently Vine, connecting with the world is literally one click, or selfie away. Though much of the attention around social media is focused on people with race and educational privilege, people of color have created their own spaces to curate, articulate, and produce culture. Through the methods of rhetorical criticism, critical discourse analysis, cultural criticism and ethnography, we will investigate the ways Africana cultures, specifically in the United States, utilize social media to shape community and influence popular culture. This course will give students hands-on experience analyzing various texts, and a deeper understanding of rhetorical methodologies.

**Class Format:** seminar

**Requirements/Evaluation:** evaluation will be based upon class participation, response papers, and a final research project

**Prerequisites:** none

**Enrollment Limit:** 25

**Expected Class Size:** 20

**Distributional Requirements:** Division 2

**Other Attributes:** AFR Core Electives, AMST Comp Studies in Race, Ethnicity, Diaspora, FMST Core Courses

*Fall 2016*

SEM Section: 01 W 07:00 PM 09:40 PM Instructor: VaNatta Ford

### **AFR 322(F) Race, Culture, Incarceration (D) (W)**

**Crosslistings:** INTR 322/PSCI 313/AFR 322/AMST 322

*Secondary Crosslisting*

This course explores racially-fashioned policing and incarceration from the Reconstruction era convict prison lease system to contemporary mass incarceration and "stop and frisk" policies of urban areas in the United States. Also explored will be political imprisonment in the United States.

**Class Format:** seminar

**Requirements/Evaluation:** brief analytical papers and group presentations.

**Prerequisites:** none

**Enrollment Limit:** 19

**Expected Class Size:** 19

**Distributional Requirements:** Division 2, Exploring Diversity, Writing Intensive

**Other Attributes:** AMST Comp Studies in Race, Ethnicity, Diaspora, AMST Critical and Cultural Theory Electives, AMST Space and Place Electives, JLST Interdepartmental Electives

*Fall 2016*

SEM Section: 01 W 01:10 PM 03:50 PM Instructor: Joy James

### **AFR 323(F) Comic Lives: Graphic Novels & Dangerous Histories of the African Diaspora**

**Crosslistings:** AFR 323/AMST 323/ARTH 223/COMP 322/ENGL 356

*Primary Crosslisting*

This course explores how the graphic novel has been an effective, provocative and at times controversial medium for representing racialized histories. Drawing on graphic novels such as Jeremy Love's *Bayou* and Ho Che Anderson's *King: A Comic Biography*, this course illustrates and critiques multiple ways the graphic novel commingles word and image to create more sensorial access into ethnic traumas, challenges and interventions in critical moments of resistance throughout history. Students will practice analyzing graphic novels and comic strips, with the help of critical essays, reviews and film; the chosen texts will center on Africana cultures, prompting students to consider how the graphic novel may act as a useful alternate history for marginalized peoples. During the course, students will keep a journal with images, themes and reflections and will use Comic Life software and ipads to create their own graphic short stories based on historical and/or autobiographical narratives.

**Class Format:** seminar

**Requirements/Evaluation:** evaluation will be based upon class participation, weekly written responses, student-led facilitation, one 3-page graphic analysis, one 6- to 8-page essay, and a final project (producing a graphic short story with Comic Life)

**Extra Info:** may not be taken on a pass/fail basis, not available for the fifth course option

**Prerequisites:** none

**Enrollment Preferences:** none

**Enrollment Limit:** 19

**Expected Class Size:** 19

**Dept. Notes:** this course is part of the Gaudino Danger Initiative

**Distribution Notes:** meets Division 2 requirement if registration is under AFR or AMST; meets Division 1 requirement if registration is under ARTH, COMP or ENGL

**Distributional Requirements:** Division 2

**Other Attributes:** AFR Core Electives, AMST Arts in Context Electives, AMST Comp Studies in Race, Ethnicity, Diaspora

*Fall 2016*

SEM Section: 01 TR 09:55 AM 11:10 AM Instructor: Rashida Braggs

### **AFR 325 Television, Social Media, and Black Women 'Unscripted'**

**Crosslistings:** AFR 325/WGSS 325

*Primary Crosslisting*

Nene Leaks, Shonda Rhimes, Oprah Winfrey, Kerry Washington and now Lavern Cox and Melissa Harris-Perry have become common household names. Whether from the television shows they star in, the TV shows they have created, or the social media presence they have developed—these women continue to influence and shape popular culture. In this course we will situate Black women as creators and contributors to popular culture as a whole, but specifically through television (scripted and "unscripted") and social media. We will begin by covering the history of Black women in television. This historical approach will then lead us to examine selected TV episodes, and investigate social media pages of Black actresses, television producers, and the fans of these shows. The aim of this course is to analyze the ways in which Black women continually shift the popular culture paradigm and how they serve as key players determining what is indeed popular.

**Class Format:** seminar

**Requirements/Evaluation:** evaluation in this course will be based upon class participation, response papers, one 10 page paper, and a formal class presentation

**Prerequisites:** none

**Enrollment Preferences:** first, second, third, and fourth year students. If over enrolled, preference will be given to third and fourth year students

**Enrollment Limit:** 13

**Expected Class Size:** 12

**Distributional Requirements:** Division 2

**Other Attributes:** FMST Core Courses

*Not Offered Academic Year 2017*

SEM Instructor: VaNatta Ford

### **AFR 326(S) Gender, Race, and the Power of Personal Aesthetics (D)**

**Crosslistings:** LATS 313/AMST 313/WGSS 313/AFR 326

#### *Secondary Crosslisting*

This course focuses on the politics of personal style among women of color in an era of viral video clips, the 24-hour news cycle, and e-commerce sites dedicated to the dermatological concerns of "minority" females. With a comparative, transnational emphasis on the ways in which gender, sexuality, ethno-racial identity, and class inform standards of beauty, we will examine a variety of materials including commercial websites, histories, personal narratives, ethnographies, sociological case studies, and feminist theory. Departing from the assumption that personal aesthetics are intimately tied to issues of power and privilege, we will engage the following questions: What are the everyday functions of personal style among women of color? Is it feasible to assert that an easily identifiable "African American," "Latina," "Arab American" or "Asian American" female aesthetic exists? What role do transnational media play in the development and circulation of popular aesthetic forms? How might the belief in personal style as activist strategy challenge traditional understandings of feminist political activity?

**Class Format:** seminar

**Requirements/Evaluation:** participation, one student-led discussion period, two written essays of 5-7 pages, final take-home exam

**Extra Info:** may not be taken on a pass/fail basis

**Prerequisites:** LATS 105, AMST 201, WGSS 101 or permission of instructor; first year students are not permitted to take this course

**Enrollment Preferences:** Latina/o Studies concentrators, American Studies majors, and Women's, Gender and Sexuality Studies majors by seniority

**Enrollment Limit:** 12

**Expected Class Size:** 12

**Distributional Requirements:** Division 2, Exploring Diversity

**Other Attributes:** AMST Comp Studies in Race, Ethnicity, Diaspora, ASAM Related Courses, LATS Comparative Race + Ethnic Studies Electives, WGSS Racial Sexual + Cultural Diversity Courses, WGSS Theory Courses

*Spring 2017*

SEM Section: 01 TF 01:10 PM 02:25 PM Instructor: Maria Elena Cepeda

### **AFR 327(F) Caribbean Women Writers**

**Crosslistings:** AFR 327/WGSS 268/ENGL 307/COMP 268

#### *Primary Crosslisting*

This course is designed to explore the issues and themes commonly found in literatures of the Caribbean written by women. We will consider prose and poetry published in English in the twentieth and early twenty-first centuries, reading the texts from several different angles - including colonialism, globalization, and migration - with feminism as the overarching/organizing theme of the course. In addition to the general literary study of author, genre and discourse, our methodology will include strategies of close reading, contextualization, and a range of interdisciplinary critical approaches utilized to assess the significance and role of Caribbean women's writings as part of national and women's literatures and to explore questions of identity formation and/or disintegration, gender, social status, and ethnicity. We will be examining the well-known "forerunners" of the genre - possibly writers such as Paule Marshall, Jamaica Kincaid, Jean Rhys, and Lorna Goodison - although not necessarily their most famous texts. We will also read works from relative newcomers - possibly Zadie Smith, Edwidge Danticat, and Patricia Powell - to determine how they continue old trends while blazing new trails.

**Class Format:** seminar

**Requirements/Evaluation:** evaluation will be based on class participation, 2-3 short papers (5-7 pages), and a 10-page final paper or project

**Extra Info:** may not be taken on a pass/fail basis; not available for the fifth course option

**Prerequisites:** none

**Enrollment Preferences:** Africana Studies concentrators

**Enrollment Limit:** 15

**Expected Class Size:** 15

**Distribution Notes:** meets Division 2 requirement if registration is under AFR or WGSS; meets Division 1 requirement if registration is under COMP or ENGL

**Distributional Requirements:** Division 2

*Fall 2016*

SEM Section: 01 M 07:00 PM 09:40 PM Instructor: Kelly Josephs

### **AFR 328 Revolt and Revelation in 20th-Century Americas (D)**

**Crosslistings:** LATS 328/AFR 328/AMST 329/REL 223

*Secondary Crosslisting*

Writing in 1971, Dominican priest and Peruvian theologian Gustavo Gutierrez asked "Is the Church fulfilling a purely religious role when by its silence or friendly relationships it lends legitimacy to dictatorial and oppressive government?" Such a question encapsulates the sometimes agonistic and other times deeply intertwined relationships between religious institutions, religious thought, and movements for political transformation in the 20th century Americas. This course examines those forms of "God-talk" broadly termed "liberation theologies" that critiqued and challenged social relationships of class, colonization, race, culture, gender, sexuality, (dis)ability, and ecology. These theologies were borne out of and in turn deeply shaped struggles against oppressive regimes and structures in the Americas, and as such we will focus on some specific theological writings—such as those of Gutierrez—and their relationship to distinct social movements and struggles over land, economy, and political power, especially in Brazil, El Salvador, México, Perú, and the United States of America between 1960-2000. This EDI course examines issues of social and institutional power relations that influence particular religious formations as well as the way religious formations respond to and structure social and institutional power relations

**Class Format:** lecture/discussion

**Requirements/Evaluation:** this course will be mostly discussion, with grading based upon participation, short writing exercises, a 5- to 8-page take-home midterm essay, and a 8- to 12-page final essay

**Prerequisites:** none

**Enrollment Preferences:** majors and concentrators

**Enrollment Limit:** none

**Expected Class Size:** 10

**Distributional Requirements:** Division 2, Exploring Diversity

**Other Attributes:** LATS Core Electives

*Not Offered Academic Year 2017*

LEC Instructor: Jacqueline Hidalgo

### **AFR 329(S) The Digital Caribbean**

**Crosslistings:** AFR 329/GBST 329/ENGL 330/COMP 324/AMST 324

*Primary Crosslisting*

In its rhizomatic structure and development, the internet is analogous to Caribbean culture: born out of disparate pieces and peoples; always already predicated on an elsewhere as home or authority; always already working to ignore geography and physical space as barriers to connection. This course probes the various epistemological, political and strategic ways in which cyberspace intersects with the formation and conceptualization of the Caribbean. What constitutes the Caribbean is, of course, not a new question. As we explore the digital media productions that continue to reconfigure the social and geographic contours of the region, we will build on familiar debates surrounding study of the Caribbean. Issues to be addressed include: Geography: What challenge, if any, might cyberspace pose to our geo-centered conceptualization of Caribbean cultures? Community: In what ways do online spaces that claim (or are claimed by) the Caribbean struggle, together or individually, to articulate a cohesive culture? Archival history and voice: Does the ephemerality of online life and the economics of access endanger or enable what we may call the Caribbean subject? Identity and representation: What indeed comprises "the Caribbean subject"? How do questions of authenticity get deployed in crucial moments of tension involving diasporic subjects, particularly in the sped-up world of digital production? These questions, framed by Caribbean Studies, will be our primary focus, but they will be articulated with questions and theories from new digital media studies about knowledge production and circulation, digital boundaries and the democracy of access and usage.

**Class Format:** seminar

**Requirements/Evaluation:** evaluation will be based on class participation, bi-weekly blog posts and comments, and a 10-page final paper or project

**Extra Info:** may not be taken on a pass/fail basis; not available for the fifth course option

**Prerequisites:** none

**Enrollment Preferences:** Africana Studies concentrators

**Enrollment Limit:** 15

**Expected Class Size:** 15

**Distributional Requirements:** Division 2

**Other Attributes:** FMST Core Courses

*Spring 2017*

SEM Section: 01 T 01:10 PM 03:50 PM Instructor: Kelly Josephs

### **AFR 330(S) Modern Folklore: Postcolonial Dance and Music in Africa**

**Crosslistings:** DANC 330/MUS 330/AFR 330

*Secondary Crosslisting*

"Folklore is a mixture of traditions, poems, songs, dances and legends of the people, it can be no other than the reflection of the life of the country and if that country develops, there is no reason why the folklore which is the living expression, should not develop as well. Modern folklore in present Africa is as authentic as the Africa of old." —Keita Fodeba, founding Artistic Director of Les Ballet Africain, Guinea, West Africa. This course will involve intensive dance and musical practice that is rooted in traditional and contemporary/forms from the African continent and the Diaspora. We will examine the international impact of countries who achieved independence from Europe in the late 1950's-1990s such as Les Ballets Africain, National Dance Company of Senegal, Bembeya Jazz, Ghana Dance Ensemble, and the national dance and music companies of Zimbabwe, Jamaica, and Cuba. Our study will include the impact of artists such as James Brown, Miriam Makeba, Michael Jackson, and Youssou N'Dour, as well as Hip Hop culture and the emergence of new forms of music and dance or modern folklore.

**Class Format:** studio

**Requirements/Evaluation:** student progress with music and dance material taught, quality of assigned short papers, quality of research and performance midterm and final projects

**Prerequisites:** Any of the following courses offer students preparation or experience DANC 100, 201, 202; MUS 111, 117, 120, 211, 222, 233; AFR 193, 200, 223, experience in a campus-based dance or music ensemble or permission of the instructors

**Enrollment Preferences:** students who have taken DANC 201, 202 or any of the courses listed in the prerequisites

**Enrollment Limit:** 14

**Expected Class Size:** 10

**Materials/Lab Fee:** Occasional fees to attend concerts; fee range free-\$35

**Distribution Notes:** meets Division 1 requirement if registration is under DANC or MUS; meets Division 2 requirement if registration is under AFR

**Distributional Requirements:** Division 1

**Other Attributes:** MUS World Music/Ethnomusicology

*Spring 2017*

STU Section: 01 TR 01:10 PM 03:50 PM Instructors:Sandra Burton, Tendai Muparutsa

### **AFR 334(S) Radical Theories of Political Struggle: Anti-Black Racism and the Obama Administration**

**Crosslistings:** INTR 334/AFR 334/PSCI 346

*Secondary Crosslisting*

This seminar reviews contemporary theories of "anti-black racism"; their articulation or assimilation within current political movements and mobilizations; and the influence and impact such theories—expressed in and/or as activism—have on the racial justice programs and civil rights policies of the Obama Administration.

Legal theory, "Afro-pessimism," black feminist/queer theory are forms of radical thought shaping political discourse and influencing new advocacy formations (e.g. the Black Women's Blue Print and #BlackLivesMatter); these new democracy advocates have in turn shaped the public rhetoric and policy initiatives of a black presidency as it grapples with multiculturalism and racial animus.

Focusing on social and legal theory and the Obama Administration, this seminar uses the works of Hortense Spillers, Evelyn Hammonds, Toni Morrison as well as: Frank Wilderson's *Red, White and Black: Cinema and the Structure of US Antagonisms*; Jared Sexton's *Amalgamation Schemes*; Lewis Gordon's *Bad Faith and Anti-Black Racism*; Saidiya Hartman's *Scenes of Subjection*; Orlando Patterson's *Slavery and Social Death*; Derrick Bell's *Faces at the Bottom of the Well*; Dennis Childs's *Slaves of the State*; Assata Shakur's *Assata: An Autobiography*; Cheryl Harris's *Whiteness as Property*.

**Class Format:** seminar

**Requirements/Evaluation:** 1 research paper (50%); 2 presentations with summaries (40%); active engagement in class discussions (10%); Weekly student presentations consist of 15minutes of analysis with written summaries and Q/A.

**Extra Info:** 1st quarter of semester: thesis and outline; 2nd and 3rd quarters: 2-page summaries integrating assigned texts into research analysis; 4th quarter: edit final paper.

**Prerequisites:** familiarity with one of the following: critical race theory; Africana/Black studies; feminist anti-racist political movements

**Enrollment Preferences:** if over enrolled students will be asked to submit a paragraph on their research interest relevant to the seminar.

**Enrollment Limit:** 15

**Expected Class Size:** 15

**Distributional Requirements:** Division 2

*Spring 2017*

SEM Section: 01 W 01:10 PM 03:50 PM Instructor: Joy James

### **AFR 335(S) When Harlem was in Vogue (D)**

**Crosslistings:** ENGL 334/AFR 335/AMST 344

*Secondary Crosslisting*

This course will examine the aesthetics and politics of the first modern African American cultural movement, known today as the Harlem Renaissance. In our readings of key literary texts by authors such as Alain Locke, Jessie Fauset, Zora Neale Hurston, Eric Walrond, Langston Hughes, Claude McKay, Nella Larsen, and Jean Toomer, we will discuss both the national and global contexts of so-called "New Negro Writing." Furthermore, we will trace the heated debates between Harlem's leading intellectuals and artists on the definitions of Black art, the themes and language most appropriate to "race literature" (as well as those seen as least appropriate to it), the responsibilities of the Black artist and his or her position vis-à-vis American and world literature. This course fulfills the EDI requirement by examining the relationship between race and canon-making in the early twentieth century.

**Class Format:** seminar

**Requirements/Evaluation:** 3 response papers (4-5, 5-6 and 6-7 pages) during the course of the semester; students will also prepare in-class presentations and participate in discussion

**Extra Info:** may not be taken on a pass/fail basis

**Prerequisites:** a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam

**Enrollment Preferences:** English Majors

**Enrollment Limit:** 25

**Expected Class Size:** 19

**Distribution Notes:** Distribution Notes: meets Division 1 requirement if registration is under ENGL; meets Division 2 requirement if registration is under AFR or AMST

**Distributional Requirements:** Division 1, Exploring Diversity

**Other Attributes:** ENGL Literary Histories C

*Spring 2017*

SEM Section: 01 TR 09:55 AM 11:10 AM Instructor: Marina Bilbija

### **AFR 336(F,S) Blackness, Theater, Theatricality (D)**

**Crosslistings:** ENGL 316/AFR 336

*Secondary Crosslisting*

Representations of African American life have pervaded the various genres and tiers of American culture, embodying a carnival of competing attitudes and perspectives. Many oddities and ironies result from this curious history. For example, African Americans as theatrical figures enter American consciousness via the minstrel stage, where white entertainers wearing burnt cork lampooned Negroes to amuse white audiences. Eventually, black performers created their own versions of minstrelsy, black playwrights created dramas more sympathetic to black life, and representations of black life proliferated in every noteworthy medium. This course will consider how attitudes about blackness have informed or deformed theatrical representations of African American life. It will examine major texts by African American writers, considering both their social importance and their aesthetic experiments and innovations. It will range from politically oriented works of social realism such as Theodore Ward's *Big White Fog* and Lorraine Hansberry's *A Raisin in the Sun* to expressionistic protest works like Amiri Baraka's *Dutchman and Slave Ship* and Ntozake Shange's *For Colored Girls* to August Wilson's earnest histories and the post-modern satires of Adrienne Kennedy and Suzan-Lori Parks. Alongside these, we will also consider a variety of comic traditions, ranging from minstrelsy to Spike Lee's film *Bamboozled* and characters created by comedians such as Jackie "Moms" Mabley and Richard Pryor. And how should we assess *Porgy*, a play by the white writer Dubose Heyward, which evolved into America's greatest opera, *Porgy and Bess*? This course will be an ongoing inquiry into the riotous theatricality of American blackness.

**Class Format:** seminar

**Requirements/Evaluation:** journal, a 15-page final paper

**Prerequisites:** a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam

**Enrollment Preferences:** English majors

**Enrollment Limit:** 20

**Expected Class Size:** 15

**Distribution Notes:** meets Division 1 requirement if registration is under ENGL; meets Division 2 requirement if registration is under AFR

**Distributional Requirements:** Division 1, Exploring Diversity

**Other Attributes:** AMST Arts in Context Electives

*Fall 2016*

SEM Section: 01 Cancelled

*Spring 2017*

SEM Section: 01 MR 01:10 PM 02:25 PM Instructor: David Smith

### **AFR 337(F) The Black Protest Tradition in America from Prince Hall to Black Lives Matter (D)**

**Crosslistings:** ENGL 336/AFR 337/AMST 337

*Secondary Crosslisting*

This course examines the development of various overlapping African American and Afro-Caribbean protest traditions in the past two hundred years, such as Abolitionism, early reparations movements, the civil rights movements, the Black Panthers, black feminism, and Black Lives Matter. We will read a variety of speeches, essays, poems, songs, sermons, and pamphlets by writers, activists, and artists such as David Walker, Robert Wedderburn, Anna Julia Cooper, Ella Baker, Martin Luther King Jr, Malcolm X, Amiri Baraka, Angela Davis, George Jackson, and the Combahee River Collective. We will also examine the documents and online-syllabi of the Black Lives Matter movement. This course fulfills the EDI requirement as its points of focus are race formation in the US and the black liberation tradition that developed in opposition to racist legal and social norms both at home and abroad.

**Class Format:** seminar

**Requirements/Evaluation:** 3 response papers (4-5, 5-6 and 6-7 pages) during the course of the semester. Students will also prepare in-class presentations and participate in discussion

**Extra Info:** may not be taken on a pass/fail basis

**Prerequisites:** a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam

**Enrollment Preferences:** english majors

**Enrollment Limit:** 25

**Expected Class Size:** 19

**Distribution Notes:** Distribution Notes: meets Division 1 requirement if registration is under ENGL; meets Division 2 requirement if registration is under AFR or AMST

**Distributional Requirements:** Division 1, Exploring Diversity

**Other Attributes:** ENGL Literary Histories C

*Fall 2016*

SEM Section: 01 MW 11:00 AM 12:15 PM Instructor: Marina Bilbija

**AFR 338T Garveyism (W)**

**Crosslistings:** AFR 338/PSCI 338/LEAD 338

*Primary Crosslisting*

This course explores the life, work, political thought, and activism associated with the Jamaican Pan-Africanist Marcus Mosiah Garvey and the transnational movement—Garveyism—that Garvey ushered into the modern world. We will investigate the founding of Garveyism on the island of Jamaica, the evolution of Garveyism during the early twentieth century across the Americas and in Africa, Garveyism in Europe in the mid-twentieth century, and the contemporary branches of the Garvey movement in our own late modern times. The implications of Garvey's conflict with W. E. B. Du Bois and the subsequent cleavages in political thought and allegiances among their respective adherents will be addressed, along with various other core issues including: the relationship between race, nation, and empire; transnationalism; the meaning of power; notions of leadership; the limitations of understanding Garveyism by the phrase "Back-to-Africa"; the moral philosophy of respect, reparation, and redemption; prophetic political theory; Pan-Africanism; the impact of Garveyism on political theological movements such as the Nation of Islam and Rastafari; women in the Garvey movement; and Garveyite strategies for forging models of political solidarity in dark times.

**Class Format:** tutorial

**Requirements/Evaluation:** attendance, five 5-page essays, five 2-page critiques, and one 1-page essay for the final class

**Extra Info:** may not be taken on a pass/fail basis

**Prerequisites:** none; open to all

**Enrollment Preferences:** Africana Studies concentrators

**Enrollment Limit:** 10

**Expected Class Size:** 10

**Distributional Requirements:** Division 2, Writing Intensive

**Other Attributes:** AFR Core Electives, AMST Comp Studies in Race, Ethnicity, Diaspora

*Not Offered Academic Year 2017*

TUT Instructor: Neil Roberts

**AFR 340(S) African Diaspora Religions in the Americas and the Caribbean**

**Crosslistings:** AFR 340/GBST 340/REL 340

*Primary Crosslisting*

Over the last century, historians, social scientists, and religionists have labored to discover the meaning of African dispersal beyond the African continent and its accompanying spiritual lineages. What did it mean to move from the African continent (as opposed to the Australian continent, for example)? What theories of encounter sufficiently adjudicate the synthetic religious cultures of African descended persons in North America, South America, and the Caribbean? What are the cross-disciplinary methodologies that scholars utilize to understand African religious cultures in the Western hemisphere? Firstly, this course will consider a brief historiography of Africana Religious Studies. This background will inform the second and primary objective of the course: privileging knowledge, place, and performance as central lenses for thematizing and exploring West and Central African religious traditions housed in the Americas. We will cover diverse African diasporic religious traditions including Conjure, Dagara, Kumina, New Orleans Voodoo, Spiritual Baptist, Winti, and Yoruba (Candomblé, Ifa, Lucumí, and "Orisha-Vodu"). We will also explore other African diasporic religious sensibilities that transgress regional and institutional boundaries.

**Class Format:** seminar

**Requirements/Evaluation:** evaluation will be based on class participation, discussion leadership, two scholarly journal entries, and a final seminar paper of 18-20 pages (which will require working in stages on a proposal, an 8-page draft, and a 15-page draft)

**Extra Info:** may not be taken on a pass/fail basis; not available for the fifth course option

**Prerequisites:** none

**Enrollment Preferences:** Africana Studies concentrators

**Enrollment Limit:** 15

**Expected Class Size:** 15

**Distributional Requirements:** Division 2

*Spring 2017*

SEM Section: 01 W 07:00 PM 09:40 PM Instructor: Meredith Coleman-Tobias

**AFR 341(S) Caste, Race, Hierarchy (D)**

**Crosslistings:** ANTH 341/AFR 341/ASST 341/GBST 341

*Secondary Crosslisting*

Caste in India looms large in global social thought as a kind of benchmark against which hierarchical social systems across the world are measured. This prominence has much to do with British colonial ideologies of rule, but it also has a deeper and different history: the Buddha compared caste to Greek slavery, early modern Jesuits related it to the system of European estates, and since the nineteenth century, anti-caste radicals from Dalit, or "untouchable," backgrounds have drawn a sustained comparison between the forms of oppression they face and those with which African Americans contend in the United States. Reciprocally, thinkers from W.E.B. DuBois

to Toni Morrison have deployed the category of caste in their writings on race. What can the study of caste in postcolonial South Asia contribute to global debates over the persistence of "traditional" forms of social hierarchy? What are the stakes of bringing caste and race into the same conversation, and what are the implications of refusing to do so? In this seminar we will acquire a thorough grounding in the anthropological literature on caste and then investigate the politics of the caste-race comparison over the last hundred years. Assignments include weekly postings of 1-page critical response papers and either a research paper or an interview-based, ethnographic final project examining "caste" in one's own community. In its engagement with hierarchy in our various communities, and in its critical theorization of the commensurability (or not) of distinctive systems of inequality, the course fulfills the EDI requirement.

**Class Format:** seminar

**Requirements/Evaluation:** weekly postings of 1-page critical response papers and research paper or ethnographic final project

**Extra Info:** may not be taken on a pass/fail basis; not available for the fifth course option

**Prerequisites:** none

**Enrollment Preferences:** seniors, juniors, majors in ANSO, AFR, or ASST

**Enrollment Limit:** 20

**Expected Class Size:** 15

**Distributional Requirements:** Division 2, Exploring Diversity

*Spring 2017*

SEM Section: 01 W 01:10 PM 03:50 PM Instructor: Joel Lee

### **AFR 342(S) Racial Capitalism**

**Crosslistings:** AMST 440/AFR 342

*Secondary Crosslisting*

This class will interrogate the ways in which capitalist economies have "always and everywhere" relied upon forms of racist domination and exclusion. Although the United States will be in the foreground, the subject requires an international perspective by its very nature. We will consider the ways in which the violent expropriation of land from the indigenous peoples of the Americas, paired with chattel slavery and other coercive forms of labor, made possible the rise of a capitalist world economy centered in Europe during the early modern period. We will then explore ways racial divisions have undermined the potential for unified movements of poor and working people to challenge the prerogatives of wealthy citizens, and served to excuse imperial violence waged in the name of securing resources and "opening markets". Ideas about gender and sexuality always undergird racial imaginaries, so we will study, for instance, the ways rhetoric about "welfare queens" has impacted public assistance programs, and claims about the embodiment of Asian women play into the international division of labor. We will also be attentive to the means -from interracial unionism to national liberation struggles-by which subjects of racial capitalism have resisted its dehumanizing effects. This is a reading intensive course that will challenge students to synthesize historical knowledge with concepts drawn from scholars working in the traditions of Marxist, decolonial, and materialist feminist thought, including: Angela Davis, Cedric Robinson, Anibal Quijano, Chandra Mohanty, David Roediger, Stuart Hall, Ruth Wilson Gilmore, and Silvia Federici

**Class Format:** seminar

**Requirements/Evaluation:** attendance and participation; a written mid-term exam; one in-class presentation; research paper proposal; 12-16 page research paper

**Extra Info:** may not be taken on a pass/fail basis; not available for the fifth course option

**Prerequisites:** previous course work in race and ethnicity, critical studies in neoliberalism or political economy, or permission of the instructor

**Enrollment Preferences:** American Studies majors

**Enrollment Limit:** 16

**Expected Class Size:** 14

**Distributional Requirements:** Division 2

**Other Attributes:** AMST Comp Studies in Race, Ethnicity, Diaspora, AMST 400-level Senior Seminars, AMST Space and Place Electives

*Spring 2017*

SEM Section: 01 T 01:10 PM 03:50 PM Instructor: Andrew Cornell

### **AFR 343T(S) Representations of Racial-Sexual Violence from Enslavement to Emancipation (D) (W)**

**Crosslistings:** INTR 343/WGSS 343/AFR 343/AMST 343

*Secondary Crosslisting*

This tutorial examines representations of and resistance to racial-sexual violence from enslavement to post-emancipation and contemporary culture in the United States. Texts include: legal articles; historical analyses such as D'Emilio et al., *Intimate Matters*; Hartman, *Scenes of Subjection*; Smith, *Killers of the Dream*; McGuire, *At the Dark End of the Street*; and films such as Griffith, *Birth of a Nation*; Micheaux, *Within Our Gates*; Gerima, *Bush Mama*.

The primary focus is on black life, vulnerability to violence and mobilization for freedom during antebellum, postbellum/Reconstruction years of the 19th century; and 20th century convict prison lease system, Jim Crow segregation, mass incarceration.

**Class Format:** tutorial

**Requirements/Evaluation:** weekly primary and response papers

**Extra Info:** may not be taken on a pass/fail basis; not available for the fifth course option

**Prerequisites:** none

**Enrollment Preferences:** American Studies and Women's Gender & Sexuality Studies majors and Africana Studies concentrators

**Enrollment Limit:** 10

**Expected Class Size:** 8

**Distributional Requirements:** Division 2, Exploring Diversity, Writing Intensive

**Other Attributes:** AMST Critical and Cultural Theory Electives, JLST Interdepartmental Electives, WGSS Racial Sexual + Cultural Diversity Courses

Spring 2017

TUT Section: T1 TBA Instructor: Joy James

**AFR 344(F) The City and the Globe (D)**

**Crosslistings:** ENGL 344/COMP 342/AFR 344

*Secondary Crosslisting*

This course will inquire into the ways literary and filmic representation can tell us about the new and shifting forms of human life that arise in the fluctuating cityscapes of the contemporary world. Working with short stories, novels, and film, this course journeys through depictions of urban life in developing cities across the globe. Our itinerary takes us to literary and cinematic versions of the Caribbean, Asian, South American, and African city. We will read texts by such authors as Italo Calvino, Chimamanda Adichie, Vikram Chandra, Teju Cole, Earl Lovelace, and Roberto Bolaño, and view films such as *Chungking Express* and *City of God*. Our secondary and theoretical texts will include writing by Walter Benjamin, Mike Davis, Saskia Sassen, and Achille Mbembe. The course will contribute to the College's Exploring Diversity Initiative by comparing cultural and societal urban contexts from a global perspective.

**Class Format:** seminar

**Requirements/Evaluation:** participation in discussion and a class blog, and approximately 20 pages of writing distributed over three papers

**Extra Info:** may not be taken on a pass/fail basis

**Prerequisites:** a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam

**Enrollment Preferences:** English majors

**Enrollment Limit:** 25

**Expected Class Size:** 20

**Distribution Notes:** meets Division 1 requirement if registration is under ENGL or COMP; meets Division 2 requirement if registration is under AFR

**Distributional Requirements:** Division 1, Exploring Diversity

**Other Attributes:** ENGL Literary Histories C

Fall 2016

SEM Section: 01 TF 02:35 PM 03:50 PM Instructor: Nasia Anam

**AFR 346 History of Modern Brazil (D)**

**Crosslistings:** HIST 245/AFR 346

*Secondary Crosslisting*

Brazil has been "the country of the future" far longer than it has been an independent nation. Soon after Europeans descended on its shores, Brazil was hailed as a land of resources so rich and diverse that they would inevitably produce great wealth and global power for its inhabitants. Although this has often lent a booster-ish quality to its descriptions of the country, it has also brought ambiguity—for if the label suggests Brazil's potential, it also underlies the country's failure to live up to that promise. Being an *eternal* "country of the future" must be as much a troubling as a cheering designation. This course will examine the modern history of that country of the future by taking up major themes from independence to the present. Beginning with what was by Latin American standards an easy transition from colony to independent empire, we will analyze the hierarchies that have characterized Brazilian society and their relation to the political and economic evolution of the Brazilian nation-state. The course will give particular attention to the themes of race, gender, and citizenship; national culture and modernity; and democracy and authoritarianism in social and political relations. Combining cultural, political, and social analyses, this course fulfills the Exploring Diversity Initiative requirement by examining a range of written texts and other sources to understand these and other themes in the lives of Brazilians of different social identities and political standings since Independence.

**Class Format:** lecture/discussion

**Requirements/Evaluation:** evaluation will be based on class participation, two short papers, and a final exam

**Prerequisites:** none; open to first-year students with instructors permission

**Enrollment Limit:** 40

**Expected Class Size:** 15-20

**Distributional Requirements:** Division 2, Exploring Diversity

**Other Attributes:** GBST Latin American Studies Electives, HIST Group D Electives - Latin America + Caribbean, LATS Countries of Origin + Transnationalism Elect

Not Offered Academic Year 2017

LEC Instructor: Roger Kittleson

**AFR 350 Organizing Resistance: Black Activism, Then and Now (D)**

This Africana class will be an experiential learning class designed both to study and to do activism as a way of learning how to be effective organizers in the Black world today. Our study component will focus on important past organizations and movements—Fannie Lou Hamer and the organizing of the Mississippi Freedom Summer and "Freedom Democrats" challenge to the Democratic Party, The Student Non-Violent Coordinating Committee, The National Welfare Rights Organization, The Poor People's Budget, The Free Breakfast Program of the Black Panther Party—with an eye towards understanding how they actually organized and determining their successes and failure. The activism component of the class will include work in Pittsfield and/or Albany—with immigrant rights group, prison rights organizations, educational entities—and we will take a Spring break activism trip (for one of our two weeks off), either to

Ferguson, Missouri, or to Florida to continue work on environmental justice already in place via Africana WS 25. We will also be exploring online activism, especially in relationship to the growing activism against police and other racist violence in Ferguson, Missouri, Sanford, Florida, Oakland, California and New York City. This Africana Studies course is an EDI course focusing on the experiences and expressions of the culturally diverse peoples of African descent in the United States, as well as the myriad ways in which they confront, negotiate, and at times challenge dominant U.S. hierarchies of race, culture, gender, and class.

**Class Format:** seminar

**Requirements/Evaluation:** two short 5-page papers; final portfolio and/or final paper; class participation

**Prerequisites:** none

**Enrollment Preferences:** Africana Studies concentrators;

**Enrollment Limit:** 10

**Expected Class Size:** 10

**Distributional Requirements:** Division 2, Exploring Diversity

**Other Attributes:** AMST Comp Studies in Race, Ethnicity, Diaspora, JLST Interdepartmental Electives

*Not Offered Academic Year 2017*

SEM Instructor: Shanti Singham

### **AFR 358(S) Across the Oceans, Across the Seas (D) (W)**

**Crosslistings:** ENGL 358/COMP 358/AFR 358

*Secondary Crosslisting*

This course will consider literature that depicts the circulation of peoples and commodities (and often people as commodities) across the world's oceans in the 19th and 20th centuries. We will consider such issues as the microcosm of the ship, the slave trade and the Middle Passage, indentured servitude and the Indian Ocean, the ocean as a space of flux and transformation, and figures such as the maroon, the castaway, the lascar, and the pirate. We will read texts by Herman Melville, Claude McKay, Derek Walcott, Kamau Brathwaite, and Amitav Ghosh. Secondary and theoretical texts will include works by Paul Gilroy, C.L.R. James, Edouard Glissant, and Khal Torabully. The course will contribute to the College's Exploring Diversity Initiative by exploring cultural encounters and transformations in the transitional, transnational space of the world ocean.

**Class Format:** seminar

**Requirements/Evaluation:** participation in discussion and in a class blog, and 20 pages of writing distributed over three papers

**Extra Info:** may not be taken on a pass/fail basis

**Prerequisites:** a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam

**Enrollment Preferences:** English majors

**Enrollment Limit:** 25

**Expected Class Size:** 20

**Distribution Notes:** meets Division 1 requirement if registration is under ENGL or COMP; meets Division 2 requirement if registration is under AFR

**Distributional Requirements:** Division 1, Exploring Diversity, Writing Intensive

*Spring 2017*

SEM Section: 01 TF 02:35 PM 03:50 PM Instructor: Nasia Anam

### **AFR 360 The Political Thought of Frantz Fanon (W)**

**Crosslistings:** AFR 360/PSCI 370/PHIL 360/LEAD 360

*Primary Crosslisting*

Martinican psychiatrist, philosopher, and revolutionary Frantz Fanon was among the leading critical theorists and Africana thinkers of the twentieth century. Fanon ushered in the decolonial turn in critical theory, a move calling on those both within and outside of Europe to challenge the coloniality of the age and to forge a new vision of politics in the postcolonial period. This course is an advanced seminar devoted to a comprehensive examination of Fanon's political thought. We will begin with an analysis of primary texts by Fanon and end by considering how Fanon has been interpreted by his contemporaries as well as activists and critical theorists writing today.

**Class Format:** seminar

**Requirements/Evaluation:** evaluation will be based upon attendance and participation, weekly online reading response papers, a class presentation, two 7-page essays, and one 20-page final research paper

**Prerequisites:** none

**Enrollment Preferences:** Africana Studies concentrators

**Enrollment Limit:** 19

**Expected Class Size:** 10

**Distributional Requirements:** Division 2, Writing Intensive

**Other Attributes:** AFR Core Electives, AMST Comp Studies in Race, Ethnicity, Diaspora, AMST Critical and Cultural Theory Electives

*Not Offered Academic Year 2017*

SEM Instructor: Neil Roberts

### **AFR 362 Race and Abstraction**

**Crosslistings:** AMST 465/AFR 362/COMP 465/ENGL 326

*Secondary Crosslisting*

Minority artists—writers and visual artists mainly and, to a lesser degree, musicians—face a difficult "double bind" when creating works of art: the expectation is that they, like their racially marked bodies, will exhibit their difference by means of concrete signifiers (details,

tropes, narratives, themes) of racial difference. Thus, the work is judged primarily in terms of its embodied sociological content (material, empirical) and not by "abstract" standards of aesthetic subtlety, philosophical sophistication, and so on. At the same time, in the popular and academic imaginary, minority subjects and artists poets occupy a single abstract signifying category—homogeneous, undifferentiated, "other," marginalized, non-universal—while racially "unmarked" (white) artists occupy the position of being universal and individual at once.

The irony, of course, is that, say, an African American poet's being read as an abstract signifier does not mean that the black subject or writer is seen as capable of engaging in abstract ideas. This course will ask questions about the problem of race and abstraction by looking at the work of various African American and Asian American writers, visual artists and musicians—including Will Alexander, Mei-mei Berssenbrugge, David Hammons, Yayoi Kusama, Tan Lin, Nathaniel Mackey, and Cecil Taylor—as well as critics. We will pay particular attention to formally experimental works.

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**Class Format:** seminar

**Requirements/Evaluation:** two papers (one 6-8 pages and the other 10-12 pages), in-class presentation, brief response papers, and class participation

**Prerequisites:** none if registering under AMST, AFR, or COMP, though a previous lit, art or music class would be helpful; if registering under ENGL, 100-level ENGL course, or 5 on AP English Lit exam or 6 or 7 on the Higher Level IB English exam required

**Enrollment Limit:** 13

**Expected Class Size:** 13

**Distribution Notes:** meets Division 1 requirement if registration is under ENGL or COMP; meets Division 2 requirement if registration is under AFR or AMST

**Distributional Requirements:** Division 2

**Other Attributes:** AMST Arts in Context Electives, AMST Comp Studies in Race, Ethnicity, Diaspora, AMST 400-level Senior Seminars

### **AFR 364(F) History of the Old South**

**Crosslistings:** HIST 364/AFR 364/AMST 364

*Secondary Crosslisting*

During the course of the semester, we shall investigate two broad, interrelated topics: slavery in the antebellum South, and the impact of slavery on Southern civilization. Our approach will be primarily topical. In the first half of the course, we shall look at subjects like the foreign and domestic slave trade, patterns of work and treatment, the nature of the master-slave relationship, resistance and rebellion, and slave cultural, social, and family life. The second half of the course will concentrate on the influence of the institution of slavery on the mind, social structure, and economy of the Old South, and slavery's impact on Southern politics and the decision for secession in 1860-61.

**Class Format:** discussion

**Requirements/Evaluation:** evaluation based on class participation, two papers of moderate length, and a comprehensive final examination

**Prerequisites:** none; open to first-year students with instructor's permission

**Enrollment Limit:** 25

**Expected Class Size:** 25

**Distributional Requirements:** Division 2

**Other Attributes:** AMST Comp Studies in Race, Ethnicity, Diaspora, AMST Space and Place Electives, HIST Group F Electives - U.S. + Canada, HIST Group P Electives - Premodern

*Fall 2016*

LEC Section: 01 MR 02:35 PM 03:50 PM Instructor: Charles Dew

### **AFR 365 History of the New South**

**Crosslistings:** HIST 365/AFR 365/AMST 365

*Secondary Crosslisting*

A study of the history of the American South from 1877 to the present. Social, political and economic trends will be examined in some detail: the rule of the "Redeemers" following the end of Reconstruction; tenancy, sharecropping, and the rise of agrarian radicalism; Southern Progressivism; the coming of racial segregation and the destruction of the Jim Crow system during the years of the Civil Rights movement; Southern politics during the depression and post-World War II years.

**Class Format:** discussion

**Requirements/Evaluation:** evaluation based on class participation, 2 papers of moderate length, and a comprehensive final examination

**Prerequisites:** none; open to first-year students with instructor's permission

**Enrollment Limit:** 25

**Expected Class Size:** 25

**Distributional Requirements:** Division 2

**Other Attributes:** AMST Comp Studies in Race, Ethnicity, Diaspora, AMST Space and Place Electives, HIST Group F Electives - U.S. + Canada

*Not Offered Academic Year 2017*

LEC Instructor: Charles Dew

### **AFR 366 African American Urban History**

**Crosslistings:** HIST 370/AFR 366

**Secondary Crosslisting**

In the mid twentieth century, "inner city" became synonymous with poor African Americans living in the urban centers of the industrial North and West. However, urban African American history stretches back to before the Declaration of Independence. African Americans built and dwelled in great cities North and South. This course will explore the history of African Americans in places like New York, Savannah, Chicago, Miami, and Oakland. We will explore such themes as slavery and freedom in cities, migrations to cities in the early 20th century, the shape of Jim Crow in the North, and the contention over the definition of "black" as Caribbean and African migrants came to urban centers after 1960. We will pay particular attention the history of black urban culture and style, reading texts on fashion, music, dance, and leisure. Students will write one book review (2-3 pages), do an oral presentation, and write two papers. One brief research paper (7-10 pages) and one historiographic essay (7-10 pages).

**Class Format:** seminar

**Requirements/Evaluation:** one short book review, one brief research project (7-10 pages), and one historiographic essay

**Prerequisites:** none

**Enrollment Preferences:** Africana Studies concentrators and History majors

**Enrollment Limit:** 25

**Expected Class Size:** 20

**Distributional Requirements:** Division 2

**Other Attributes:** AMST Space and Place Electives, HIST Group F Electives - U.S. + Canada

*Not Offered Academic Year 2017*

SEM

**AFR 369T(S) African Art and the Western Museum (D) (W)**

**Crosslistings:** ARTH 308/AFR 369

**Secondary Crosslisting**

Provides a focused study of the issues associated with the exhibition of African objects within Western institutions from the formative period of the practice in the early 19th century to the modern era. Covering topics ranging from early collection and display methodologies to exhibition-based practice in the contemporary digital era, this tutorial will provide an opportunity for robust discussion about the interactions that have occurred between the arts of Africa and the Western museum over the lengthy history of their engagement. Students will investigate the nature of the cross-cultural dialogues taking place and the politics of display at work in regional museum spaces that display African art towards fleshing out how exhibitions function through the strategic organization and display of objects. In other words, students will explore how the dialogues created between objects and individuals often speak to the voices and agendas that collide, collaborate, and even compete with each other within the environment of the museum. This tutorial fulfills EDI requirements through its exploration of issues of so-called 'authentic' representation, cultural capital, rights of seeing, the politics of representation, and the meaning of art as it applies to African artifacts displayed within the context of a Western art museum.

**Class Format:** tutorial

**Requirements/Evaluation:** field trips to area museums, bi-monthly response papers (5 pages), bi-monthly peer response papers (2 pages)

**Extra Info:** may not be taken on a pass/fail basis; not available for the fifth course option

**Prerequisites:** none

**Enrollment Preferences:** seniors and majors

**Enrollment Limit:** 10

**Expected Class Size:** 10

**Distribution Notes:** meets Division 1 requirement if registration is under ARTH; meets Division 2 requirement if registration is under AFR

**Distributional Requirements:** Division 1, Exploring Diversity, Writing Intensive

**Other Attributes:** ARTH post-1600 Courses

*Spring 2017*

TUT Section: T1 TBA Instructor: Michelle Apotsos

**AFR 370 Displaying, Collecting and Preserving the Other: Museums and French Imperialism**

**Crosslistings:** RLFR 370/AFR 370/COMP 370

**Secondary Crosslisting**

This course will explore relationships between culture and imperialism in France by exploring how the colonial "Other" has been conceived, displayed and collected in French museums, world's fairs and galleries from the 19th century to the present. Through readings in museum history and theory, we will explore the imperial histories of the Louvre and the Musée de l'Homme, the role of Parisian World's Fairs in ordering the colonial world, French colonial photography and the creation a body of consumable subjects, and the discourse of collection and preservation in French colonial architecture. Drawing on museum theory, we will also critically examine contemporary Parisian museums such as the Musée du Quai Branly, the Institut du Monde Arabe and the Cité nationale de l'histoire de l'immigration. In addition to readings and discussion, the class will engage in a semester-long group project to design a new museum of French history and identity. The group will present all aspects of their museum including location, design, exhibit concept, narrative, and more. *This course will be conducted in English. For students seeking RLFR credit, select readings will be in French, and written work will be in French.*

**Class Format:** seminar

**Requirements/Evaluation:** active class participation, response papers, 2 short essays and a final group project

**Prerequisites:** for students taking the course as RLFR: RLFR 201 or above, or permission of instructor; for students taking the course as COMP or AFR: no prerequisites

**Enrollment Preferences:** French and Comparative Literature majors, and Africana Studies concentrators

**Enrollment Limit:** 15

**Expected Class Size:** 15

**Distribution Notes:** meets Division 1 requirement if registration is under RLFR or COMP; meets Division 2 requirement if registration is under AFR

**Distributional Requirements:** Division 1

*Not Offered Academic Year 2017*

SEM Instructor: Katarzyna Pieprzak

### **AFR 371 Women Activists and Social Movements**

**Crosslistings:** INTR 371/AFR 371/PSCI 371/WGSS 370

*Secondary Crosslisting*

This seminar examines the role of women in "liberation movements," it focuses on their contributions to civil and human rights, democratic culture, and theories of political and social change. Students will examine multi-disciplinary texts, such as academic historical narratives, memoirs, political analyses, in critical and comparative readings of mid-late 20th century struggles. Women studied include: Mamie Till Mobley, Anne Moody, Ella Baker, Gloria Steinem, Angela Davis, Bettina Aptheker, Assata Shakur, Yuri Kochiyama, Denise Oliver, Domitilia Chungara.

**Class Format:** seminar

**Requirements/Evaluation:** attendance and participation in discussions (10%); collective/group report (30%); 15-pg double spaced research paper (60%)

**Enrollment Preferences:** juniors and seniors, or sophomores with permission of instructor

**Enrollment Limit:** 19

**Expected Class Size:** 19

**Materials/Lab Fee:** none

**Distributional Requirements:** Division 2

*Not Offered Academic Year 2017*

SEM

### **AFR 375 History of American Childhood (D)**

**Crosslistings:** HIST 375/AFR 375

*Secondary Crosslisting*

Over the course of American history both the experience of childhood and our understandings of childhood have changed radically. Children have been bought and sold as slaves, hanged as convicted witches, and purchased slaves themselves. A century ago many children were sent "out to work" at ages that our society now defines as too young even to be left alone in the house. Common experiences of modern middle-class American childhood—summer camp, secondary school, and organized youth sports teams—are recent additions to American life. Through reading works of history and autobiography we will explore American childhood and what attitudes toward specific groups of children reveals about American society. This course is an EDI course; as such, we will consistently study groups of children that differ by race and class. In addition, we will interrogate the category of childhood and debate its universality and usefulness. Does the experience of childhood help to "unify" diverse groups of people?

**Class Format:** lecture/discussion

**Requirements/Evaluation:** students will be required to write three papers and be expected to contribute actively to class discussion

**Prerequisites:** none; open to first-year students with instructor's permission

**Enrollment Preferences:** determined by instructor

**Enrollment Limit:** 25

**Expected Class Size:** 20-25

**Distributional Requirements:** Division 2, Exploring Diversity

**Other Attributes:** HIST Group F Electives - U.S. + Canada

*Not Offered Academic Year 2017*

LEC

### **AFR 379(S) Black Women in the United States (D)**

**Crosslistings:** HIST 379/AFR 379/WGSS 379

*Secondary Crosslisting*

As slaves and free women, activists, domestics, artists and writers, African Americans have played exciting and often unexpected roles in U.S. political, social, and cultural history. In this course we will examine black women's lives from the earliest importation of slaves from Africa and the Caribbean through to the expansion of slavery, the Civil War, freedom, Jim Crow, the Civil Rights movements, and up to the present day. Consistent themes we will explore are the significance of gender in African American history and the changing roles and public perceptions of black women both inside and outside the black community. We will read and discuss a combination of primary and secondary sources; we will also consider music, art, and literature, as well as more standard "historical" texts. This course meets the requirements of the Exploring Diversity Initiative in that it focuses on empathetic understanding, power and privilege, especially in relation to class, gender, and race within a U.S. context.

**Class Format:** discussion

**Requirements/Evaluation:** evaluation will be based on student participation, three papers, and a brief oral presentation

**Prerequisites:** none

**Enrollment Preferences:** History majors and Africana Studies concentrators

**Enrollment Limit:** 25

**Expected Class Size:** 15-20

**Distributional Requirements:** Division 2, Exploring Diversity

**Other Attributes:** AMST Space and Place Electives, HIST Group F Electives - U.S. + Canada, WGSS Racial Sexual + Cultural Diversity Courses

*Spring 2017*

LEC Section: 01 W 07:00 PM 09:40 PM Instructor: Leslie Brown

**AFR 381(F) From Civil Rights to Black Power (D)**

**Crosslistings:** HIST 381/AFR 381

*Secondary Crosslisting*

Focusing on African Americans' demands for the rights and responsibilities of citizenship, and placing their perspectives at the center, this course explores the themes of the black freedom movement as it transpired in the second half of the twentieth century in the United States. The course follows a chronological format that is grounded in post-World War II internationalism and domestic Jim Crow, covers the civil rights and the black power movements of the 1950s, 60s and 70s, and then moves toward current issues in black politics. The topics examined include the strategies and organizing principles of legal challenges, direct action protest, black power activism, coalition building, and public intellectual engagement. The class also assesses the intersection between ideology/activism, culture/politics, and local/regional/national perspectives. Finally, the course uses the black freedom movement as a window onto other political initiatives of the era.

**Class Format:** lecture/discussion; second weekly meeting will split into two discussion sections

**Requirements/Evaluation:** willingness to manage an intensive reading schedule and for their intellectual engagement in class discussions; evaluation will be based on class participation, two short papers, and a take home final

**Extra Info:** course materials incorporate primary, secondary, and documentary sources, including a weekly film

**Prerequisites:** none; some background (e.g. previous coursework) in 20th century U.S. history, American studies, American politics, or Africana studies is recommended

**Enrollment Limit:** 25

**Expected Class Size:** 25

**Distributional Requirements:** Division 2, Exploring Diversity

**Other Attributes:** AMST Comp Studies in Race, Ethnicity, Diaspora, HIST Group F Electives - U.S. + Canada, JLST Interdepartmental Electives, JLST Enactment/Applications in Institutions, LEAD Facets or Domains of Leadership

*Fall 2016*

LEC Section: 01 Cancelled

**AFR 390 Transforming the New World and the Old: The Haitian and French Revolutions (D)**

**Crosslistings:** HIST 390/AFR 390

*Secondary Crosslisting*

This course focuses on the radical transformative power of the Haitian and French Revolutions, the ways in which they challenged the hierarchies of the New World—of racism, and slavery—and of the Old World—of monarchy, aristocracy, the Church, and even of the bourgeoisie—with long-lasting effect. It will show how the two revolutions were intricately interrelated—even though historians of the French Revolution have usually neglected the Haitian Revolution and downplayed its centrality—and how they initiated a century of Revolution on both sides of the Atlantic. Given the incomplete and unfinished character of both Revolutions, and the fact that the issues they attempted to address live on today, this class will make a conscious attempt to show the continuing relevance of these Revolutions to 21st century movements for change. This Africana Studies course meets the EDI requirement because it explores the experiences and expressions of the culturally diverse peoples of African descent in the New World, as well as the myriad ways in which they confronted, negotiated, and challenged the dominant U.S. and European hierarchies of race, culture, gender, and class.

**Class Format:** seminar

**Requirements/Evaluation:** short paper (8-10 pages), research paper (15 pages), final exam and class participation

**Prerequisites:** none

**Enrollment Preferences:** History majors and Africana Studies concentrators

**Enrollment Limit:** 25

**Expected Class Size:** 25

**Distributional Requirements:** Division 2, Exploring Diversity

**Other Attributes:** HIST Group C Electives - Europe and Russia, HIST Group D Electives - Latin America + Caribbean

*Not Offered Academic Year 2017*

SEM Instructor: Shanti Singham

**AFR 402(S) A History of Family in Africa (D) (W)**

**Crosslistings:** HIST 402/AFR 402/GBST 402/WGSS 400

*Secondary Crosslisting*

The family is the center of private life, but it has also been a topic of constant discussion and contention in Africa. In this class we will examine how political upheavals and economic pressures have changed the concept of the family and the role it plays in various African societies. We will also consider the changing views of gender, race, age, class, and sexuality on the idea of family.

**Class Format:** seminar

**Requirements/Evaluation:** seminar, discussion, seminar, discussion, and 20-page research paper (including preparatory writing exercises throughout the semester)

**Extra Info:** may not be taken on a pass/fail basis; not available for the fifth course option

**Prerequisites:** none

**Enrollment Preferences:** History majors

**Enrollment Limit:** 15

**Expected Class Size:** 10

**Distributional Requirements:** Division 2, Exploring Diversity, Writing Intensive

**Other Attributes:** GBST African Studies Electives, HIST Group A Electives - Africa

*Spring 2017*

SEM Section: 01 W 01:10 PM 03:50 PM Instructor: Kenda Mutongi

**AFR 403 New Asian American, African American, Native American, and Latina/o Writing (D)**

**Crosslistings:** AMST 403/COMP 375/ENGL 375/AFR 403/LATS 403

*Secondary Crosslisting*

Critics reading minority writing often focus on its thematic—i.e., sociological—content. Such literature is usually presumed to be inseparable from the "identity"/body of the writer and read as autobiographical, ethnographic, representational, exotic. At the other end of the spectrum, avant-garde writing is seen to concern itself "purely" with formal questions, divorced from the socio-historical (and certainly not sullied by the taint of race). In the critical realm we currently inhabit, in which "race" is opposed to the "avant-garde," an experimental minority writer can indeed seem an oxymoron. In this class we will closely read recent work by Asian American, African American, Native American and Latino/a writers which challenges preconceptions about ethnic literature, avant-garde writing, genre categorization, among other things. The writing done by these mostly young, mostly urban, poets and fiction writers is some of the most exciting being written in the United States today; their texts push the boundaries of aesthetic form while simultaneously engaging questions of culture, politics, and history. Reading them forces us to re-think our received notions about literature. Authors to be read include Will Alexander, Sherwin Bitsui, Monica de la Torre, Sesshu Foster, Renee Gladman, Bhanu Kapil, Tan Lin, Tao Lin, Ed Roberson, James Thomas Stevens, Roberto Tejada, and Edwin Torres.

**Class Format:** seminar/discussion

**Requirements/Evaluation:** evaluation will be based on either one 16- to 18-page seminar paper or two shorter papers (one 7-8 pages and one 9-10 pages); short response papers; participation

**Prerequisites:** those taking this as an ENGL class must have previously taken a 100-level ENGL course

**Enrollment Preferences:** American Studies majors

**Enrollment Limit:** 15

**Expected Class Size:** 15

**Distribution Notes:** meets Division 2 requirement if registration is under AMST, AFR or LATS; meets Division 1 requirement if registration is under COMP or ENGL

**Distributional Requirements:** Division 2, Exploring Diversity

**Other Attributes:** AMST Arts in Context Electives, AMST Comp Studies in Race, Ethnicity, Diaspora, AMST 400-level Senior Seminars, ENGL Literary Histories C, LATS Comparative Race + Ethnic Studies Electives

*Not Offered Academic Year 2017*

SEM Instructor: Dorothy Wang

**AFR 404 Making it in Africa: Business in African History**

**Crosslistings:** HIST 403/AFR 404/LEAD 403

*Secondary Crosslisting*

Although Africa has come to be known as a continent that relies heavily on foreign aid, that aid rarely reaches ordinary people. In fact, recent studies have suggested that foreign aid has not helped develop Africa. In spite of the staggering problems that ordinary Africans face, many see Africa—now more than ever before—as a place bursting with promise and opportunity, even if that opportunity may require challenges to conventional economic and political thinking. Increasingly, an innovative class of entrepreneurs is emerging in Africa that is hustling in the formal and informal economy in order to accumulate capital. This seminar will trace the social and cultural history of entrepreneurship in Africa from the 19th century to the present. We will explore the individual journeys of several entrepreneurs, the values and objectives they nurtured, the changes in the strategy and structure of the businesses they created, and the dynamic environments in which they each lived and worked. The course will also examine the long-term impact of entrepreneurial innovation and market evolution on African communities and governments. Readings will include histories, biographies, autobiographies, ethnographies, and novels.

**Class Format:** seminar

**Requirements/Evaluation:** evaluation will be based on participation in discussion, several short papers, and a final research paper

**Prerequisites:** previous courses in HIST

**Enrollment Preferences:** History majors and Africana Studies concentrators

**Enrollment Limit:** 15

**Expected Class Size:** 10-15

**Distributional Requirements:** Division 2

**Other Attributes:** HIST Group A Electives - Africa

*Not Offered Academic Year 2017*

SEM

**AFR 405(F) Africana Studies and the Disciplines  
Africana Studies and the Disciplines**

Of the many things that distinguish Africana Studies from other fields of knowledge, most remarkable are its creative uses and critiques of disciplinary perspectives. In some instances, a scholar in the field might move between disciplines; in others, a scholar might integrate two or more disciplines into one point of view. Disciplinary creativity accommodates the array of information—written texts, music, visual art, film—that contributes to our understanding of the African Diaspora. This seminar will illuminate the disciplinary nuances and challenges of studying people of African descent. After outlining genealogies of Africana Studies and the field's complicated relationships to social science disciplines, students will closely read classic texts by some of the pioneers in the field and explore their uses of disciplinary perspectives. In the latter half of the course, students will have the opportunity to design and conduct their own research projects with the aforementioned disciplinary concerns in mind.

**Class Format:** seminar

**Requirements/Evaluation:** evaluation will be based upon class participation, a couple of short papers and the completion of a final research paper or project

**Prerequisites:** none

**Enrollment Preferences:** Africana Studies concentrators

**Enrollment Limit:** 15

**Expected Class Size:** 10

**Distributional Requirements:** Division 2

**Other Attributes:** AFR Core Electives, AMST Comp Studies in Race, Ethnicity, Diaspora

*Fall 2016*

SEM Section: 01 W 01:10 PM 03:50 PM Instructor: James Manigault-Bryant

### **AFR 406 Crafting Research: Methods in Africana Studies**

Any student of Africana Studies swiftly recognizes there is a limitless breadth to what constitutes "Africana experience" and that there are diverse means through which Africana experience is examined. For example, while some scholars utilize a more historical approach to chronicle Africana experience, others study the black body via performance to unearth nuanced meanings of Africana experience. This capstone seminar will explore a variety of methods and strategies for crafting research within the field of Africana Studies. We will focus on approaches that derive from traditional disciplines as well as techniques that have emerged with the advent of dynamic new media and digital technologies. Some of the methodologies we will engage include: historiography; archival research; digital archiving; quantitative data analysis; ethnographic and qualitative analysis; critical textual analysis; reading the body as art and text; blogging and digital publishing; and evaluating films as text. Serving as a practicum, the course will provide considerable background in a variety of methods as well as hands-on learning. Students will have the opportunity to craft a final research project that is best explored through one or more of the methods we examine.

**Class Format:** seminar

**Requirements/Evaluation:** evaluation will be based upon class participation, response papers, and a final research project

**Extra Info:** may not be taken on a pass/fail basis

**Prerequisites:** none

**Enrollment Preferences:** Africana Studies concentrators

**Enrollment Limit:** 15

**Expected Class Size:** 10

**Distributional Requirements:** Division 2

*Not Offered Academic Year 2017*

SEM Instructor: Rhon Manigault-Bryant

### **AFR 410(F) Black Literary and Cultural Theories**

**Crosslistings:** AMST 410/COMP 410/ENGL 410/AFR 410

*Secondary Crosslisting*

This course will examine the writings of black twentieth- and twenty-first-century Anglophone and Francophone literary and cultural theorists in the African diaspora. We will begin with Sojourner Truth and W.E.B. Du Bois and end with current debates between the "Afro-Pessimists" and "Afro-Optimists." We will be reading writers from the United States, Britain, Africa, the Caribbean, and Europe, moving through the writings of the Harlem Renaissance, Négritude, Pan-Africanism, the Black Arts movement and Black Panthers, the Black Atlantic, and black feminism and queer studies. We will come to see that there is no easy separation between questions of politics (e.g., anti-colonialist, anti-racist, anti-capitalist) and those of aesthetics and poetics.

**Class Format:** seminar

**Requirements/Evaluation:** midterm, participation (attendance, discussions, GLOW posts), short paper (4-5 pp.), two response papers (2-3 pp. papers), final project (10-12 pp.: analytical paper)

**Extra Info:** may not be taken on a pass/fail basis

**Prerequisites:** none

**Enrollment Preferences:** AMST majors

**Enrollment Limit:** 15

**Expected Class Size:** 10

**Distribution Notes:** meets Division 2 requirement if registration is under AMST or AFR; meets Division 1 requirement if registration is under COMP or ENGL

**Distributional Requirements:** Division 2

**Other Attributes:** AMST Critical and Cultural Theory Electives

*Fall 2016*

SEM Section: 01 T 01:10 PM 03:50 PM Instructor: Dorothy Wang

**AFR 419 Going to Ground: Considering Earth in the Arts of Africa (D) (W)****Crosslistings:** ARTH 419/AFR 419/ENVI 419**Secondary Crosslisting**

Drawing its inspiration from the landmark exhibition *Earth Matters: Land as Material and Metaphor in the Arts of Africa* (National Museum of African Art, 2013), this seminar explores how earth has been conceptualized and integrated into African artistic thought as material, metaphor, geography, environment, and intervention, and how this interpretive flexibility has allowed it to become a symbol of power and presence in African art-making from prehistory to the present. The seminar will also focus on the ways in which earth has been used in contemporary art towards addressing the growing problems of pollution, unsustainable development, and the widespread depletion of earth-based natural resources in Africa. Over the course of this seminar, students will develop a knowledge base of earth-related issues that have been addressed in African artistic production, and engage with various cross-disciplinary methodologies to critically analyze the conceptual and aesthetic strategies deployed in these works. Students will also have the opportunity to interact with specialists from diverse disciplines and fields towards fleshing out their knowledge base. This course fulfills EDI requirements through its exploration of the effects of globalization and modernization on the African natural environment, and its engagement with diverse cultural legacies, socio-political systems, and economic realities on the continent as contributors to art-making strategies deployed by contemporary African environmental artists. Students will also explore the ways in which African artists have internalized the various conditions and situations of their contexts as individuals defined by gender, sexual orientation, religious affiliation, etc. as well as members of distinctive cultures and communities.

**Class Format:** seminar**Requirements/Evaluation:** 2-page reading response papers, 2-page paper proposal, draft and final paper (15 pages) with presentation**Extra Info:** may not be taken on a pass/fail basis; not available for the fifth course option**Prerequisites:** some coursework in ARTH and/or AFR would be useful**Enrollment Preferences:** seniors and majors**Enrollment Limit:** 19**Expected Class Size:** 19**Distribution Notes:** meets Division 1 requirement if registration is under ARTH or ENVI; meets Division 2 requirement if registration is under AFR**Distributional Requirements:** Division 1, Exploring Diversity, Writing Intensive**Other Attributes:** ARTH post-1600 Courses, GBST African Studies Electives*Not Offered Academic Year 2017*

SEM Instructor: Michelle Apotosos

**AFR 427 Racial and Religious Mixture (D) (W)****Crosslistings:** LATS 427/REL 314/AMST 327/AFR 427**Secondary Crosslisting**

The very term "mixture" implies that two or more distinct substances have been brought together. Distinctions of race and religion are social fictions; yet, the lived ramifications of these social fictions involve tense struggles over the boundaries of racial and religious communities. These boundaries are not just ideas but also practices. In the history of the Americas, mixed racial and religious identities and experiences have more often been the result of violent clashes than romantic encounters. Still, the romanticization of the New World as a geography that makes such mixtures possible reaches back to the earliest days of Spanish conquest in the Americas. This course critically reconsiders varying ways that racial and religious mixtures have been imagined, defined, challenged, negotiated, and survived under imaginative and legal rubrics of *mestizaje*, creolization, transculturation, passing, syncretism, religious hybridity, and mixed race studies. Focusing on how different peoples have critically theorized and made meaning about and out of racial and religious differences and interconnections, this EDI course investigates the ways that knowledge about mixture and difference have been critically constructed and transformed.

**Class Format:** seminar**Requirements/Evaluation:** evaluation based on participation, presentations, annotated bibliography, short writing assignments, writing workshop participation, and a 20- to 25-page research paper**Prerequisites:** none**Enrollment Preferences:** seniors, concentrators, majors, those with prior relevant coursework**Enrollment Limit:** 19**Expected Class Size:** 10**Distributional Requirements:** Division 2, Exploring Diversity, Writing Intensive**Other Attributes:** AMST Comp Studies in Race, Ethnicity, Diaspora*Not Offered Academic Year 2017*

SEM Instructor: Jacqueline Hidalgo

**AFR 440(S) Performing Blackness**

In modern parlance and scholarship, blackness is understood not as a biological but rather a socially constructed phenomenon. This course extends common perceptions by working from the foundational concept that blackness is not only social construction but also performance and lived experience. Using the lens of performance on racial identity foregrounds the active and shifting nature of race in contrast to the potentially passive, static connotation of construction. But what is this term performance that is now so widely used as to be an anathema? In this course, we explore performance broadly as entertainment, representation, social function, and lived experience. By the end of the course, students will analyze multiple performance types from theatrical and dance performance to performance of race in everyday life. They will also study and practice at least four core black performance studies methodologies: oral interpretation of literature, ethnography, written performance analysis, and embodied performance (i.e. movement, music and/or

theatre). In this way, students will begin to understand performance as both subject matter and method. The course will be structured around discussions, written responses, and performance exercises that help students analyze and practice each methodology. At the end of the semester, students will create final creative research projects that articulate key theories of black performance studies and draw on at least one of the featured performance methodologies. While preference is given to Africana Studies concentrators, students are not required to have prior performance experience.

**Class Format:** seminar

**Requirements/Evaluation:** evaluation will be based on class participation, performance exercises, response papers, and a final creative research project

**Extra Info:** may not be taken on a pass/fail basis; not available for the fifth course option

**Prerequisites:** none

**Enrollment Preferences:** Africana Studies concentrators

**Enrollment Limit:** 15

**Expected Class Size:** 10

**Distributional Requirements:** Division 2

**Other Attributes:** AFR Core Electives

*Spring 2017*

SEM Section: 01 W 01:10 PM 03:50 PM Instructor: Rashida Braggs

### **AFR 443 Race and Ethnicity in Latin America (D)**

**Crosslistings:** HIST 443/AFR 443

*Secondary Crosslisting*

Race and ethnicity have been central to the formation of national identities in Latin America, as well as to the creation of transnational networks that include Latin Americans. This seminar will critically examine familiar characterizations of Brazil and other countries as "racial democracies" and look at the historical roots and political impact of both "positive" and "negative" stereotypes of race relations in the region.

To do this we will explore the rise and decline of slavery, the changing constructions of indigenous and Afro-Latin American identities at national and transnational levels, and to the emergence of new Black Movements and other racial and ethnic activism in Colombia, Guatemala, Brazil, and elsewhere.

**Class Format:** seminar

**Requirements/Evaluation:** evaluation will be based on class participation, one short paper, and a substantial (20-25 page) research paper

**Enrollment Preferences:** History majors and Latino/a Studies concentrators

**Enrollment Limit:** 15

**Expected Class Size:** 10-15

**Distributional Requirements:** Division 2, Exploring Diversity

**Other Attributes:** AMST Comp Studies in Race, Ethnicity, Diaspora, HIST Group D Electives - Latin America + Caribbean

*Not Offered Academic Year 2017*

LEC Instructor: Roger Kittleson

### **AFR 444 The Black Republic—Haiti in History and Imagination (D)**

**Crosslistings:** AFR 444/HIST 444

*Primary Crosslisting*

This senior Africana capstone course/History seminar explores the central role of Haiti in the American and the transnational pan-African imaginations. As home to the world's only successful slave rebellion, Haiti has been a role model of tremendous importance, stimulating slave rebellions in America and throughout the Caribbean, playing an instrumental role in the liberation of South America from the Spaniards, and inspiring decolonization movements in Africa and the Caribbean in the 20th century. Not surprisingly, it has had tumultuous relations with both its colonial occupier, France, and its most powerful neighbor, the United States. From isolation and sanctions, to occupation and U.S. supported dictatorship, this seminar traces the historical silencing suffered by Haiti at the hands of western historians, the vivid images Haitians evoke in the American imagination—from boat people and carriers of Aids, to practitioners of voodoo and creators of a uniquely African-Caribbean art—and the role of the French and American governments in the recent coup against President Jean-Bertrand Aristide. Film, dance, literature, music, history, anthropology and religion will be explored in this interdisciplinary course, with an eye towards helping students produce an original work of their own as the final project. By examining Haiti's fraught racial relations—particularly between Haitian blacks and mulattoes—and her early and unique black power movement—noirisme—this class fulfills the requirements of the Exploring Diversity Initiative.

**Class Format:** seminar

**Requirements/Evaluation:** evaluation to be based on student participation, a short paper, and the completion of an original research paper or project

**Extra Info:** all projects will have some written component, but may include a dance performance, spoken word, fieldwork etc.

**Prerequisites:** none

**Enrollment Preferences:** Africana Studies concentrators and History majors

**Enrollment Limit:** 15

**Expected Class Size:** 15

**Distributional Requirements:** Division 2, Exploring Diversity

**Other Attributes:** HIST Group D Electives - Latin America + Caribbean

*Not Offered Academic Year 2017*

**AFR 456(F) Civil War and Reconstruction****Crosslistings:** HIST 456/AFR 456/AMST 456*Secondary Crosslisting*

An examination of one of the most turbulent periods in American history, with special emphasis on the changing status of Afro-Americans during the era. During the war years, we shall study both the war itself and homefront conditions: military, naval, political, economic, and especially social aspects will be examined in some detail. Our study of Reconstruction will concentrate on the evolution of federal policy toward the Southern states and the workings out of that policy in the South, particularly as it relates to the freedmen.

**Class Format:** seminar**Requirements/Evaluation:** evaluation based on class participation and a substantial research paper based at least in part on primary source materials**Enrollment Limit:** 15**Expected Class Size:** 15**Distributional Requirements:** Division 2**Other Attributes:** AMST Comp Studies in Race, Ethnicity, Diaspora, HIST Group F Electives - U.S. + Canada*Fall 2016*

SEM Section: 01 W 01:10 PM 03:50 PM Instructor: Charles Dew

**AFR 459 Jim Crow: American Apartheid (D)****Crosslistings:** HIST 459/AFR 459*Secondary Crosslisting*

Between 1865 and 1965 white Americans developed and deployed a set of practices that sanctioned racial discrimination. Jim Crow—as this American system of apartheid was called—is one of the least studied aspects of U. S. History. This course explores the law, cultural, economics, and politics of Jim Crow; the dynamics of racialized power; and the roles of media and history in sustaining racial inequality. Informed by how segregation operated to construct and sustain differences, it qualifies as an Exploring Diversity Initiative course by linking the issue of diversity to the issue of power relations, investigating how American institutions enabled and maintained racial disparities despite constitutional guarantees, and considering how the legacy of racial discrimination affects current domestic issues like public education, affirmative action, and the persistence of poverty. In addition to covering race theory in historical context, the course suggests that current scientific ideas about race—that there are no consequential biological differences among humans—is a recent discovery. Finally, the course examines the discrete development of black communities, institutions, politics, and racial destiny.

**Class Format:** seminar**Requirements/Evaluation:** evaluation will be based on class participation and two shorter assignments leading up to a longer research paper**Enrollment Preferences:** junior and senior History majors**Enrollment Limit:** 15**Expected Class Size:** 10-15**Distributional Requirements:** Division 2, Exploring Diversity**Other Attributes:** AMST Comp Studies in Race, Ethnicity, Diaspora, HIST Group F Electives - U.S. + Canada*Not Offered Academic Year 2017*

SEM Instructor: Leslie Brown

**AFR 476 Black Radicalism (D)****Crosslistings:** AFR 476/HIST 476*Primary Crosslisting*

*Amandla! Black Power! Venceremos! A Luta Continua!* Ever since the end of slavery—brought about by the Haitian Revolution, slave rebellions, maroons, Quilombos, Civil War and various other means of resistance—transatlantic people of African descent have demanded radical change in the organization of modern societies. Their struggles and ideas have changed the ways we think and study—through the formation of Africana/African-American/Black-Studies—and the ways in which we express ideas—through the creation of rich traditions of music, dance, theater, poetry, carnivals, sculpture, and art that have acted as global conduits of cultures of resistance. In this Senior Seminar, we will study the most tumultuous period of Black radicalism in the 1960's, focusing on the Black Panther Party, the League of Revolutionary Black Workers, the Third World Women's Alliance/Angela Davis, and Caribbean and African radical movements, with an eye to examining their relevance to Black radical movements today.

**Class Format:** seminar**Requirements/Evaluation:** evaluation to be based on student participation, a take-home mid-term paper, and the completion of an original research paper or project; all projects will have some written component, but may include a dance performance, spoken word, fieldwork, etc.**Extra Info:** may not be taken on a pass/fail basis

we will have a number of shared class/discussions w/ Mt. Holyoke's Africana Senior Seminar via video-skype; the class will visit Mt. Holyoke, &amp; we will host a visit from the Mt. Holyoke seminar, organized around speakers, presentations, &amp; local activists

**Prerequisites:** none; open to all**Enrollment Preferences:** Africana Studies concentrators; History majors**Enrollment Limit:** 15**Expected Class Size:** 15**Distributional Requirements:** Division 2, Exploring Diversity

**Other Attributes:** AFR Core Electives, AMST Comp Studies in Race, Ethnicity, Diaspora, HIST Group A Electives - Africa, HIST Group D Electives - Latin America + Caribbean, HIST Group F Electives - U.S. + Canada, JLST Interdepartmental Electives

*Not Offered Academic Year 2017*

SEM Instructor: Shanti Singham

**AFR 482T Fictions of African-American History (W)**

**Crosslistings:** HIST 482/AFR 482

*Secondary Crosslisting*

This course examines the form and function of African-American narratives with particular attention to written texts pertaining to the enslavement and freedom of African Americans during the nineteenth and early twentieth century. We will explore the role of books, writing, and reading in the African American South, where the acts of reading and writing had been illegal throughout the Colonial and Antebellum Era.

In the course, we will read both historical and fictional narratives that raise explicitly the problems of writing African-American history. In the first part of the course, we will discuss selected texts (fiction, narrative, and historiography) from the antebellum era in order to schematize the literature of slavery. In the second half of the course, we will take up the discourse of freedom that followed the Emancipation Proclamation. Readings will include works by Booker T. Washington, James Weldon Johnson, Charles Chesnutt, Harriet Wilson, Paul Laurence Dunbar, Sutton Griggs. In addition, we will read historiography on African American slavery, freedom, and urbanization.

**Class Format:** tutorial

**Requirements/Evaluation:** weekly paper or critique

**Extra Info:** may not be taken on a pass/fail basis

**Prerequisites:** none

**Enrollment Preferences:** History majors and Africana Studies concentrators

**Enrollment Limit:** 10

**Expected Class Size:** 10

**Distributional Requirements:** Division 2, Writing Intensive

**Other Attributes:** AMST Arts in Context Electives, AMST Comp Studies in Race, Ethnicity, Diaspora, HIST Group F Electives - U.S. + Canada

*Not Offered Academic Year 2017*

TUT Instructor: Gretchen Long

**AFR 483T Freedom in Africa (W)**

**Crosslistings:** HIST 483/AFR 483/GBST 483

*Secondary Crosslisting*

This course examines the ideas of major figures in the progressive tradition of African political thought. This emancipatory tradition emerged in societies shaped by racial, cultural, and economic exploitation, forcing both African men and women to address questions of identity and political action. Most members of this tradition also considered the ways in which uneven power relations within African communities shaped the personal and political landscapes. The Africans we will examine in this course drew on resources as varied as Pan-Africanism, Nationalism, Classical Liberalism, Social Democracy, Marxism, Black Consciousness, Negritude and Gender theory, yet each participated, at least implicitly, in a common African intellectual project: the meaning of Africa and of being African.

**Class Format:** tutorial; students will meet with the instructor in pairs for an hour each week; a student either will write & present orally a 5- to 7-page essay on the assigned readings or be responsible for offering an oral critique of their partner's work each week

**Requirements/Evaluation:** evaluation will be based on the quality of the biweekly papers and oral critiques and a final writing exercise

**Extra Info:** may not be taken on a pass/fail basis; not available for the fifth course option

**Enrollment Preferences:** History majors

**Enrollment Limit:** 10

**Expected Class Size:** 10

**Distributional Requirements:** Division 2, Writing Intensive

**Other Attributes:** AMST Critical and Cultural Theory Electives, GBST African Studies Electives, HIST Group A Electives - Africa, HIST Group F Electives - U.S. + Canada, JLST Theories of Justice/Law

*Not Offered Academic Year 2017*

TUT Instructor: Kenda Mutongi

**AFR 494(S) Honors Dossier**

Candidates for honors in Africana Studies must do W31 for the winter study period and 494 the following spring.

**Class Format:** honors independent study

**Distributional Requirements:** Division 2

*Spring 2017*

HON Section: 01 TBA Instructor: James Manigault-Bryant

**AFR 497(F) Independent Study: Africana Studies**

Africana Studies independent study

**Class Format:** independent study

**Distributional Requirements:** Division 2

*Fall 2016*

IND Section: 01 TBA Instructor: James Manigault-Bryant

**AFR 498(S) Independent Study: Africana Studies**

Africana Studies Independent Study

**Class Format:** independent study

**Distributional Requirements:** Division 2

*Spring 2017*

IND Section: 01 TBA Instructor: James Manigault-Bryant