AFRICANA STUDIES (Div. II)
Chair, Associate Professor JAMES A. MANIGAULT-BRYANT


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, especially in our Williams in Africa program, 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.

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.

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.

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 476(S) Black Radicalism

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 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 248/HIST 248 The Caribbean: From Slavery to Independence
AFR 267/SOC 267/AMST 267 Race in the Americas
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 305/REL 315/SOC 305/AMST 304 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 323/AMST 323/ARTH 223/COMP 322/ENGL 356  Comic Lives: Graphic Novels & Dangerous Histories of the African Diaspora  
AFR 338/PSCI 338/LEAD 338  Garveyism  
AFR 360/PSCI 370/PHIL 360/LEAD 360  The Political Thought of Frantz Fanon  
AFR 405  Africana Studies and the Disciplines  
AFR 476/HIST 476  Black Radicalism  

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.  

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 the instructor  
**Enrollment Limit:** 19  
**Expected Class Size:** 19  
**Enrollment Preferences:** first-year students, and then to sophomores who have not previously taken a 100-level seminar  
**Distributional Requirements:**  
Division 2  
Writing Intensive  
**Other Attributes:**  
HIST Group A Electives - Africa  
INST African Studies Electives  
**Not Offered Academic Year 2015**  
SEM Section: 01 MWF 11:00 12:15  Instructor: Kenda Mutongi  

AFR 113(S)  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  
**Prerequisites:** no prerequisites; prior musical background is not essential for this class  
**Enrollment Limit:** 30  
**Expected Class Size:** 25  
**Enrollment Preferences:** preference given to current or prospective majors in Music and Africana Studies concentrators  
**Dept. Notes:** MUS Group A Electives—classes 2015 and 2016  
MUS World Music/Ethnomusicology—class of 2017 and beyond  
**Distribution Notes:** meets Division 1 requirement if registration is under MUS; meets Division 2 requirement if registration is under AFR  
**Extra Info:** may not be taken on a pass/fail basis; not available for the Gaudino option  
**Distributional Requirements:**  
Division 1  
Exploring Diversity  
**Other Attributes:**  
MUS Group A Electives  
MUS World Music/Ethnomusicology  

**Spring 2015**  
LEC Section: 01 MR 02:35 03:50  Instructor: Corinna Campbell  

AFR 129(S)  Twentieth-Century Black Poets (W)  
**Crosslistings:** ENGL 129/AFR 129  
**Secondary Crosslisting**  
From Langston Hughes to contemporary poets such as Amiri Baraka and Angela Jackson, 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, 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:** discussion/seminar  
**Requirements/Evaluation:** several short papers totaling at least 20 pages  
**Prerequisites:** none  
**Enrollment Limit:** 19  
**Expected Class Size:** 19  
**Enrollment Preferences:** first-year students who have not taken or placed out of a 100-level English course  
**Distribution Notes:** meets Division 1 requirement if registration is under ENGL; meets Division 2 requirements if registration is under AFR  
**Distributional Requirements:**  
Division 1  
Writing Intensive
AFR 132(S) 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, Edouard Glissant, Lewis R. Gordon, Kwame Gyekye, Paget Henry, bell hooks, Charles W. Mills, Nkrumah Nzegwu, Lucius Outlaw, Oyèrónke Oyewumi, 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
Prerequisites: none; open to all
Enrollment Limit: 15
Expected Class Size: 12
Enrollment Preferences: first- and second-year students
Distributional Requirements: Division 2
Exploring Diversity
Other Attributes:
AFR Core Electives
AMST Comp Studies in Race, Ethnicity, Diaspora
AMST Critical and Cultural Theory Electives

AFR 152 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, 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 will include: Scott Joplin, James P. Johnson, Jelly Roll Morton, George Gershwin, Fletcher Henderson, Duke Ellington, Mary Lou Williams, Benny Carter, Erroll Garner, Junior Mance, Princess Baker, Thelonious Monk, John Coltrane, Charlie Mingus, Jaco Pastorius, Wayne Shorter, Joe Zawinul, Yusef Lateef, Bill Evans, Maria Schneider, Billy Childs, and others. This course will be writing intensive. 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
Prerequisites: none
Enrollment Limit: 19
Expected Class Size: 19
Enrollment Preferences: Music Majors and then Jazz Ensemble members
Dept. Notes: MUS Group A Electives—classes 2015 and 2016
Distribution Notes: meets Division 1 requirement if registration is under MUS; meets Division 2 requirement if registration is under AFR
Extra Info: may not be taken on a pass/fail basis
Distributional Requirements: Division 1
Exploring Diversity
Writing Intensive
Other Attributes:
MUS Group A Electives

Not Offered Academic Year 2015
LEC 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 short close analyses of multiple types of media, ultimately building up to an argumentative essay. 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: class participation, 1 quiz, weekly 2-page response essays in course journal, 24-page close analyses, 1 oral presentation/performance with 2-page critical report, and 1 6- to 8-page argumentative essay, totaling slightly over 20 pages of written work
Prerequisites: none
Enrollment Limit: 19
Expected Class Size: 19
Enrollment Preferences: none
Distribution Notes: Meets Division 2 requirement if registration is under AFR and AMST; meets Division 1 requirement if registration is under COMP or ENGL
Extra Info: may not be taken on a pass/fail basis; not available for the Gaudino option
AFR 164 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

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

Enrollment Limit: 19

Expected Class Size: 15-19

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

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

Not Offered Academic Year 2015

LEC Instructor: Rashida Braggs

AFR 166 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 United States in the middle of the twentieth 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 examines the novel and its themes in historical context: debates among black ideologues and leaders; links between culture and protest; and effects of black migration and urbanization. In addition to the novel the course also includes readings in black sociology, anthropology, law, literature, political science, education, folklife, and music.

Class Format: seminar

Requirements/Evaluation: frequent short assignments, building toward longer essays and a final paper; final evaluation will be based on these assignments and class participation

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

Enrollment Limit: 19

Expected Class Size: 15

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

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

Not Offered Academic Year 2015

SEM Instructor: Charles Dew

AFR 167(S) 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 the instructor

Enrollment Limit: 19

Expected Class Size: 19

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

Distributional Requirements:

- Division 2
- Writing Intensive
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, in 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 the instructor

Enrollment Limit: 19

Expected Class Size: 19

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

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 2015

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
- INST Africana Studies Electives
- LATS Comparative Race + Ethnic Studies Electives

Fall 2014

LEC Section: 01 MR 02:35 03:50 Instructor: Neil Roberts

Spring 2015

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

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 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: DANC 100 or permission of instructor

Enrollment Limit: 25

Expected Class Size: 20

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

Dept. Notes: MUS Group B Electives — classes 2015 and 2016

MUS World Music/Ethnomusicology—classes of 2017 and beyond

Distribution Notes: meets Division 1 requirement if registration is under DANC or MUS; meets Division 2 requirement if registration is under AFR this course may be taken for academic and/or PE credit; see description for more details

Distributional Requirements:
AFR 202(S) Public Speaking: Traditions and Practice
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 discussion, lectures, activities, readings, and speech presentations, students will develop meaningful skills to effectively communicate
Prerequisites: none
Enrollment Limit: 19
Expected Class Size: 19
Enrollment Preferences: first and second year students.
Distributional Requirements:
Division 2

Spring 2015
SEM Section: 01 TR 08:30 09:45 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 Limit: 40
Expected Class Size: 15-25
Enrollment Preferences: students interested in History or Africana Studies
Distributional Requirements:
Division 2
Exploring Diversity
Other Attributes:
HIST Group A Electives - Africa
INST African Studies Electives

AFR 204 Introduction to Francophone Studies (D)
Crosslistings: RLFR 203/AFR 204
Secondary Crosslisting
The Francophone world, stretching across Europe, Africa, the Middle East, Asia, the Caribbean and the Americas, has often been described as a family joined by a shared language and condition born of colonial history. Through fiction and film, this course will examine what it means to be Francophone, and how writers and filmmakers from the Francophone world have approached the idea of family both literally and metaphorically in order to explore questions of identity, origins, colonialism, resistance, nationhood and interconnectedness in a global community. This course invites students to enter into critical engagement with cultural constructions of difference, colonial and post-colonial constructions of subjectivity, culturally contested imaginations and treatment of gender and race, and the very idea of the Francophone itself. Authors we will read include: Driss Chraibi (Morocco), Dany Laferrière (Haiti), Maryse Condé (Guadeloupe), Aimé Césaire (Martinique), Linda Lê (Vietnam) and Fatou Diome (Senegal). Films studied include Moolaadé (Ousmane Sembène), La vie sur terre (Abderrahman Sissoko) and Abouna (Mahamet-Saleh Haroun), Conducted in French.

Class Format: seminar
Requirements/Evaluation: active class participation, informal response papers, two short papers, and final paper
Prerequisites: RLFR 105 or above or results of the College Placement Examination, or permission of instructor
Enrollment Limit: 20
Expected Class Size: 20
Enrollment Preferences: French majors or certificate candidates, and Africana Studies concentrators
Distribution Notes: meets Division 1 requirement if registration is under RLFR; meets Division 2 requirement if registration is under AFR
Distributional Requirements:
Division 1
Exploring Diversity
Other Attributes:
INST African Studies Electives
INST Borders, Exiles + Diaspora Studies Electives

AFR 206(S) African Dance and Percussion
Crosslistings: DANC 202/AFR 206/MUS 221

Secondary Crosslisting: AFR 206

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 Limit:** 20

**Expected Class Size:** 20

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

**Dept. Notes:** MUS World Music/Ethnomusicology—class of 2017 and beyond

**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:**

INST African Studies Electives
MUS World Music/Ethnomusicology

Spring 2015

STU Section: 01 TF 01:10 03:50 Instructor: Sandra Burton 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 neocorporatism 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

**Prerequisites:** none; open to all

**Enrollment Limit:** 25

**Expected Class Size:** 20

**Enrollment Preferences:** none

**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

**Distributional Requirements:**

Division 2

**Other Attributes:**

AFR Core Electives

Not Offered Academic Year 2015

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 African 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

**Prerequisites:** none

**Enrollment Limit:** 10

**Expected Class Size:** 10

**Enrollment Preferences:** preference will be given to concentrators in Africana Studies, majors in Religious Studies, and majors in American Studies

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

**Distributional Requirements:**

Division 2

Writing Intensive

**Other Attributes:**

AFR Core Electives

Not Offered Academic Year 2015

LEC Instructor: James Manigault-Bryant

**AFR 209(F) Black/Independent/Cinema**
Crosslistings: ENGL 203/AFR 209/AMST 203

Secondary Crosslisting: Trick question: Is black independent cinema (a) a marketing strategy, (b) a political project, or (c) an aesthetic tradition? In this course, we'll watch movies that are celebrated or obscure, crowd-pleasing or aesthetically demanding, militant or reassuring, or sometimes all of the above. But "all of the above" is a cheap answer to a trick question—the kind of thing you might say on the way out of the theater if you want to sound smart but don't really have an opinion of your own! Since the films we'll watch are not designed for a passive, silent viewer, one of our tasks will be to ask how we might constitute ourselves as the audience they call for. Our primary emphasis will be on basic theoretical questions—what makes a film "independent," and what makes it "black"?—but we'll aim for some historical coverage as well, moving backwards and forwards from a grounding in the late 1980s/early 1990s. Films may include Daughters of the Dust, Killer of Sheep, Do the Right Thing, Drylongso (Ordinary), The Spook Who Sat by the Door, The Brother from Another Planet, Dave Chapelle's Block Party, and others.

Class Format: seminar
Requirements/evaluation: active participation, frequent short writing assignments, a midterm paper and a final project
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 consent of the instructor
Enrollment Limit: 25
Expected Class Size: 25
Enrollment Preferences: English majors and Africana concentrators
Extra Info: meets Division 1 requirement if registration is under ENGL; meets Division 2 requirement if registration is under AFR or AMST
Distributional Requirements:
Division 1
Other Attributes:
ENGL Literary Histories C

Fall 2014
SEM Section: 01 MR 02:35 03:50  Instructor: Vincent Schleitwiler

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 (legislation 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 Limit: 15
Enrollment Preferences: juniors and seniors, or sophomores with permission of instructor
Distributional Requirements:
Division 2
Other Attributes:
AMST Comp Studies in Race, Ethnicity, Diaspora
JLST Enactment/Applications in Institutions

Not Offered Academic Year 2015
SEM Instructor: Joy James

AFR 211(F) 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
ENVI Humanities, Arts + Social Science Electives
ENVP SC-B Group Electives

Fall 2014
LEC Section: 01 TR 11:20 12:35  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 transcription and transcription) a midterm, a transcription project and the end of semester concert, as well as improvement as measured in weekly class performance
Prerequisites: MUS 103 and/or permission of instructor; musical literacy required as per above description; private study on student's individual instruction strongly encouraged
This course will grapple with the analysis of capitalism that has emerged out of the Black radical tradition. Examining how the traces of slavery have become woven into the fabric of modern society, students will consider how the concepts of race, gender, and human embodiment are interrogated in 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

**Prerequisites:** none

**Enrollment Limit:** 10

**Expected Class Size:** 10

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

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

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

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

**Not Offered Academic Year 2015**

**TUT** Instructor: Rhon Manigault-Bryant

**AFR 214 Jazz Theory and Improvisation II**

**Crosslistings:** MUS 204/AFR 214

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 the same as for Music 203, with 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 (formerly 212) or permission of the instructor

**Enrollment Limit:** 12

**Expected Class Size:** 5-8

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

**Dept. Notes:** MUS Group B Electives—classes 2015 and 2016

**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
- MUS Group B Electives

**Not Offered Academic Year 2015**

**SEM** Instructor: Andrew Jaffe

**AFR 215(F) Race and Capitalism**

**Crosslistings:** AMST 212/AFR 215

This course will grapple with the analysis of capitalism that has emerged out of the Black radical tradition. Examining how the traces of slavery have continued in capitalism following emancipation, this intellectual and political tradition also foregrounds race as a material, concrete relationship that is visible in the organization of economic life: in the production of the goods and services necessary for society to reproduce itself. We will focus on Black freedom struggles, and their analyses and proposals towards achieving radical emancipation and racial justice. This seminar course will involve collaborative and individual research work.

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

American environmental culture has evolved in conversation with an historical context of discrimination, racism, and inequality. Our 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 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 on participation, group work, and a semester-long small group project, with each student responsible for 12-15 pages

Prerequisites: none

Enrollment Limit: 19

Expected Class Size: 15

Enrollment Preferences: American Studies majors

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

Distributional Requirements:

Division 2

Other Attributes:

AMST Comp Studies in Race, Ethnicity, Diaspora

AMST Critical and Cultural Theory Electives

Fall 2014

SEM Section: 01 Cancelled

AFR 216 Black Politics in the United States

Crosslistings: PSCI 213/AFR 216/AMST 213

Secondary Crosslisting

Historically, African Americans have been treated as group members rather than as individuals by mainstream society; consequently, a very unique set of political attitudes and behaviors have developed among Blacks in the United States. This course explores the political history of African Americans as well as the relationship between African Americans and the American political system. Political elites as well as individual citizens and grassroots movements have influenced Black politics. In turn, we will focus on how national, state, and local governments have affected African American communities through the implementation of policies, some of which have been discriminatory while others have been aimed to ameliorate racial disparities. We will also analyze how Black Americans have responded through the political system. Since this course (or any course) has the capacity to explore the vast history of Black politics, we will focus primarily on contemporary, African American politics between 1960 and the Obama era. Class time will be divided between lectures and class discussions.

Class Format: seminar; class time will be divided between lectures and class discussions

Requirements/Evaluation: two 6- to 8-page response papers, a take-home final exam, reading evaluations and class participation

Prerequisites: none

Enrollment Limit: 25

Expected Class Size: 25

Enrollment Preferences: sophomores and juniors

Distributional Requirements:

Division 2

Other Attributes:

AMST Comp Studies in Race, Ethnicity, Diaspora

Not Offered Academic Year 2015

SEM Instructor: Candis Smith

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 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 on 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 2015

LEC Instructor: Rashida Braggs

AFR 218(F,S) African American Environmental Culture from Slavery to Environmental Justice (D) (W)

Crosslistings: ENVI 212/AMST 214/AFR 218

Secondary Crosslistings

Until the environmental justice movement rose to prominence over the past few decades and invited a more critical perspective on the connection between race and the environment, popular understanding of the American environmental (and environmentalist) tradition had effectively been whitewashed. But why? This course will work to find answers to that question while unearthing the deeper roots of African American environmental culture in conversation with key moments in African American history: from slavery to sharecropping, from migration and urbanization to environmental justice. With an interdisciplinary approach that considers sources as diverse as slave narratives, fiction, poetry, songs, photographs, maps, and ethnographies, we will consider African American intellectuals, writers, and visual and musical artists not always associated with environmental thought, from W. E. B. Du Bois and Zora Neale Hurston to the Black Panthers and Marvin Gaye.

Evaluation considers active, informed participation in class discussion based on assigned readings, midterm and final exams, and three 5-7 page essays. Students are also expected to research and respond to one news article exploring some aspect of the intersection between race and the environment over the course of the semester, and to share your findings with the class for discussion. This course fulfills the Exploring Diversity Initiative requirement by examining the challenges of understanding power and privilege. Among many other paths of inquiry, we will examine how African American environmental culture has evolved in conversation with an historical context of discrimination, racism, and inequality.

Class Format: seminar

Requirements/Evaluation: evaluation considers weekly written responses and active, informed participation in class discussion based on assigned readings; two 6- to 8-page essays; and a 12- to 15-page final essay revising and expanding an earlier essay
Prerequisites: none
Enrollment Limit: 20
Expected Class Size: 15
Enrollment Preferences: open to first-year and continuing students
Distribution Notes: carries Division 2 credit
Extra Info: students also expected to research & respond to at least one news article exploring some aspect of the intersection between race and the environment over the course of the semester, & to share your findings with the class for discussion
may not be taken on a pass/fail basis; not available for the Gaudino option
Distributional Requirements:
Division 2
Exploring Diversity
Writing Intensive
Other Attributes:
ENVP SC-B Group Electives

Fall 2014
LEC Section: 01 Cancelled

Spring 2015
SEM Section: 01 W 01:10 03:50 Instructor: Brian McCammack

AFR 220(F) 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
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 Limit: 19
Expected Class Size: 19
Enrollment Preferences: English majors and Africana Studies concentrators
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

Fall 2014
SEM Section: 01 MWF 11:00 12:15 Instructor: David Smith

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

Fall 2014
SEM Section: 01 TR 08:30 09:45 Instructor: VaNatta Ford

Spring 2015
SEM Section: 01 W 01:10 03:50 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, râf, 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
Prerequisites: none
Enrollment Limit: 15
Expected Class Size: 10
Enrollment Preferences: given to sophomores, juniors, or seniors who are current or prospective majors in Music, as well as current and prospective students concentrating in Africana Studies and Latina/o studies
Dept. Notes: MUS Group A Electives—classes 2015 and 2016
MUS World Music/Ethnomusicology—class of 2017 and beyond
Distribution Notes: meets Division 1 requirement if registration is under MUS; meets Division 2 requirement if registration is under AFR
Extra Info: may not be taken on a pass/fail basis; not available for the Gaudino option

Distributional Requirements:
Division 1
Exploring Diversity
Writing Intensive
Other Attributes:
INST African Studies Electives
MUS Group A Electives
MUS World Music/ Ethnomusicology

Not Offered Academic Year 2015
LEC Instructor: Corinna Campbell

AFR 229(F) 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
Prerequisites: none; open to all
Enrollment Limit: 40
Expected Class Size: 15-20
Extra Info: may not be taken on a pass/fail basis; not available for the Gaudino option

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
Prerequisites: none
Enrollment Limit: 25
Expected Class Size: 20
Extra Info: may not be taken on a pass/fail basis

Not Offered Academic Year 2015
SEM Instructor: Kiaran Honderich

AFR 232(S) Love, Sex, Madness in Afro-diasporic Women's Writings
Crosslistings: RLFR 232/AFR 232

Secondary Crosslisting
This course explores the themes of love, sex, and madness in fiction and films by and/or about women of African descent. From the Caribbean to West Africa, from Europe to the US, these three themes function as the lenses through which women have challenged traditional ideas of citizenship, family, gender roles and political power. What, for example, is the connection between the Duvalier regime in Haiti and women's sexual desire? How does the figure of "the mad Creole woman" challenge the exportation of Victorian values to the Caribbean? How might an African woman's body be read as a site of anticolonial resistance? These are some of the questions we will work through as we examine works by Marie Vieux Chauvet, Maryse Condé, Toni Morrison, Zora Neale Hurston, Tsitsi Dangarembga, and Chimamanda Adichie. 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, weekly reading response papers, a 5- to 7-page paper and final project
Prerequisites: none
Enrollment Limit: 20
Expected Class Size: 20
AFR 240(S) Introduction to the Music of Duke Ellington (W)
Crosslistings: MUS 251/AFR 240
Secondary Crosslistings
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
Prerequisites: ability to read music notation
Enrollment Limit: 19
Expected Class Size: 19
Enrollment Preferences: Jazz ensemble members and Music majors
Dept. Notes: MUS Group A Electives—classes 2015 and 2016
Distribution Notes: meets Division 1 requirement if registration is under MUS; meets Division 2 requirement if registration is under AFR
Extra Info: may not be taken on a pass/fail basis; not available for the Gaudino option
Distributional Requirements:
Division I
Writing Intensive
Other Attributes:
AMST Arts in Context Electives
MUS Group A Electives

AFR 242 Introduction to the Music of John Coltrane (W)
Crosslistings: MUS 252/AFR 242
Secondary Crosslistings
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
Prerequisites: MUS 103 and/or 203 strongly recommended; musical literacy sufficient to deal with the material and/or permission of the instructor
Enrollment Limit: 19
Expected Class Size: 10
Enrollment Preferences: musically literate, students and Music majors
Dept. Notes: MUS Group A Electives—classes 2015 and 2016
Distribution Notes: meets Division 1 requirement if registration is under MUS; meets Division 2 requirement if registration is under AFR
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
Distributional Requirements:
Division I
Writing Intensive
Other Attributes:
AMST Arts in Context Electives
MUS Group A Electives

Not Offered Academic Year 2015
LEC Instructor: Andrew Jaffe

AFR 245(F) "Queering the Color Line": Queer Black and Latina/o Literature (D)
Crosslistings: LATS 245/COMP 249/WGSS 247/AFR 245/ENGL 245
Secondary Crosslistings
This class takes part of its title from Siobhan Somerville's critical study published in 2000, and takes its cues, as Somerville has, from W.E.B Dubois's statement in The Souls of Black Folk that "the problem in the Twentieth Century is the problem of the color line." Thus, in this course, we will ask: How have Black and Latina/o critics and writers developed, critiqued, and re-imagined queer literature and queer studies to address the complexities of racialization, as well as gender, sexuality, class, disability, and citizenship? This question, and our examination of the politics of self-identification and confessionary forms, will guide our discussions throughout the course. Texts may include works by James Baldwin, Rigoberto Gonzalez, Jackie Kay, Cherrie Moraga, Crissy Road, and Tatiana de la Tierra, in addition to selections from the anthologies Black Queer Studies, Gay Latino Studies: A Critical Reader, This Bridge We Call Home: Radical Visions for Transformation, and others that will be available in a course reader.
Class Format: seminar
Requirements/Evaluation: students will be evaluated based on participation, short essays, and a final group presentation on the queering of contemporary pop culture
Prerequisites: none
Enrollment Limit: 18
Expected Class Size: 16
Enrollment Preferences: LATS concentrators
Distribution Notes: meets Division 1 requirement if registration is under COMP or ENGL; meets Division 2 requirement if registration is under LATS, AFR or WGSS
Extra Info: may not be taken on a pass/fail basis; not available for the Gaudino option
Distributional Requirements:
Division 2
Exploring Diversity
Fall 2014
SEM Section: 01 MR 11:20 12:35 Instructor: Shanti Singham

AFR 248(F) 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
Prerequisites: none; open to all
Enrollment Limit: 25
Expected Class Size: 20
Enrollment Preferences: Africana Studies concentrators; History majors
Extra Info: may not be taken on a pass/fail basis; not available for the Gaudino option

Distributional Requirements:
Division 2
Exploring Diversity
Other Attributes:
AFR Core Electives
HIST Group D Electives - Latin America + Caribbean
HIST Group G Electives - Premodern
INST Latin American Studies Electives
LATS Countries of Origin + Transnationalism Elect
MAST Interdepartmental Electives

Fall 2014
SEM Section: 01 MR 11:20 12:35 Instructor: Shanti Singham

AFR 253 Comparative Race and Ethnic Politics
Crosslistings: PSCI 253/AFR 253

Secondary Crosslisting
Since its founding, the United States has had to balance the American creed of equality for all, on one hand, with racial inequality, on the other hand. Is this challenge something exclusive to the United States? This course will provide students the opportunity to compare and contrast how race and ethnicity are constructed across the globe as well as how race and politics interact in various countries. We will examine the phenomena of race and ethnicity in the political development of several countries including the U.S., South Africa, France, Australia and Brazil. We will ask: What is the difference between race and ethnicity? What role do countries and their institutions play in developing racial ideologies and racial hierarchies? Is there such thing as a racial democracy? Is there a difference between the U.S.'s "race problem," Latin America's "shade problem" and Europe's "immigrant problem"? By the end of the class, students will have a broad knowledge of the similarities and differences of racial and ethnic issues across the globe.

Class Format: seminar; class time will be divided between lectures and class discussions
Requirements/Evaluation: two 6- to 8-page response papers, a take-home final exam, reading evaluations and class participation
Prerequisites: none
Enrollment Limit: 25
Expected Class Size: 25
Enrollment Preferences: sophomores and juniors
Distributional Requirements:
Division 2
Other Attributes:
ASAM Related Courses
AFR 256(S) Politics of Africa
Crosslistings: PSCI 243/AFR 256

This course provides a broad introduction to the politics of contemporary Africa, emphasizing along the way the diversity of African politics. It seeks to challenge the widespread image of African politics as universally and inexplicably lawless, violent, and anarchic. This course begins by examining the colonization of Africa, nationalist movements, and patterns of rule in the first 30 years of independence. From there, the course analyzes the causes, achievements and limitations of the recent waves of political and economic liberalization across Africa. With an understanding of politics in African countries, we consider how this shapes patterns of economic development. Finally, the course examines China's growing expansion into Africa. We ask whether this is neocolonialism, or a beneficial relationship for African countries.

Class Format: lecture/discussion
Requirements/Evaluation: class discussion, four short papers and final exam
Prerequisites: none
Enrollment Limit: 20
Expected Class Size: 30
Enrollment Preferences: sophomores, Political Science majors and Africana Studies concentrators
Distributional Requirements: Division 2
Other Attributes: INST African Studies Electives
POEC Comparative POEC/Public Policy Courses
AFR Comparative Studies in Race, Ethnicity, Diaspora

Spring 2015
LEC Section: 01 MR 02:35 03:50 Instructor: Ngonidzashe Munemo

AFR 259(S) Bilad al-Sudan and Beyond: Arts of the Afro-Islamic World (D)
Crosslistings: ARTH 259/AFR 259/ARAB 259

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: two reading response papers (2 pages each), a term paper (8-10 pages) with class presentation, a mid-term exam, and a final exam
Prerequisites: none, although an introductory course in art history or Islamic studies would be useful
Enrollment Limit: 25
Expected Class Size: 15
Enrollment Preferences: if the course is oversubscribed, preference will be given to students who have declared a major in Art History or Africana Studies
Distribution Notes: meets Division 1 requirement if registration is under ARTH or ARAB; meets Division 2 requirement if registration is under AFR
Extra Info: may not be taken on a pass/fail basis
Distributional Requirements: Division 1
Exploring Diversity
Other Attributes: ARAB Arabic Studies Electives
ARTH Middle East, Asia and Africa Courses

Spring 2015
LEC Section: 01 MR 01:10 02:25 Instructor: Michelle Apotsos

AFR 267 Race in the Americas (D)
Crosslistings: AFR 267/SOC 267/AMST 267

This course is designed to provide students with a fundamental understanding of the historical development and changing dynamics of race in North America, the Caribbean, and South America. In doing so, we will take on the fundamental position that race is a meaningful classification of human bodies. The question we will keep in front of us at all times is this: How does social milieu determine the meaningfulness of race? Racial classifications, like all classifications, are collectively imagined, and appear mired in various spheres of social life. We will devote a fair amount of attention to the meaning of race in personal experience, economic production and distribution, political organization, and popular culture. The complexity of race will be explored within a number of writings by authors such as Michael Hanchard, Edwidge Dandicat, and Patricia Hill Collins. This EDI course 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 confront, negotiate, and at times challenge dominant U.S. and/or European social hierarchies.

Class Format: discussion/lecture
Requirements/Evaluation: evaluation will be based on class participation, 2-3 short papers (5-7 pages), and a self-scheduled final examination
Prerequisites: none; open to all
Enrollment Limit: 20
Distributional Requirements: Division 2
Exploring Diversity
Other Attributes: AFR Core Electives
AMST Comp Studies in Race, Ethnicity, Diaspora

Not Offered Academic Year 2015
LEC Instructor: James Manigault-Bryant

AFR 270(F) Digital Diaspora: Interrogating Race, New Media, and Black Cultural Production Online
Diaspora as a concept can be examined as a distinct community, a geographic positioning, and as a set of social movements and rhetorical practices. How does globalization via information technology (mobile devices, Internet, smart-objects), trouble this form of identity-making? This course explores digital experiences in the Africa Diaspora and discusses the intersection of race and new media. We will examine black aesthetics in technology use (voice, mobile devices, Twitter), development of black virtual communities (Instagram, Black blogosphere), and digital crises and racial panics (Trayvon Martin, Jenna 6). We will also discuss and critique Africa's 'leap-frogging' into modernity via IT; and older traditions of science and technology emerging out the black experience.

Students will be active in leading the discussion, which will take place via physical and digital mediums. Evaluation will be based on contribution in the physical classroom and online. A midterm paper and final project will attempt to foster data literacy and skills-building, using open source tools to engage with contemporary social problems. There will also be weekly readings and assignments. No prior knowledge of coding required. Students must have regular access to a computer and Web camera.

**Class Format:** seminar

**Requirements/Evaluation:** weekly reading assignments and short writing assignments, one midterm paper (7-10 pages) and a final project (for example, building a Web site or designing a mobile app).

**Prerequisites:** none; no need for background in computer science

**Enrollment Limit:** 12

**Expected Class Size:** 12

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

**Distributional Requirements:** Division 2

**Fall 2014**

**SEM Section:** 01 TF 01:10 02:25  Instructor: Reginold Royston

**AFR 272(S) Africa + the Internet: Producing Global Citizenship (D)**

**Crosslistings:** AFR 272/INST 272/ANTH 274

**Primary Crosslisting**

This course theorizes 'Internet citizenship' as a new form of belonging based on participation in a global network of information rather than location or nationality. In a world mapped differently by technological, social and economic divides, how can New Media generate mutuality? Orienting globalization from the South, we will explore cosmopolitan- and cyber-cultures of today's Africa: Points of departure will be case studies in expressive culture and digital research in sites such as Ghana, Kenya, South Africa, Nigeria, and more, as well as in the contemporary African diaspora. You will critique notions of the Network Society and develop skills in digital storytelling, visual design, and online tool making. Students will not only interact with each other online, but working with virtual communities external to Williams, develop a final tech project that produces Internet Citizenship. Portions of this course will be conducted in an online format via video discussion and interactions on a Web site. Students must have regular access to a computer and Web camera. Students will be evaluated for their attendance and participation, weekly reading and responses, and a final projects portfolio. No prior knowledge of coding required.

**Class Format:** seminar

**Requirements/Evaluation:** weekly reading and short writing assignments, one 7- to 10-page paper, two major tech-based projects (for example, designing an app, creating a viral media campaign)

**Prerequisites:** none

**Enrollment Limit:** 8

**Expected Class Size:** 8

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

**Distributional Requirements:** Division 2

**Exploring Diversity**

**Spring 2015**

**SEM Section:** 01 TF 01:10 02:25  Instructor: Reginold Royston

**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 America 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 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 2015**

LEC  Instructor: Gretchen Long

**AFR 281 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
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 themes 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 perspectives; and the expanding diversity of black people in the United States. In addition, the course explores the political culture of black institutional and organizational life, the rise and fall of Jim Crow, migration and urbanization, resistance and protest.
Class Format: lecture/discussion
Requirements/Evaluation: evaluation will be based on class participation, two short papers, and a take-home exam
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
HIST Group G Electives - Premodern
Not Offered Academic Year 2015
LEC

AFR 299(S) 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 history 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
Requirements/Evaluation: attendance and participation, weekly reading e-response papers, two short essays, and a group lyrics and politics final project
Prerequisites: none; open to all
Enrollment Limit: 25
Expected Class Size: 25
Enrollment Preferences: preference will be given to Africana Studies concentrators and majors in Political Science and Religion
Extra Info: may not be taken on a pass/fail basis
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
REL Africa + African Diaspora Tradition Courses
Not Offered Academic Year 2015
LEC Instructor: Leslie Brown

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)
Prerequisites: none
Enrollment Limit: 50
Expected Class Size: 50
Enrollment Preferences: none
Extra Info: not available to be taken Pass/Fail
Distributional Requirements:
Division 2
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, Providence, and Newark to Durham, Chicago, and Los Angeles—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. Formally innovative African American poetry defamiliarizes what we normally expect of "black writing" and also pushes us to question our assumptions and presumptions about black identity, "identity politics," experimental writing (is the avant-garde 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.

This course will examine the work of living poets who range in age from 30's to 80's, including Amiri Baraka, Ed Roberson, Nate Mackey, Will Alexander, Harryette Mullen, Tyrone Williams, John Keene, Fred Moten, Erica Hunt, and Renee Gladman. We will also look at the work of some of their avant-garde predecessors in the twentieth century (such as Bob Kaufman, Gwendolyn Brooks, Norman Pritchard, Russell Atkins), as well as critical work by Mackey, Moten, and Aldon Nielsen, among others.

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 Limit: 15
Expected Class Size: 15
Enrollment Preferences: American Studies majors
Distribution Notes:
Distribution Requirements: Division 2
Other Attributes:
AMST Arts in Context Electives
AMST Comp Studies in Race, Ethnicity, Diaspora
Not Offered Academic Year 2015

AFR 302(F) 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 Requirements: Division 2

Fall 2014
SEM Section: 01 MR 01:10 02:25 Instructor: VaNatta Ford

AFR 304(F) 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:
HIST Group A Electives - Africa
INST African Studies Electives
JLST Enactment/Applications in Institutions

Fall 2014
LEC Section: 01 TF 01:10 02:25 Instructor: Kenda Mutongi

AFR 305 The Sociology of Black Religious Experience

Crosslistings: AFR 305/REL 315/SOC 303/AMST 304

Primary Crosslisting

Not Offered Academic Year 2015
LEC Instructor: James Manigault-Bryant
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 Limit:** 15

**Expected Class Size:** 10

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

**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

REL Africa + African Diaspora Tradition Courses

**Spring 2015**

LEC Instructor: James Manigault-Bryant

**AFR 306(S) 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 Limit:** 15

**Expected Class Size:** 15

**Enrollment Preferences:** WGSS majors, students considering a WGSS major

**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

ASAM Related Courses

WGSS Racial Sexual + Cultural Diversity Courses

WGSS Theory Courses

**Spring 2015**

LEC Section: 01 TR 11:20 12:35 Instructor: Gregory Mitchell

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

**Crosslistings:** RLFR 308/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 examinin

**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 Limit:** 20

**Expected Class Size:** 20

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

**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

**Not Offered Academic Year 2015**

LEC Instructor: Katarzyna Pieprzak

**AFR 308(S) Gender and Society in Modern Africa**

**Crosslistings:** HISU 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."
**AFR 309 Scriptures and Race**

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

**Secondary 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 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.
- Prerequisites: None
- Enrollment Limit: 20
- Expected Class Size: 15
- Distributional Requirements: Division 2
- Other Attributes: LATS Core Electives
- REL Comparative Inquiry Courses

**Not Offered Academic Year 2015**

**LEC**

**AFR 310 Womanist/Black Feminist Thought (D)**

**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 Limit: 25
- Expected Class Size: 20
- Enrollment Preferences: Africana Studies concentrators, Women's, Gender and Sexuality Studies majors, Religion majors
- Distributional Requirements: Division 2
- Exploring Diversity
- Other Attributes: AFR Core Electives
- AMST Comp Studies in Race, Ethnicity, Diaspora
- AMST Critical and Cultural Theory Electives
- REL Africa + African Diaspora Tradition Courses
- REL Body of Theory Courses
- WGSS Racial Sexual + Cultural Diversity Courses
- WGSS Theory Courses

**Not Offered Academic Year 2015**

**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
- Enrollment Limit: 15

[... continuation of text not shown ...]
Expected Class Size: 10
Enrollment Preferences: Africana Studies concentrators
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
REL Africa + African Diaspora Tradition Courses

Not Offered Academic Year 2015
SEM 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 media 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 new forms are somehow better spaces in which racialized bodies can exist. Additional discussion topics may include: how racial discourses in the 'real world' are 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
Prerequisites: none
Enrollment Limit: 13
Expected Class Size: 13
Enrollment Preferences: Africana concentrators
Extra Info: may not be taken on a pass/fail basis; not available for the Gaudino option
Distributional Requirements:
Division 2
Other Attributes:
AFR Core Electives
AMST Arts in Context Electives
AMST Comp Studies in Race, Ethnicity, Diaspora

Not Offered Academic Year 2015
SEM Instructor: Rhon Manigault-Bryant

AFR 316(S) 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 Limit: 13
Expected Class Size: 13
Enrollment Preferences: Africana Studies concentrators, Religion majors
Distributional Requirements:
Division 2
Other Attributes:
AFR Core Electives
REL Africa + African Diaspora Tradition Courses

Spring 2015
LEC Section: 01 M 07:00-09:40 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 performance 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.

Class Format: seminar/discussion
Requirements/Evaluation: evaluation will be based upon class participation, one 5- to 7-page paper analyzing a performance/text, student-led class facilitation, final performance/presentation
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

Not Offered Academic Year 2015
SEM Instructor: Rashida Braggs

AFR 318T(F) Declining Significance of Race and Racism in U.S. Politics? (W)
Crosslistings: PSCI 318/AFR 318/SOC 318

Secondary Crosslisting
Historically, America has faced a dilemma. On one hand, the United States was founded on the principles of liberty and equality, and consequently the American ethos is largely characterized by individualism and egalitarianism. On the other hand, the U.S. has faced and continues to be challenged with matching its expectations and ideals of itself with reality, as there are on-going inequalities based on race, gender, religion, and sexuality. Nonetheless, one would have difficulty in arguing that American society has not improved at all, especially over the past half-century. The U.S. government — via Congress, the Supreme Court, and Executive Orders of various Presidents — has improved the well-being and status of racial minorities. Further, the overwhelming majority of American citizens eschew racist language and attacks on racial and ethnic minorities. Some would argue that the election of the first Black president is a clear indication that the country is approaching — if not already realizing — its post-racial, American Dream. But, scholars who have tried to measure the significance, impact, and effect of race on American politics are currently engaged in a highly contested debate on the extent to which racism has declined in this society. In this tutorial, we will explore a variety of debates concerning the role of race in American society and American Politics. Have racial attitudes improved over the past 60 years or has the language of racial animus simply changed over that time? Are racial minorities failing to live up the opportunities provided to them by the U.S. Constitution and various other laws or are there structural barriers that are too high for them to overcome? Is the election of minority leaders in majority white districts a sign that racial attitudes have an insignificant influence on candidate evaluation and elections or have minority candidates deracialized their campaigns in a way that may ultimately disserve minority groups? These are just a few of the questions we will consider. Students will be exposed to texts on at least two sides of various debates.

Class Format: tutorial
Requirements/Evaluation: five 5-page essays, five 2-page response papers; one final 5-page reflection essay
Prerequisites: none
Enrollment Limit: 10
Expected Class Size: 10
Enrollment Preferences: seniors
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 Limit: 15
Expected Class Size: 10
Enrollment Preferences: Africana Studies concentrators, Women's, Gender and Sexuality Studies majors, Religion majors
Distributional Requirements:
   Division 2
Other Attributes:
AFR Core Electives
AMST Comp Studies in Race, Ethnicity, Diaspora

Not offered Academic Year 2015
SEM Instructor: Rhon Manigault-Bryant

AFR 320(S) 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
Prerequisites: none
Enrollment Limit: 19
Expected Class Size: 15
Enrollment Preferences: WGSS majors and Africana Studies concentrators
Extra Info: may not be taken on a pass/fail basis; not available for the Gaudino option
Distributional Requirements:
   Division 2
Other Attributes:
AFR Core Electives
AMST Comp Studies in Race, Ethnicity, Diaspora

Spring 2015
SEM Section: 01 MW 08:30 09:45 Instructor: Rhon Manigault-Bryant

AFR 321(S) 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

Spring 2015
SEM Section: 01 MR 01:10 02:25 Instructor: VaNatta Ford

AFR 322(S) 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:
AFR Interdepartmental Electives
AMST Comp Studies in Race, Ethnicity, Diaspora
AMST Critical and Cultural Theory Electives
LGST Interdepartmental Electives

Spring 2015
SEM Section: 01 W 01:10 03:50 Instructor: Joy James

AFR 323 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 the many 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)
Prerequisites: none
Enrollment Limit: 19
Expected Class Size: 19
Enrollment Preferences: none
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
Extra Info: not available to be taken Pass/Fail

Secondary Crosslistings
Primary: AFR Core Electives
Secondary: AMST Arts in Context Electives
Distribution Requirements:
Division 2

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

Not Offered Academic Year 2015
SEM Instructor: Rashida Braggs

AFR 324(S) Contemporary Art of the African Diaspora
Crosslistings: AFR 324/ARTH 324/ANTH 314/ARAB 324/COMP 324

Primary Crosslisting
This course explores the visual arts of the contemporary African Diaspora from the Caribbean, Islamic Mediterranean, Europe, and the United States. The first half of the course examines art historical and anthropological theories utilized in analyses of global contemporary art. The second half of the course uses original works from WCMA's permanent collection and the exhibition Fathi Hassan: Migration of Signs to consider areas of convergence and divergence in the practices of artists from the Atlantic and Islamic worlds.

Class Format: seminar
Requirements/Evaluation: evaluation will be based on class participation, response papers, and 10-12 page final paper
Enrollment Limit: 10
Expected Class Size: 10
Distribution Notes: meets Division 1 requirement if registration is under COMP or ARTH; meets Division 2 requirement if registration is under AFR, ARAB or ANTH
Extra Info: not available for the Gaudino option

Distribution Requirements:
Division 2

Other Attributes:
ARTH Middle East, Asia and Africa Courses

Spring 2015
SEM Section: 01 MW 11:00 12:15 Instructor: Maurita Poole

AFR 332(F) Hiphop and The Changing Same: African American Consciousness And Music 1925—2015
Crosslistings: AFR 332/COMP 332

Primary Crosslisting
In Amiri Baraka's book Black Music and especially in its pivotal 1967 essay 'The Changing Same—R&B And The New Music'' he examines the musical and political complementarity of the most experimental jazz of the 60s and the most socially conscious rhythm and blues of the day. Baraka proposed a populism modernist that would unite the most commercial and the most avant-garde streams of Black Music. The goal was to forge what Baraka called a Unity Music—one that would esthetically mirror and presage an ideal unification of divergent African American political philosophies and protest movements.

The notion that Black Music could play a vital role in the pursuit of social justice gained popular and vocal modernist proponents during the 1920s Harlem Renaissance via Louis Armstrong and Duke Ellington, The Bebop Generation of Billie Holiday, Charlie Parker, Thelonius Monk, Dizzy Gillespie and Mary Lou Williams, Miles Davis and Max Roach who followed Ellington and Armstrong built upon their innovations and anti-racist stances. The Boppers have been described as the "forerunners of the Civil Rights movement" for their stance towards discrimination and radical experimentation. The post-bop and freedom jazz musicians such as Sun Ra, John Coltrane and Ornette Coleman, who carried the baton for freedom jazz
in the late 50s and 60s came to sonically represent the fire and fury of the Civil Rights and Black Power movements. Through Baraka's own creative and rhetorical interventions their music became the artistic standard bearers of the Black Arts Movement. The socially conscious R&B and Funk of the 1970s as parlayed by bands such as Earth Wind and Fire, Parliament-Funkadelic, Rufus, War and Mandrill fused the energy of freedom jazz with the populist modernism of funk avatars James Brown, Curtis Mayfield, Jimi Hendrix and Sly Stone. Their work greatly influenced global pop insurgents such as Bob Marley and The Wailers and Fela Kuti who wrought critical hybrids of indigenous and imported forms to speak truth to power in their homelands, and beyond.

Hiphop culture inherited the popular modernist mantle and openly radical-activist imperative jazz had largely abandoned by the 1990s. As hiphop evolved in that decade it became a platform for new alignments of art, commerce and politics. Novel tensions emerged between the culture's pro-capitalist instincts and its desire to represent African American working class struggle. Hiphop music in Africa simultaneously blossomed as a vehicle for anti-oppression and anti-corruption activism.

The course will draw heavily upon Baraka's seminal books Blues People and Black Music, alongside David Levering Lewis' When Harlem Was In Vogue Tricia Rose's Black Noise and Jeff Chang's Can't Stop Won't Stop to revisit and re-interrogate these historic epochs when music, politics and the marketplace converged to transform the relationships between activism, mass-culture-industry production and the social consumption of music.

Examination of the role music has played in forwarding and complicating African American social justice movements will be the paramount focus.

Class Format: lecture
Requirements/Evaluation: two 5- to 7-page papers and a final 10- to 20-page paper/project
Prerequisites: none
Enrollment Limit: 25
Expected Class Size: 25
Enrollment Preferences: Africana concentrators
Distributional Requirements: Division 2

Fall 2014
LEC Section: 01 MW 11:00 12:15 Instructor: Gregory Tate

AFR 338T(F) 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
Prerequisites: none; open to all
Enrollment Limit: 10
Expected Class Size: 10
Enrollment Preferences: Africana Studies concentrators
Extra Info: may not be taken on a pass/fail basis
Distributional Requirements: Division 2 Writing Intensive
Other Attributes: AFR Core Electives
AMST Comp Studies in Race, Ethnicity, Diaspora

Fall 2014
TUT Section: T1 TBA Instructor: Neil Roberts

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 Grifith, 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
Prerequisites: none
Enrollment Limit: 10
Expected Class Size: 8
Enrollment Preferences: AFR/WGSS/AMST majors/concentrators
Extra Info: may not be taken on a pass/fail basis
Distributional Requirements: Division 2 Exploring Diversity Writing Intensive
Other Attributes: AMST Critical and Cultural Theory Electives
WGSS Racial Sexual + Cultural Diversity Courses

Spring 2015
TUT Section: T1 TBA Instructor: Joy James

AFR 346(S) 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 instructor's permission

**Enrollment Limit:** 40

**Expected Class Size:** 15-20

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

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

**Spring 2015**

LEC Section: 01 MW 11:00 12:15  Instructor: Roger Kittleson

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

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

**Primary Crosslisting**

Martianican 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 Limit:** 19

**Expected Class Size:** 10

**Enrollment Preferences:** Africana Studies concentrators

**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 2015**

SEM  Instructor: Neil Roberts

**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 G Electives - Premodern

**Fall 2014**

LEC Section: 01 TF 02:35 03:50  Instructor: Charles Dew

**AFR 365(S) 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
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 Cinématheque 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 Limit: 15
Expected Class Size: 15
Enrollment Preferences: French and Comparative Literature majors, and concentrators in Africana Studies
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 2015
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 Limit: 19
Expected Class Size: 19
Enrollment Preferences: juniors and seniors, or sophomores with permission of instructor
Materials/Lab Fee: none
Distributional Requirements:
Division 2

Not Offered Academic Year 2015
SEM

AFR 375(F) 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 Limit: 25
Expected Class Size: 20-25
Enrollment Preferences: determined by instructor
Distributional Requirements:
Division 2

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

Fall 2014
LEC Section: 01 Cancelled

AFR 379 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
Success is demanding, as any Williams student knows, and all that discipline-hard work, sacrifice, perseverance-can come to seem an end in itself. But as the great theorist of children's animation and stoner movies Jack Halberstam has noted, sometimes failure turns out to be a better bet than success: it can reveal the blindspots of dominant ideologies, while opening up alternative ways of living in the world. This course will take a long detour through meditations on failure emerging from queer theory, Asian American studies, and black studies, with a particular interest in what failure can reveal about higher education and related disciplinary institutions, such as prisons or the so-called "internment camps" for Japanese Americans during World War II. This course fulfills the Exploring Diversity requirement by considering how the stigmatization of difference and justification of social inequality are inscribed in supposedly neutral rubrics of success and failure. Readings may include Halberstam's *Queer Art of Failure*, Junot Diaz's *Brief Wondrous Life of Oscar Wao*, and works by Fred Moten, Roderick Ferguson, Angela Davis, Hisaye Yamamoto, Toshio Mori, Nella Larsen, Victor Lavalle, and others. Students will also have the opportunity to bring these concepts to bear on other social concerns and/or cultural objects (music, film, etc.) of their choice, as we attempt to figure out just what a course in cultural criticism might be good for in a society infatuated with success. What are you planning to do with that liberal-arts degree, anyway?
Of the many things that distinguish Africana Studies from other fields of knowledge, most remarkable are its creative uses an ethnographies, and novels. The course will also examine the entrepreneurial innovation and market evolution on African businesses they created, and the dynamic environments in which they each lived and worked. The course will also examine the human emotions in building community, and the relationship between sexuality and racial identity. We will explore such issues by way of closely attending to their texts, and since another similarity between them was a prolific range of genre, we will have the opportunity to delve into poetry, essays, fiction, drama, and memoir, with a slight but definite preference for their poetry. We will also place these writers in their political and philosophical contexts, sampling secondary sources on the Black Arts movement, queer theory, contemporary American and African American poetry, and transnational black studies. As we will be discussing two writers whose collective contribution to minority discourse is nothing short of monumental, our course will participate in the College's Exploring Diversity Initiative. Specifically, this EDI course will emphasize the ongoing historical negotiation between blackness and white supremacy in the contemporary period, in addition to the relationship between queer sexuality and blackness.

**Class Format:** seminar

**Requirements/Evaluation:** one 5-page paper and one 8- to 10-page paper, and steady and thoughtful class participation

**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 Limit:** 25

**Expected Class Size:** 25

**Enrollment Preferences:** English majors

**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
- Other Attributes: ENGL Literary Histories C

*Fall 2014*

**SEM Section:** 01 TR 11:20 12:35  Instructor: Seulhee Lee

**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 conceptions 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 Limit:** 15

**Expected Class Size:** 15

**Enrollment Preferences:** American Studies majors

**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 2015*

**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:** courses in HIST

**Enrollment Limit:** 15

**Expected Class Size:** 10-15

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

**Distributional Requirements:**

- Division 2
- Other Attributes:
  - HIST Group A Electives - Africa

*Not Offered Academic Year 2015*

**SEM**

**AFR 405(F) 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 Limit: 15
Expected Class Size: 10
Enrollment Preferences: Africana Studies concentrators
Distributional Requirements:
Division 2
Other Attributes:
AFR Core Electives
AMST Comp Studies in Race, Ethnicity, Diaspora

Not Offered Academic Year 2015
SEM Instructor: Rhon Manigault-Bryant

AFR 444 (D) 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 mulattos—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

**Prerequisites:** none

**Enrollment Limit:** 15

**Expected Class Size:** 15

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

**Extra Info:** all projects will have some written component, but may include a dance performance, spoken word, fieldwork etc.

**Distributional Requirements:***

- Division 2
- Exploring Diversity

**Other Attributes:**

- HIST Group D Electives - Latin America + Caribbean

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**Not Offered Academic Year 2015**

**SEM Instructor:** Shanti Singham

**AFR 450(F)** Melville, Mark Twain, and Ellison (D)

**Crosslistings:** ENGL 450/AFR 450

**Secondary Crosslisting**

As an epigraph to his novel, *Invisible Man*, Ralph Ellison selects a quotation from Herman Melville's story, "Benito Cereno." In the preface to *Invisible Man*, Ellison invokes a sermon that appears briefly in the opening chapter of *Moby-Dick*. In his essays on comedy and American culture, Ellison comments trenchantly on *Adventures of Huckleberry Finn*. Melville and Mark Twain were, in many obvious ways, as different as two writers can be. Nonetheless, they also have many surprising similarities, and it is not difficult to understand why both are so important to Ellison. This course will examine the novels, stories, and essays of these three writers, with particular attention to the themes that they have in common and to the traits that make each of them distinctive. Race, slavery, epistemology, and the nature of American democracy are among those themes.

**Class Format:** lecture

**Requirements/Evaluation:** a journal and a 15-page 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 Limit:** 25

**Expected Class Size:** 12

**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:**

- ENGL Literary Histories B
- MAST Interdepartmental Electives

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**Fall 2014**

**SEM Section:** 01 MR 02:35 03:50  Instructor: David Smith

**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

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**Fall 2014**

**SEM Section:** 01 W 01:10 03:50  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 Limit:** 15

**Expected Class Size:** 10-15

**Enrollment Preferences:** junior and senior History majors

**Distributional Requirements:**

- Division 2
- Exploring Diversity

**Other Attributes:**

- AMST Comp Studies in Race, Ethnicity, Diaspora
- HIST Group F Electives - U.S. + Canada
AFR 465(S) Race and Abstraction
Crosslistings: AMST 465/AFR 465/COMP 465/ENGL 326

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 Bessensbrugge, David Hammons, Yayoi Kusama, Tan Lin, Nathaniel Mackey, and Cecil Taylor—as well as critics. We will pay particular attention to formally experimental works. 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, John Keene, Mei-mei Bessensbrugge, John Yau, Cecil Taylor, David Hammons, and Yoko Ono—as well as critics. We will pay particular attention to formally experimental works.

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

Spring 2015
SEM Section: 01 W 01:10 03:50 Instructor: Dorothy Wang

AFR 476(S) Black Radicalism (D)
Crosslistings: AFR 476/HIST 476

Primary Crosslisting
"Amandla! Black Power! Venceremos! A Luta Continua!" Ever since the end of slavery—occurring, in part, due to the efforts of Black radicals from Haiti to South Carolina to the Quilombos of Brazil—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 interdisciplinary history of Black radicalism—in the United States, the Caribbean, and Africa—from W E B DuBois to the present, paying special attention to Black working class and feminist challenges to capitalism and sexism, (e.g. A. Philip Randolph, Angela Davis), to the uses of Black Power to challenge Black societies (Walter Rodney), to African socialism (Nyerere, Nkrumah), to musicians and poets, like Bob Marley and Aimé Césaire, whose rhythms and example continue to inspire us to fight for social justice and equality.

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.
Prerequisites: none; open to all
Enrollment Limit: 15
Expected Class Size: 15
Enrollment Preferences: Africana Studies concentrators; History majors
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, & we will host a visit from the Mt. Holyoke seminar, organized around speakers, presentations, & local activists
Distributional Requirements: Division 2
Exploring Diversity
Other Attributes: AFR Core Electives
HIST Group A Electives - Africa
HIST Group D Electives - Latin America + Caribbean
HIST Group F Electives - U.S. + Canada

Spring 2015
SEM Section: 01 W 01:10 03:50 Instructor: Shanti Singham

AFR 482T(F) 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
Prerequisites: none
Enrollment Limit: 10
Expected Class Size: 10
Enrollment Preferences: History majors and Africana Studies concentrators
Extra Info: may not be taken on a pass/fail basis
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

Fall 2014
TUT Section: T1 TBA Instructor: Gretchen Long

AFR 483T African Political Thought (W)
Crosslistings: HIST 483/AFR 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, Ngritude 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

Enrollment Limit: 10
Expected Class Size: 10
Enrollment Preferences: History majors
Extra Info: may not be taken on a pass/fail basis

Distributional Requirements:
Division 2
Writing Intensive
Other Attributes:
AMST Critical and Cultural Theory Electives
HIST Group A Electives - Africa
HIST Group F Electives - U.S. + Canada
INST African Studies Electives

Not Offered Academic Year 2015
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 2015
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 2014
IND Section: 01 TBA Instructor: James Manigault-Bryant

IND Section: 02 TBA Instructor: Reginold Royston

AFR 498(S) Independent Study: Africana Studies
Africana Studies Independent Study

Class Format: independent study

Distributional Requirements:
Division 2

Spring 2015
IND Section: 01 TBA Instructor: James Manigault-Bryant