

## AFRICANA STUDIES (Div II)

**Chair: Associate Professor Neil Roberts**

- Rashida K. Braggs, Associate Professor of Africana Studies and Faculty Affiliate in Comparative Literature, Faculty Fellow of the Davis Center and the Office of Institutional Diversity, Equity and Inclusion; affiliated with: The Davis Center, VP-InstDivrstyEquity&Inclusion
- VaNatta S. Ford, Assistant Professor of Africana Studies
- Allison M Guess, Mellon Postdoctoral Fellow in Africana Studies
- Régine M Jean-Charles, W. Ford Schumann Visiting Professor in Democratic Studies; affiliated with: Africana Studies
- Kelsey Jones, Distinguished Visiting Professor of Education
- James A. Manigault-Bryant, Professor of Africana Studies and Faculty Affiliate in Anthropology and Sociology and Religion; affiliated with: Religion Department, Anthropology and Sociology; on leave 2020-2021
- Rhon S. Manigault-Bryant, Professor of Africana Studies and Faculty Affiliate in Religion; on leave 2020-2021
- Neil Roberts, Chair and Professor of Africana Studies and Faculty Affiliate in Political Science and Religion; affiliated with: Religion Department, Political Science Department

### GENERAL PROGRAM DESCRIPTION

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

### CONCENTRATION IN AFRICANA STUDIES

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

### AFRICANA STUDIES AND OTHER PROGRAMS

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

### REQUIREMENTS

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

AFR 200 Introduction to Africana Studies

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

AFR 440(S) CAPSTONE: Performing Blackness

AFR 450 CAPSTONE: Sylvia Wynter, Black Lives, and Struggle for the Human

#### One core elective:

[AFR 132 / AMST 132 / PSCI 132 Contemporary Africana Social and Political Philosophy](#)

Taught by: [Neil Roberts](#)  
[Catalog details](#)

[AFR 140 / COMP 141 Black Autobiography](#)

Taught by: TBA

[Catalog details](#)

[AFR 200\(F, S\)Introduction to Africana Studies](#)

Taught by: [Neil Roberts](#), [VaNatta Ford](#)

[Catalog details](#)

[AFR 205 T / WGSS 207\(F\)She Speaks in Color: Examining the 'Color Complex' in Toni Morrison's Writings](#)

Taught by: [VaNatta Ford](#)

[Catalog details](#)

[AFR 208 T / AMST 208 / REL 262Time and Blackness](#)

Taught by: [James Manigault-Bryant](#)

[Catalog details](#)

[AFR 211 / AMST 211 / ENVI 211 / SOC 211Race and the Environment](#)

Taught by: [James Manigault-Bryant](#)

[Catalog details](#)

[AFR 213 T / STS 213 / WGSS 213Race, Gender, and the Alien Body: Octavia Butler's Science Fiction](#)

Taught by: [Rhon Manigault-Bryant](#)

[Catalog details](#)

[AFR 216 / DANC 217Moving While Black](#)

Taught by: [Rashida Braggs](#)

[Catalog details](#)

[AFR 248 / HIST 248The Caribbean: From Slavery to Independence](#)

Taught by: [Shanti Singham](#)

[Catalog details](#)

[AFR 299 / PSCI 233 / REL 261Rastafari: Dread, Politics, Agency](#)

Taught by: [Neil Roberts](#)

[Catalog details](#)

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

Taught by: [VaNatta Ford](#)

[Catalog details](#)

[AFR 310 / AMST 309 / REL 310 / WGSS 310Womanist/Black Feminist Thought](#)

Taught by: [Rhon Manigault-Bryant](#)

[Catalog details](#)

[AFR 315 / AMST 315 / STS 315Blackness 2.0: Race, Film and New Technologies](#)

Taught by: [Rhon Manigault-Bryant](#)

[Catalog details](#)

[AFR 317 / AMST 317 / DANC 317 / ENGL 317 / THEA 317 / COMP 319Black Migrations: African American Performance at Home and Abroad](#)

Taught by: [Rashida Braggs](#)

[Catalog details](#)

[AFR 318 / PSYC 334\(F\)Defining and Disrupting the School-to-Prison Pipeline](#)

Taught by: [Kelsey Jones](#)

[Catalog details](#)

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

Taught by: [VaNatta Ford](#)

[Catalog details](#)

[AFR 323 / ARTH 223 / COMP 322 / AMST 323 / ENGL 356\(S\)Comic Lives: Graphic Novels & Dangerous Histories of the African Diaspora](#)

Taught by: [Rashida Braggs](#)

[Catalog details](#)

[AFR 324 / PSYC 337\(S\)Critical Perspectives in Special Education](#)

Taught by: [Kelsey Jones](#)

[Catalog details](#)

[AFR 325 / WGSS 325Television, Social Media, and Black Women 'Unscripted'](#)

Taught by: [VaNatta Ford](#)

[Catalog details](#)

[AFR 348 T / LEAD 348 / PSCI 348The Black Radical Tradition](#)

Taught by: [Neil Roberts](#)

[Catalog details](#)

[AFR 356The Plantation and Its Afterlife](#)

Taught by: [James Manigault-Bryant](#)

[Catalog details](#)

[AFR 360 / LEAD 360 / PHIL 360 / PSCI 370The Political Thought of Frantz Fanon](#)

Taught by: [Neil Roberts](#)

[Catalog details](#)

[AFR 405CAPSTONE: Africana Studies and the Disciplines](#)

Taught by: [James Manigault-Bryant](#)

[Catalog details](#)

[AFR 440\(F\)CAPSTONE: Performing Blackness](#)

Taught by: [Rashida Braggs](#)  
[Catalog details](#)  
[AFR 450 / PSCI 372\(S\)CAPSTONE: Sylvia Wynter, Black Lives, and Struggle for the Human](#)

Taught by: [Neil Roberts](#)  
[Catalog details](#)  
[AFR 476 / HIST 476CAPSTONE: Black Radicalism](#)

Taught by: Shanti Singham  
[Catalog details](#)  
[AFR 497\(F\)Independent Study: Africana Studies](#)

Taught by: [Neil Roberts](#)  
[Catalog details](#)  
[AFR 498\(S\)Independent Study: Africana Studies](#)

Taught by: [Neil Roberts](#)  
[Catalog details](#)  
[INTR 320 / LEAD 319 / PSCI 376\(F\)Angela Davis: Political Theory, Activism, and Alliances](#)

Taught by: [Joy James](#)  
[Catalog details](#)  
[RLFR 229Black Outside the U.S.](#)

Taught by: TBA  
[Catalog details](#)

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

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

### **HONORS PROGRAM IN AFRICANA STUDIES**

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

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

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

### **AFR 104 (S) Race and a Global War: Africa during World War II (DPE) (WS)**

**Cross-listings:** AFR 104 HIST 104

#### **Secondary Cross-listing**

This course highlights African experiences of World War II. Although most histories have excluded Africa's role in the war, the continent and its people were at the center of major developments during in this global conflict. In fact, many Africans remember the Italian invasion of Ethiopia in 1935 as the start of the war. African servicemen fought alongside the Allied and Axis forces on major warfronts in Europe, Africa and Asia. African communities and individuals also established war charity campaigns to collect funds, which they sent to war ravaged societies in Europe. Indeed, African economies, despite their colonial statuses, kept European imperial nations afloat in their most hour of need. At the same time, African colonial subjects faced severe food shortages, the loss of working-age men to labor and military recruiters, and dramatically increased taxes. We will examine the impact of these and other wartime pressures on different African communities. How did African societies meet such challenges and how did they view

the war? In this course we will examine the roles that women played during the war, and the various other ways that African communities met wartime demands. Other topics we will explore include the role of African women; colonial propaganda; political protest against the war; race and racial thought in the wartime era; war crimes; African American support for the liberation of Ethiopia; and the war's impact on decolonization across the continent. We will further study how Africans and outsiders have differently conceptualized the continent's role in the war by analyzing a variety of sources, including scholarly writings, archival materials, films, former soldiers' biographies, and propaganda posters.

**Requirements/Evaluation:** active participation in discussion, map quiz, 2 short papers (3-5 pages), presentation, and one research paper (8-12 pages)

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

**Enrollment Limit:** 15

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

**Expected Class Size:** 15

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D2) (DPE) (WS)

**This course is cross-listed and the prefixes carry the following divisional credit:**

AFR 104 (D2) HIST 104 (D2)

**Writing Skills Notes:** Students will write two 3-5-page essays each written in two drafts with instructor comments. They will also write an 8-12-page research paper with required submission of a proposed topic, an annotated bibliography, an outline, and a draft before the final paper itself. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

**Difference, Power, and Equity Notes:** This course explores the colonial relationship during a major global crisis. Students will examine existing narratives of African contributions to the war and to come up with their own interpretations, and will be called to critically engage the question of why and how colonies made significant contributions to the Allied cause by producing needed materials and resources or by joining the fight. Africans made these contributions spite of various and complex inequities.

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

Spring 2021

SEM Section: H1 MW 11:45 am - 1:00 pm Benjamin Twagira

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

**Cross-listings:** ARTH 104 AFR 105

**Secondary Cross-listing**

This course introduces students to the wealth, power, and diversity of expressive forms that have characterized the arts of Africa and its Diaspora from prehistory to the present. Pulling extensively from the collections at the Williams College Museum of Art and other campus resources, students will not only experience firsthand the wide array of objects that have been produced within this vast geography, but will also come to recognize how multiple senses including sight, sound, smell, and touch play a key role in understanding how these objects work within their respective contexts. As tools of political control, social protest, divine manifestation, and spiritual intervention, these objects and their associated performances also challenge what we might typically consider art in the Western tradition and as such students will be pushed to think beyond such terms in their examinations of these rich creative traditions.

**Requirements/Evaluation:** weekly WCMA object lab reports, weekly reading discussion GLOW posts, bi-monthly quizzes (7 total), two reading response papers (3 pages each)

**Prerequisites:** none

**Enrollment Limit:** 40

**Enrollment Preferences:** Art History and African Studies majors

**Expected Class Size:** 40

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D1) (DPE)

**This course is cross-listed and the prefixes carry the following divisional credit:**

ARTH 104 (D1) AFR 105 (D2)

**Difference, Power, and Equity Notes:** This course fulfills DPE requirements through its exploration of the differences between concepts of art in African and Western traditions, and how this difference has formed the foundation for hierarchies of power within the art world that have long disenfranchised and disempowered artists from the continent. This course highlights this historical platform in order to renovate established biases and assumptions about these objects that position them as 'primitive' or 'exotic' constructs.

**Attributes:** GBST African Studies Electives

Not offered current academic year

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

**Cross-listings:** AFR 113 MUS 120

Secondary Cross-listing

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 chants, 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:** discussion

**Requirements/Evaluation:** grade based on a listening journal, bi-weekly short assignments, a final paper, and class participation

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

**Enrollment Limit:** 20

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

**Expected Class Size:** 12

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D1)

**This course is cross-listed and the prefixes carry the following divisional credit:**

AFR 113 (D2) MUS 120 (D1)

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

Not offered current academic year

### **AFR 115 (F) The Literature of Sports (DPE) (WS)**

**Cross-listings:** AFR 115 ENGL 115

Secondary Cross-listing

The ubiquity of the sporting event, the athlete as hero, the athlete as failure, the crowd, the fan, the stadium, and all of the complex conflicts therein have long been the subjects of some of the finest writing in America and throughout the world. Writers have used sport as a context through which to explore and examine ideas such as beauty, the sublime, tragedy, politics, race, class, sexuality, and gender. This course will focus on poetry, fiction, and non-fiction invested in the public spectacles and private revelations of sport ranging from the poetics of praise to issues of urbanism, colonialism, globalization with readings by Pindar, Rankine, CLR James, Baldwin, Hemingway, Oates, DeLillo, and many others. This course will be taught online in a synchronous format.

**Requirements/Evaluation:** Students will be expected to complete a number of short (5 pages or less) papers during the semester and one longer paper (8-10 pages) at the end of the semester.

**Prerequisites:** None.

**Enrollment Limit:** 14

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

**Expected Class Size:** 14

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D2) (DPE) (WS)

**This course is cross-listed and the prefixes carry the following divisional credit:**

AFR 115 (D2) ENGL 115 (D1)

**Writing Skills Notes:** Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

**Difference, Power, and Equity Notes:** This course will focus on literature about sports that addresses, among other topics, civil rights activism, gentrification, race dynamics and race relations both inside and outside of the USA, American exceptionalism, sociocultural construction of emotional displays, mental health, religious conflict, and anti-blackness.

Fall 2020

SEM Section: R1 MW 10:00 am - 11:15 am Rowan Ricardo Phillips

### **AFR 129 (F) Twentieth-Century Black Poets**

**Cross-listings:** AFR 129 ENGL 129

#### **Secondary Cross-listing**

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

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

**Prerequisites:** none

**Enrollment Limit:** 14

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

**Expected Class Size:** 14

**Grading:** no pass/fail option, yes fifth course option

**Distributions:** (D2)

**This course is cross-listed and the prefixes carry the following divisional credit:**

AFR 129 (D1) ENGL 129 (D1)

**Attributes:** AMST Arts in Context Electives

Fall 2020

SEM Section: R1 MW 10:00 am - 11:15 am David L. Smith

### **AFR 132 (F) Contemporary Africana Social and Political Philosophy**

**Cross-listings:** AMST 132 AFR 132 PSCI 132

#### **Primary Cross-listing**

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

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

**Prerequisites:** none; open to all

**Enrollment Limit:** 15

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

**Expected Class Size:** 12

**Grading:** yes pass/fail option, no fifth course option

**Distributions:** (D2)

**This course is cross-listed and the prefixes carry the following divisional credit:**

AMST 132 (D2) AFR 132 (D2) PSCI 132 (D2)

**Attributes:** AFR Core Electives AMST Comp Studies in Race, Ethnicity, Diaspora AMST Critical and Cultural Theory Electives GBST Borders, Exiles + Diaspora Studies Electives JLST Interdepartmental Electives PSCI Political Theory Courses

Not offered current academic year

### **AFR 136 (S) Slavery and the Making of a Literary Tradition**

**Cross-listings:** AFR 136 ENGL 136

Secondary Cross-listing

How has the subject and iconography of slavery continued to preoccupy the American literary and cultural imagination? In this course, we will examine the transatlantic circulation of ideas regarding race, nation, citizenship, self-mastery, agency, and freedom in colonial and antebellum America and consider how these debates have continued to the present. We will read such authors as Phyllis Wheatley, Harriet Jacobs, Harriet Wilson, William Faulkner, Mark Twain, and Toni Morrison. Forms will include poetry, slave narratives, novels, advertisements, broadsides, pamphlets, and other ephemera. We will also view cinematic representations of slavery, such as WGN's *Underground*, the adaptation of Solomon Northrop's *12 Years a Slave*, and Issa Rae's parody "Due North" in *Insecure*.

**Requirements/Evaluation:** active class participation, four short papers totaling about 20 pages

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

**Enrollment Limit:** 19

**Enrollment Preferences:** none

**Expected Class Size:** 19

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D1)

**This course is cross-listed and the prefixes carry the following divisional credit:**

AFR 136 (D2) ENGL 136 (D1)

Not offered current academic year

### **AFR 140 (S) Black Autobiography**

**Cross-listings:** AFR 140 COMP 141

Primary Cross-listing

Autobiography--whether slave narrative, memoir, or semi-fictional life account--has served as a primary form of writing for people of African descent. Although primarily understood as a textual means for articulating selfhood, Black autobiographies also ask other questions like: How do Black reflections on the self necessitate critiques of society and culture? How have Black autobiographies been utilized for political mobilization? And, what might a collective analysis of Black autobiographies reveal about changes in conceptions of Black selfhood over time? We will explore these concerns by reading autobiographies across time and space by authors like Ottobah Cugoana, W. E. B. Du Bois, and Alice Walker.

**Requirements/Evaluation:** class participation, two to three short papers (5- to 7-pages), and a 15- to 20-page paper or multimedia final project

**Prerequisites:** none

**Enrollment Limit:** 20

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

**Expected Class Size:** 20

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D2)

**This course is cross-listed and the prefixes carry the following divisional credit:**

AFR 140 (D2) COMP 141 (D1)

**Attributes:** AFR Core Electives

Not offered current academic year

**AFR 158 (F) North of Jim Crow, South of Freedom (DPE) (WS)**

**Cross-listings:** AFR 158 HIST 158

**Secondary Cross-listing**

This course analyzes the freedom struggle in the North during the twentieth century. Whereas black northerners drew from broader campaigns and traditions of black resistance, we will explore territorial distinctions in the region that otherwise have been flattened within the long history of civil rights discourse. To accomplish this aim, we will engage the following themes: black culture and radicalism; community formation and residential segregation; demographic and migratory transitions; deindustrialization and the war; gender and respectability politics; labor tensions and civil rights unionism; northern racial liberalism; and the influence of world affairs--all with an eye toward scrutinizing the freedom struggle in its northern variety.

**Class Format:** This course is designed as a seminar and will be taught remotely. Virtual course meetings will revolve around synchronous discussion and remote learners will be expected to attend class regularly and participate actively in each session held via Zoom (or a similar platform).

**Requirements/Evaluation:** Students are expected to participate actively and will write three short essays (3-4 pages), all of which will be letter-graded and returned with comments. In addition, students will write a final research paper (8-10 pages) in consultation with the instructor and will be required to submit a topic proposal.

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

**Enrollment Limit:** 10

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

**Expected Class Size:** 10

**Grading:** yes pass/fail option, no fifth course option

**Distributions:** (D2) (DPE) (WS)

**This course is cross-listed and the prefixes carry the following divisional credit:**

AFR 158 (D2) HIST 158 (D2)

**Writing Skills Notes:** Students will write three short essays (3-4 pages), all of which will be letter-graded and returned with comments. In addition, students will write a final research paper (10-12 pages) in consultation with the instructor and will be required to submit a topic proposal and outline, an annotated bibliography, and a peer-reviewed draft of the final paper. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

**Difference, Power, and Equity Notes:** This course analyzes the long black freedom struggle in the North during the twentieth century. It examines black northerners' efforts to achieve citizenship and equality as well as their challenges and involvements with northern racial liberalism. It offers students the opportunity to think critically about how black resistance campaigns emerged and evolved as discriminatory racial practices persisted in spite of legal and legislative remedies.

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

Fall 2020

SEM Section: R1 TR 11:30 am - 12:45 pm Tyran K. Steward

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

**Cross-listings:** AFR 167 HIST 167 AMST 167

**Secondary Cross-listing**

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.



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

**Prerequisites:** first-years and sophomores

**Enrollment Limit:** 19

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

**Expected Class Size:** 19

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D2) (WS)

**This course is cross-listed and the prefixes carry the following divisional credit:**

AFR 167 (D2) HIST 167 (D2) AMST 167 (D2)

**Writing Skills Notes:** Students will work throughout the semester on research paper that concerns Emancipation in the US. Students will turn in segments of this paper in separate assignments. During the final weeks of the course students will stitch these components together. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement."

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

Spring 2021

SEM Section: R1 TR 9:45 am - 11:00 am Gretchen Long

### **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:** Remote format; This class will be taught synchronously primarily.

**Requirements/Evaluation:** class participation, weekly e-reading response papers, two short essays, and a final research project

**Prerequisites:** none

**Enrollment Limit:** 18

**Enrollment Preferences:** Africana Studies concentrators

**Expected Class Size:** 15

**Grading:** yes pass/fail option, no fifth course option

**Distributions:** (D2)

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

Fall 2020

LEC Section: R1 TR 11:30 am - 12:45 pm Neil Roberts

Spring 2021

LEC Section: R1 TR 11:30 am - 12:45 pm VaNatta S. Ford

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

**Cross-listings:** AFR 201 MUS 220 DANC 201

**Secondary Cross-listing**

We will examine two forms that embody continuity of tradition or the impact of cultural shifts in generations. Lamban was created by the Djeli, popularly called Griots who historically served many roles in traditional society from the Kingdom of Ghana and Old Mali spanning the 12th-current centuries. This dance and music form continues as folklore in modern day Guinea, Senegal, Mali and The Gambia where it was created and practiced by the Mandinka people. Bira is an ancient and contemporary spiritual practice of Zimbabwe's Shona people. Both of these forms are enduring cultural practices while Kpanlogo from the modern West African state of Ghana represents the post-colonial identity of this nation's youth at the end of the 1950s. This course can be taken for academic and/or PE credit

**Class Format:** class hours will be divided among research and discussion of the dance, percussion, and music of two forms, as well as physical learning and group projects; also includes field trips to view an area performance and the archives at Jacob Pillow

**Requirements/Evaluation:** discussion of assignments, group response performances, and short research paper. Students enrolled for PE credit are responsible only for the performance-based projects

**Prerequisites:** none

**Enrollment Limit:** 20

**Enrollment Preferences:** students who have taken DANC 100 or DANC 201; have experience in a campus-based performance ensemble; or have permission of the instructors

**Expected Class Size:** 20

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D1)

**This course is cross-listed and the prefixes carry the following divisional credit:**

AFR 201 (D2) MUS 220 (D1) DANC 201 (D1)

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

Not offered current academic year

### **AFR 203 The Making of Modern Africa (DPE)**

This course traces the incorporation of Africa into an expanding global world from the middle of the 19th century to the present and examines the impact of this integration on the history of African cultures and modern nation states. It is designed to provide you with an introductory understanding of the economic, social, and political forces that have shaped Africa in recent times and continue to affect the lives of individual people across the continent. Over the course of the semester you will be introduced to major historical themes in African History from the past 150 years, including the abolition of the slave trade and its effects, African states in the 19th century, the growing integration of different regions into shifting global and economic systems, European colonization, and African resistance to imperial conquest. We will also explore the emergence of the nationalist and anti-colonial movements, and Africa's post-colonial experiences of self-governance. Within these broad historical processes, the class will cover additional key themes such as religious change and the role of Western missionaries; changing gender roles; environmental exploitation and change; the emergence of the developmental state; urbanization; military dictatorships, and war and violence in the late 20th century. We will also cover some of the issues surrounding the study of African History as a discipline. This is a challenging task as no single course can cover more than a silver of the complexity and variety of the continent. This is why we approach the study of Modern African History through a comparative prism.

**Requirements/Evaluation:** active participation in discussion, map quiz, response papers, midterm and final exams, and a case study paper (7-10 pages)

**Prerequisites:** none

**Enrollment Limit:** 15

**Enrollment Preferences:** if course is over-enrolled, preference to history majors and students with a demonstrated interest in African studies

**Expected Class Size:** 15

**Grading:**

**Distributions:** (D2) (DPE)

**Difference, Power, and Equity Notes:** This course will introduce students to how modern Africans have contended with powerful forces that have deeply affected the continent. It will examine how different societies on the continent -- in different environments and circumstances -- devised solutions to the challenges of the day. All of the readings, discussions, and assignments will ask students to center and insert African voices into histories fraught with misrepresentations.

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

Not offered current academic year

## AFR 205 (F) She Speaks in Color: Examining the 'Color Complex' in Toni Morrison's Writings

**Cross-listings:** AFR 205 WGSS 207

### Primary Cross-listing

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

**Class Format:** Remote

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

**Prerequisites:** none

**Enrollment Limit:** 10

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

**Expected Class Size:** 10

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D2)

**This course is cross-listed and the prefixes carry the following divisional credit:**

AFR 205 (D2) WGSS 207 (D2)

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

Fall 2020

TUT Section: RT1 TBA VaNatta S. Ford

## AFR 206 (F) African Dance and Percussion

**Cross-listings:** AFR 206 MUS 221 DANC 202

### Secondary Cross-listing

Before the 20th century, the African continent was the source of dance and music that influenced new forms rooted on and off the continent. These forms are shaped by the impact of religion, colonialism, national political movements, travel, immigration, and the continuing emergence of technology. In South Africa, the labor conditions of miners instigated the creation of Isicathulo, Gum boots, and in Brazil the history of colonialism is a factor that anchors Samba as a sustaining cultural and socioeconomic force. The birth of Hip Hop in the 20th century finds populations across the globe using its music, dance, lyrics, and swagger as a vehicle for individual and group voice. Hip Hop thrives as a cultural presence in most countries of the African continent and in the Americas. We will examine the factors that moved this form from the Bronx, New York, to Johannesburg, South Africa, and Rio, Brazil. We will examine at least two of these forms learning dance and music technique and composition material that will inform their practice. Each of these genres generated new physical practices, new and enduring communities while continuing to embody specific histories that have moved beyond their place of origin. What is their status in this century?

**Class Format:** class hours will be divided among discussion of media and readings; rehearsal of dance and music techniques; field trips to view performances; research at the Jacob Pillow's archives; and interaction with visiting artists

**Requirements/Evaluation:** a series of discussion, research, and individual and group projects; all of which will inform collaboration on mid-term and

final projects

**Prerequisites:** none

**Enrollment Limit:** 20

**Enrollment Preferences:** students who have taken DANC 100 or DANC 201; have experience in a campus based performance ensemble; or have permission of the instructors

**Expected Class Size:** 20

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D1)

**This course is cross-listed and the prefixes carry the following divisional credit:**

AFR 206 (D2) MUS 221 (D1) DANC 202 (D1)

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

Not offered current academic year

**AFR 207 (F) "Out of Africa": Cinematic Por(Be)trayals of a Continent (DPE) (WS)**

**Cross-listings:** ARTH 207 AFR 207

Secondary Cross-listing

This tutorial provides a focused study of the politics / poetics of visualization and identification associated with film and cinema about Africa from past to present. From colonial-era propaganda newsreels about Africa's 'fighting men' to contemporary white-savior narratives that exploit current socio-political ruptures on the continent for epic effect, films about Africa produced by a primarily Western cinematic regime have proven themselves to be highly effective apparatuses for framing "Africa" as a concept to be summoned time and time again to tell different stories for different audiences, and in doing so privilege particular viewpoints and imaginaries. This tutorial will provide a space for robust discussion and debate about the various representative tropes, conceptualizations, and visualizations that have been used to shape the contours of "Africa" as understood by a primarily Western audience from past to present, and how these same tropes in many ways have come to define the nature of the relationship between film / cinema and the continent over the history of their engagement. In doing so, it will also address how strategic displays and narratives deployed by cinematic productions often support specific power dynamics that locate an idea of "Africa" within paradigms of specific cultural and political understanding. In zeroing in on how such films promote targeted realities for people and places within the continent, this tutorial will address how "Africa" in Western film and cinematic traditions is positioned within a particular framework of understanding that is more often than not irrevocably tethered to a Western imaginary.

**Class Format:** This tutorial will be predominantly remote, with student pairs meeting with the instructor on a weekly basis via google hangouts. There may be options for in-person events as the semester progresses, but this is to be determined.

**Requirements/Evaluation:** targeted bi-monthly writing assignments (5-7 pages in length) and bi-monthly peer response papers (2 pages in length)

**Prerequisites:** none

**Enrollment Limit:** 10

**Enrollment Preferences:** Art History majors and seniors

**Expected Class Size:** 10

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D2) (DPE) (WS)

**This course is cross-listed and the prefixes carry the following divisional credit:**

ARTH 207 (D1) AFR 207 (D1)

**Writing Skills Notes:** This course fulfills Writing Skills requirements through its focus on the development of writing proficiency in terms of writing mechanics, syntax, and organization. It is also designed to help students craft a general approach to formulating a well-articulated, compelling argument. Students will receive extensive feedback on bi-monthly writing assignments from both the instructor and their peers as well as a comprehensive mid-semester critique from the instructor.

**Difference, Power, and Equity Notes:** This course fulfills DPE requirements through its exploration of issues of 'authentic' representation as they have been applied to representations of "Africa" displayed within the contexts of Western film and cinema. Through discussions of cultural capital and the politics of representation, students analyze how a general African 'identity' has been dictated by Western film culture and how this hegemony is currently being disrupted by an emergent generation of African artists and filmmakers.

**Attributes:** ARTH post-1800 Courses GBST African Studies Electives

Fall 2020

TUT Section: RT1 TBA Michelle M. Apotsos

### **AFR 208 (F) Time and Blackness**

**Cross-listings:** AFR 208 REL 262 AMST 208

#### **Primary Cross-listing**

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

**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

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

**Expected Class Size:** 10

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D2)

**This course is cross-listed and the prefixes carry the following divisional credit:**

AFR 208 (D2) REL 262 (D2) AMST 208 (D2)

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

**Not offered current academic year**

### **AFR 209 (F)(S) Introduction to Racial Capitalism (DPE) (WS)**

**Cross-listings:** AMST 202 AFR 209

#### **Secondary Cross-listing**

The historical relationship between race and capitalism is one of the most enduring debates in U.S. historiography, shaping modes of inquiry and analysis across history, law, economics, sociology, anthropology, and other fields. This course seeks to introduce students to the concept of "racial capitalism"--which rejects treatments of race (and racism) as external to the so-called real workings of capitalism--as a way to understand this relationship and as an activist hermeneutic through which to identify and respond to the conditions that American Studies must reckon with. Students will gain familiarity with the global history of racial capitalism and the power of the concept itself through secondary sources and a wide range of primary sources, and through engaged discussion and short essays. Throughout the course, we will pay special attention to the cultural politics, political geographies, and historical development of racial capitalism, thus attending to how the social relations of racial capitalism have been known, lived, and resisted across time and space. The course is organized around three key themes: the land question; race, capitalism, and nation; and the banalities of racial capitalism. Across these themes, the course will address such issues and topics as North American settler colonialism, circum-Caribbean plantation slave and "Coolie" labor, mass incarceration, the subprime mortgage crisis, and the War on Terror. The course will do so through and against a history of racial capitalism that privileges the U.S. nation-state in particular. By the end of this course, students should be able to: detail and analyze the historical development of and resistance to racial capitalism, doing so in relation to the global itineraries of racial slavery, settler colonialism, imperialism, and white supremacy; trace the history of the concept of racial capitalism itself; and identify how the concept continues to shape the field of American Studies.

**Class Format:** This course is designated as remote. However, international students who want to take this course but need it to be designated as a

hybrid course in order to do so may instead register for an independent study with Prof. Ayazi. As a hybrid course, this independent study will have the same requirements as the listed course, with the exception of a limited number of face-to-face meetings in Williamstown or Boston. Please contact Prof. Ayazi at ha5@williams.edu to discuss such an arrangement.

**Requirements/Evaluation:** Evaluation will be based on the following requirements: Class Participation: 25%; Weekly Responses (350-500 words): 25%; Essay 1--First submission (5 pgs): 10%; Essay--Revision (5 pgs): 10%; Essay 2 (5 pgs): 15%; Essay 3 (5 pgs): 15%. Class will meet twice per week. Tu. meetings will be asynchronous and Th. meetings will be synchronous. Asynchronous components of the course include pre-recorded lectures, discussion boards, and other exercises that promote as much connection as possible within the constraints of remote education. Toward this end, synchronous meetings will center engaged discussion in small groups and as a class.

**Prerequisites:** none

**Enrollment Limit:** 12

**Enrollment Preferences:** American Studies majors, students specializing in Native American and Indigenous Studies, Africana majors, History majors

**Expected Class Size:** 12

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D2) (DPE) (WS)

**This course is cross-listed and the prefixes carry the following divisional credit:**

AMST 202 (D2) AFR 209 (D2)

**Writing Skills Notes:** Emphasis on writing process and revision: Three thesis papers at 5 pages each (each receiving critical feedback from professor and peers); one keyword glossary where students develop rigorous definitions of course key terms; one roundtable discussion based on the final paper.

**Difference, Power, and Equity Notes:** Throughout, the course addresses the issues of difference, power, and equity amongst groups and the nature of the theoretical tools or perspectives used to understand these issues. It does so familiarizing students with "racial capitalism" as both a way of understanding the historical relationship between race and capitalism, and as an activist hermeneutic to respond to the conditions that American Studies and other fields must reckon with in the present.

**Attributes:** AMST Comp Studies in Race, Ethnicity, Diaspora GBST Economic Development Studies Electives

Fall 2020

SEM Section: R1 TR 9:45 am - 11:00 am Hossein Ayazi

Spring 2021

SEM Section: R1 TR 9:45 am - 11:00 am Hossein Ayazi

SEM Section: R2 TR 11:30 am - 12:45 pm Hossein Ayazi

## **AFR 211 (F) Race and the Environment**

**Cross-listings:** AMST 211 ENVI 211 AFR 211 SOC 211

### **Primary Cross-listing**

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:** discussion

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

**Prerequisites:** none

**Enrollment Limit:** 20

**Expected Class Size:** 20

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D2)

**This course is cross-listed and the prefixes carry the following divisional credit:**

AMST 211 (D2) ENVI 211 (D2) AFR 211 (D2) SOC 211 (D2)

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

Not offered current academic year

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

**Cross-listings:** MUS 104 AFR 212

Secondary Cross-listing

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:** weekly assignments, (e.g., harmonic analysis and exercises in transposition and transcription), a midterm, a transcription project and the end of semester concert, as well as improvement as measured in weekly class performance

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

**Enrollment Limit:** 15

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

**Expected Class Size:** 12

**Grading:** no pass/fail option, yes fifth course option

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

**Distributions:** (D1)

**This course is cross-listed and the prefixes carry the following divisional credit:**

MUS 104 (D1) AFR 212 (D1)

**Attributes:** EXPE Experiential Education Courses

Not offered current academic year

### **AFR 213 (S) Race, Gender, and the Alien Body: Octavia Butler's Science Fiction**

**Cross-listings:** STS 213 WGSS 213 AFR 213 SCST 213

Primary Cross-listing

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



the African American woman from whom the immortal cell line (HeLa) used for medical research derives. This tutorial will engage Octavia Butler's work broadly, and with particular attention to how the concepts 'race,' 'gender,' 'alien' and 'body' are interrogated in her writings.

**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

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

**Expected Class Size:** 10

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D2)

**This course is cross-listed and the prefixes carry the following divisional credit:**

STS 213 (D2) WGSS 213 (D2) AFR 213 (D2) SCST 213 (D2)

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

Not offered current academic year

### **AFR 215 (F) Ways of Knowing: Music, Movement, Memory**

**Cross-listings:** DANC 215 THEA 202 WGSS 215 AFR 215

Secondary Cross-listing

This interdisciplinary seminar proceeds from the premise that the body knows. Ongoing colonial modernity is rooted in a racialized hierarchy: the "civilized" life of the mind vs. the "primitive" instincts of the flesh. According to this binary, the body is marked as irrational, sinful, outside of the archive. The body cannot know because the happenings of the body are ephemeral: unlike documents, they don't last. In this course, we will subject this logic to close scrutiny. As performance scholar Diana Taylor asks, "Whose memories, traditions, and claims to history disappear if performance practices lack the staying power to transmit vital knowledge?" In this course, we look to music, movement, and other repertoires as ways of knowing, remembering, and world-making. How does embodied knowledge travel across time and space? How have performance practices served as modes of what Ashinaabe cultural theorist Gerald Vizenor calls "survance" (survival + resistance) for indigenous, nomadic, queer, and colored communities. Case studies include: the Middle Passage and the syncretic birth of the Blues in the Americas; nomadism, the nation-state, and the migration of Romani music; and the evolution of queer ball culture. Students will engage with a variety of texts (verbal, sonic, visual, kinesthetic) and respond to them critically not only through writing and discussion, but also through their own performance practices.

**Requirements/Evaluation:** in-class participation, creative/critical responses to texts, final paper

**Prerequisites:** none

**Enrollment Limit:** 14

**Enrollment Preferences:** Theater majors

**Expected Class Size:** 14

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D1)

**This course is cross-listed and the prefixes carry the following divisional credit:**

DANC 215 (D1) THEA 202 (D1) WGSS 215 (D2) AFR 215 (D2)

Not offered current academic year

### **AFR 216 (S) Moving While Black**

**Cross-listings:** DANC 217 AFR 216

Primary Cross-listing

Opening your apartment door, driving down the highway, taking a knee, raising a fist, sitting at the lunch counter then or sitting in a café now, these movements have historically and presently prompted fear at a minimum and in the most grave cases death for black people. Whether in the U.S. or globally, moving in the world as a black person often means being perceived as different, foreign and threatening. Crawling, dancing, running and boxing, these movements have countered fear and articulated the beauty, pride, creativity and political resistance of black people. In both cases, black movement matters and means much. While many consider movement to be just organized dance moves, this course expands students' definitions of



black movement and teaches them to analyze multiple perceptions, uses, and reactions to it. "Moving while Black" offers examples of physical movement in improvised and practiced performance, quotidian movement, geographical movement across national borders and symbolic, politicized gestures. Students will investigate black movement via interdisciplinary sources that reflect various time periods and locations. Students may analyze such texts as Jacob Lawrence's visual art in *The Migration Series*, the movement of the rumba dance form between Cuba and the Democratic Republic of Congo, the Alvin Ailey American Dance Theater's "Revelations," William Pope.L's choreographed crawls, the 1995 World Rugby Cup in South Africa, and the 2018 case of a Kansas resident arrested while moving into his own home. Additionally, this course features an important practice element, in which students experiment with in-class movement exercises and workshops, engage with dance archives at Jacob's Pillow, interview participants of Kusika, and create and perform their own choreographies. While no previous experience in performance is required, curiosity and openness to learning through one's own body movement is expected.

**Class Format:** classes will rotate throughout the semester between seminar discussions in the classroom and performance exercises in the studio

**Requirements/Evaluation:** multiple reading/viewing responses in a movement journal, an essay closely analyzing movement; a presentation, and multiple movement-based performances including a final project with outside research and a proposal

**Prerequisites:** none

**Enrollment Limit:** 14

**Enrollment Preferences:** Africana Studies concentrators

**Expected Class Size:** 10

**Grading:** yes pass/fail option, no fifth course option

**Distributions:** (D2)

**This course is cross-listed and the prefixes carry the following divisional credit:**

DANC 217 (D2) AFR 216 (D2)

**Attributes:** AFR Core Electives

Not offered current academic year

**AFR 217 (F) Women and Girls in (Inter)National Politics (DPE)**

**Cross-listings:** INTR 219 PSCI 219 AFR 217 WGSS 219 LEAD 219

Secondary Cross-listing

This tutorial focuses on the writings and autobiographies of women who have shaped national politics through social justice movements in the 20th-21st centuries. Women and girls studied include: Fannie Lou Hamer, Shirley Chisholm, Safiya Bukhari, Erica Garner, Greta Thunberg, Malala Yousafzai, Marielle Franco, Winnie Mandela.

**Requirements/Evaluation:** Weekly 5-page primary analytical papers and 2-page response papers.

**Prerequisites:** none

**Enrollment Limit:** 10

**Enrollment Preferences:** Juniors and seniors, sophomores.

**Expected Class Size:** 10

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D2) (DPE)

**This course is cross-listed and the prefixes carry the following divisional credit:**

INTR 219 (D2) PSCI 219 (D2) AFR 217 (D2) WGSS 219 (D2) LEAD 219 (D2)

**Difference, Power, and Equity Notes:** This tutorial examines how girls and women confront capitalism, imperialism, climate devastation, patriarchy and poverty. The national and international movements that they participated in or led were based on shifting the balance of powers towards the impoverished, colonized, and imprisoned.

Fall 2020

TUT Section: RT1 TBA Joy A. James

**AFR 218 (S) Gender and Sexuality in the Neo-slave Narrative (DPE) (WS)**

**Cross-listings:** AMST 218 ENGL 218 AFR 218 WGSS 218

**Secondary Cross-listing**

Hortense Spillers has noted that ex-slave Harriet Jacobs, "between the lines of her narrative, demarcates a sexuality that is neuterbound" and we live with the aftermath of her observation. "Ungendering," one of the transformations undergone by bodies subjected to the Middle Passage, is one of the keywords that forms the foundation for a conversation about slavery, blackness, gender, sexuality, and archive. Throughout this course we will wrestle with the questions: How does the designation "slave" rupture, reify, or expand our understandings of sexuality and gender? What conditions have necessitated the neo-slave narrative form? Texts include: slave narratives and neo-slave narratives in the forms of novels, visual art, and film. Course texts include: Octavia E. Butler's *Kindred*, Jewelle Gomez's *Gilda Stories*, Glenn Ligon's "Runaways", and Jordan Peele's *Get Out*. Critical theories of blackness, gender, and sexuality are also central texts in this course including that by Darius Scott, Saidiya Hartman, Hortense Spillers, Matt Richardson, and others. Given that neo-slave narratives intervene in the sexual and gendered silences of slave narratives and the power relations that produced them, students who are hesitant to study sexual violence might consider taking another course.

**Requirements/Evaluation:** mandatory participation in discussion, four papers including one critical revision (total 20 pages), keyword glossary

**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:** 19

**Enrollment Preferences:** sophomores

**Expected Class Size:** 19

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D1) (DPE) (WS)

**This course is cross-listed and the prefixes carry the following divisional credit:**

AMST 218 (D2) ENGL 218 (D1) AFR 218 (D1) WGSS 218 (D2)

**Writing Skills Notes:** Three thesis papers at 5 pages each (each receiving critical feedback from professor); one thesis paper revision with critical feedback from professor and peers including one letter of revision explaining the student's revision process; one keyword glossary where students develop rigorous definitions of course key terms; one roundtable discussion based on the final paper. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

**Difference, Power, and Equity Notes:** This course examines the work of black writers and artists engaged with the archival silences imposed by the power dynamics of racial hierarchy which constrained the birth of African American literature (the slave narrative). In particular, we examine the meaningful/willful/and censorial omissions that shape the treatment of gender and sexuality in these texts including and especially the silences around sexual abuse and sexual assault practiced by beneficiaries of white supremacy.

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

**Not offered current academic year**

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

**Cross-listings:** AMST 220 ENGL 220 AFR 220

**Secondary Cross-listing**

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.

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

**Prerequisites:** none

**Enrollment Limit:** 20

**Expected Class Size:** 25

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D2)

**This course is cross-listed and the prefixes carry the following divisional credit:**

AMST 220 (D1) ENGL 220 (D1) AFR 220 (D1)

**Attributes:** AMST Arts in Context Electives AMST Comp Studies in Race, Ethnicity, Diaspora ENGL Literary Histories C

Spring 2021

SEM Section: R1 MWF 11:45 am - 1:00 pm David L. Smith

**AFR 223 (F) Politics of Performance/Performing Politics in Contemporary Africa (DPE) (WS)**

**Cross-listings:** MUS 222 AFR 223

**Secondary Cross-listing**

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 LGBTQIA community, music and global aid organizations, issues of migration and displacement, and the changing roles of traditional musical occupations. Popular genres-among them Afrobeat, kwaito, soukous, raï, mbalax, Chimurenga music, and a variety of rap and hip-hop styles-are discussed alongside numerous traditional and ceremonial genres, national/political anthems, and concert pieces. Active participation in class discussion is an important component of this course.

**Class Format:** this class places a strong emphasis on discussion

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

**Prerequisites:** some familiarity with music terminology encouraged

**Enrollment Limit:** 15

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

**Expected Class Size:** 10

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D1) (DPE) (WS)

**This course is cross-listed and the prefixes carry the following divisional credit:**

MUS 222 (D1) AFR 223 (D2)

**Writing Skills Notes:** Students receive regular feedback on multiple short assignments throughout the semester. Particular focus is dedicated to crafting and substantiating written arguments.

**Difference, Power, and Equity Notes:** Throughout the course, students engage with case studies concerning specific socio-political contexts within Africa, with an emphasis placed on music's role as a social agent. Topics include representational politics, music as a tool for the powerful as well as the politically disempowered, and music's role in conflict resolution.

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

**Not offered current academic year**

**AFR 224 (S) Cold War Intellectuals: Civil Rights, Writers and the CIA (DPE)**

**Cross-listings:** AFR 224 PSCI 221 AMST 201 LEAD 220 INTR 220

**Secondary Cross-listing**

This tutorial focuses on US-based views of the Cold War. It examines how intelligence agencies and intellectuals, as well as government officials, viewed civil rights, human rights, and US hegemony. Readings include: Williams J. Maxwell (*F. B. Eyes: How J. Edgar Hoover's Ghostreaders Framed African American Literature*); James Baldwin (*The Fire Next Time*); Ralph Ellison (*The Collected Essays of Ralph Ellison*); Report to the President by the Commission on CIA Activities Within the United States (1975, VP Nelson Rockefeller, chair); Hugh Wilford (*The Mighty Wurlitzer: How the CIA Played America*); Hannah Arendt (*The Origins of Totalitarianism; On Violence; "Reflections on Little Rock"*); Frances Stonor Saunders (*Who Paid the Piper? The CIA and the Cultural Cold War*). Students alternate weekly between 5-page primary and 2-page secondary papers on assigned readings.

**Requirements/Evaluation:** Attend all classes; submit completed papers 24hours before seminar meets.

**Prerequisites:** none

**Enrollment Limit:** 10

**Enrollment Preferences:** Juniors and Seniors.

**Expected Class Size:** 10

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D2) (DPE)

**This course is cross-listed and the prefixes carry the following divisional credit:**

AFR 224 (D2) PSCI 221 (D2) AMST 201 (D2) LEAD 220 (D2) INTR 220 (D2)

**Difference, Power, and Equity Notes:** This tutorial examines the Cold War between the US and the USSR and attempts to use intellectuals to shape and promote the objectives of powerful state entities. The power struggle between the two "superpowers" impacted cultural production and authors.

Some of those authors influenced or enlisted into the Cold War sought equity and equality for their communities and eventually fought against the very political powers that employed them.

Spring 2021

TUT Section: RT1 TBA Joy A. James

**AFR 226 (S) Black France/France Noire (DPE)**

**Cross-listings:** AFR 226 RLFR 226

**Secondary Cross-listing**

On the eve of the new millennium, the year 1998 saw the emergence in France of "Black studies à la française" (Ndiaye). Inspired, in part, by the 150th anniversary of the 1848 abolition of slavery, the French black minority "made itself more visible" (Faes and Smith). This course examines a wide range of discursive practices through which athletes, artists, authors, politicians, activists, and scholars amplified their voices in the French hexagone. It retraces the rise of these discourses and how they assert, reframe, and establish blackness as a legitimate field of knowledge and a space of affirmation and contestation. Following a study of the interwar period (1918-1939), when the work of "negritude women" (Sharpley-Whiting) such as "afro-latinité" spurred the negritude movement, we will discuss publications, documentaries, and seminal moments of protest in the early twenty-first century. Course material may include works by Suzanne Césaire, Jane and Paulette Nardal, Aimé Césaire, Frantz Fanon, Achille Mbembé, Françoise Vergès, Pascal Blanchard, Nicolas Bancel and Sandrine Lemaire, Pap Ndiaye, Gaston Kelman, Rokhaya Diallo, Alice Diop, Léonora Miano, and Fabienne and Véronique Kanor. *Conducted in French.*

**Requirements/Evaluation:** response papers, midterm paper, TV show, colloquium

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

**Enrollment Limit:** 20

**Enrollment Preferences:** French and Africana Studies concentrators

**Expected Class Size:** 12

**Grading:** yes pass/fail option, no fifth course option

**Distributions:** (D1) (DPE)

**This course is cross-listed and the prefixes carry the following divisional credit:**

AFR 226 (D2) RLFR 226 (D1)

**Difference, Power, and Equity Notes:** This course satisfies the DPE requirement because it focuses on "the shaping of social differences, dynamics of unequal power, and processes of change" through the lenses of historical colonial legacies, race, gender, citizenship among other questions.

**Not offered current academic year**

**AFR 228 (F) Revolt and Revelation in 20th-Century Americas**

**Cross-listings:** AFR 228 AMST 228 REL 223 LATS 228

**Secondary Cross-listing**

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

Salvador, Perú, and the United States of America between 1960-2000.

**Requirements/Evaluation:** participation, short writing exercises, a 5- to 6-page take-home midterm essay, and an 8- to 12-page final review essay

**Prerequisites:** none

**Enrollment Limit:** 25

**Enrollment Preferences:** majors and concentrators

**Expected Class Size:** 12

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D2)

**This course is cross-listed and the prefixes carry the following divisional credit:**

AFR 228 (D2) AMST 228 (D2) REL 223 (D2) LATS 228 (D2)

**Attributes:** GBST Latin American Studies Electives LATS Core Electives

Not offered current academic year

### **AFR 229 Black Outside the U.S.**

This course explores multiple ways Black identity evolves, adapts and is experienced differently depending on location. Students analyze Black experience in the U.S., France and Senegal through a range of texts from books and social media to music and film. One key aspect of the course is a study abroad trip to Senegal, which increases cultural awareness through experiential learning. This combination of textual learning with experiential knowledge exemplifies how language, religion, gender, geography, and performance shape one's racial identity. In the first section of the course, students investigate Black experience in the U.S., focusing on such topics as the one-drop rule, racial profiling and where mixed people fit within Black/White tensions. The second section highlights the politics of language in France. Students explore how words like "Black," "noir" and "race" have strong political connotations in France and spur both resistance to and alliance with Black American civil rights history. In the third part of the course, students visit Dakar, Senegal, and analyze Blackness through their own observations and encounters. Their trip insights jumpstart the final focus of the course on Senegal. Students investigate the influence of French colonialism on Black identity in Senegal, which makes the two geographical experiences of Blackness very different but still forever linked.

**Class Format:** seminar, the course includes a required spring break trip to Dakar, Senegal, which is no additional cost to students

**Requirements/Evaluation:** evaluation will be based on class participation, short weekly reading responses, two 4-5 page papers, a presentation based on the spring break trip, and a final presentation including a short 2-page report

**Prerequisites:** none

**Enrollment Limit:** 8

**Enrollment Preferences:** students who have taken other AFR courses, Francophone speakers and students

**Expected Class Size:** 8

**Grading:**

**Distributions:** (D2)

**Attributes:** AFR Core Electives GBST Borders, Exiles + Diaspora Studies Electives

Not offered current academic year

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

**Cross-listings:** AFR 230 WGSS 230

Secondary Cross-listing

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.

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

**Prerequisites:** none

**Enrollment Limit:** 25

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

**Expected Class Size:** 20

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D2)

**This course is cross-listed and the prefixes carry the following divisional credit:**

AFR 230 (D2) WGSS 230 (D2)

**Attributes:** PHLH Social Determinants of Health

Not offered current academic year

### **AFR 231 (F) The African Anthropocene (DPE)**

**Cross-listings:** ENVI 231 AFR 231 STS 231

Secondary Cross-listing

Despite its low contributions to global carbon emissions, the continent of Africa is predicted to experience some of the worst effects of climate change. This interdisciplinary course investigates the causes and consequences of this troubling contradiction. It positions the African continent as an important site for understanding how legacies of empire, racial and gendered inequality, resource extraction, and capital accumulation impact contemporary global environmental politics. Students will engage theoretical texts, reports from international organizations, films, poetry, novels, and web-based content. Topics include: humanism/post-humanism; migration and displacement; representations of conflict; and sustainable development.

**Class Format:** non-traditional technologies, web-streams, social media (Tumblr/Twitter)

**Requirements/Evaluation:** assignments include: short written commentaries, current event analysis, presentations, and a final analytical essay

**Prerequisites:** none

**Enrollment Limit:** 19

**Enrollment Preferences:** Environmental Studies majors and concentrators; juniors and seniors

**Expected Class Size:** 19

**Grading:** no pass/fail option, yes fifth course option

**Distributions:** (D2) (DPE)

**This course is cross-listed and the prefixes carry the following divisional credit:**

ENVI 231 (D2) AFR 231 (D2) STS 231 (D2)

**Difference, Power, and Equity Notes:** The African Anthropocene" considers inequity in environmental politics from the vantage of the African continent. Through selected readings and classroom discussions students will tackle questions of power, racial and gendered difference, empire, and economic stratification. The course contributes to the DPE requirement by helping students to develop skills to better analyze abiding challenges in global society.

**Attributes:** ENVI Humanities, Arts + Social Science Electives GBST African Studies Electives GBST Economic Development Studies Electives

Not offered current academic year

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

**Cross-listings:** REL 237 AMST 237 AFR 237

Secondary Cross-listing

Malcolm X is likely the most prominent and influential Muslim figure in the history of the United States. His story represents two fundamental themes in the history of Islam in America: conflict between Muslims over what is "authentic" or "orthodox" Islam; and the ways that American history, politics, and culture determine the contours of "American Islam". This course will explore these two themes through an array of topics in the history of American Islam. In so doing, we will examine the complex relation between religion, politics, and culture in the United States. Beginning with the story of Malcolm X, the Nation of Islam, and other African-American Muslim movements, we will try to understand: What made Islam so appealing to millions of African-Americans throughout the 20th century? And were these genuinely "religious" and "Islamic" movements, or just racial/political "black

nationalist" movements in the guise of religion? What counts as legitimately "Islamic", and who gets to decide? We will then move into the latter half of the 20th century and the post-9/11 debates over authentic Islam. What happened to American Muslim communities and organizations after the waves of post-1965 immigration from Muslim countries? How have debates about Muslim identity shifted over time, from being configured in terms of black separatism, to transnational/diasporic identity, to the attempts at articulating an indigenous "American-Muslim" identity? How have national narratives around 9/11 and the "War on Terror" impacted these debates over identity and "true Islam"? And how have these debates intersected with gender, racial, and ethnic politics? Throughout the course, we will be studying historical and anthropological material, autobiographies, novels, documentaries, films, and social media. The course fosters critical thinking about diversity by challenging assumptions of who Muslims are, what being American means, and what Islam is. It also focuses on the complex interaction of different dimensions of diversity, from religion to race, ethnicity, nationality, culture, gender, language, and age.

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

**Prerequisites:** none

**Enrollment Limit:** none

**Enrollment Preferences:** none

**Expected Class Size:** 12

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D2)

**This course is cross-listed and the prefixes carry the following divisional credit:**

REL 237 (D2) AMST 237 (D2) AFR 237 (D2)

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

Spring 2021

SEM Section: R1 MW 11:45 am - 1:00 pm Zaid Adhami

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

**Cross-listings:** AFR 242 MUS 252

**Secondary Cross-listing**

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 listening and reading assignments, including a biography and related criticism, as well as detailed score analysis and study, are required.

**Requirements/Evaluation:** in-class participation including small quizzes, midterm, class presentation, and final paper

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

**Enrollment Limit:** 19

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

**Expected Class Size:** 15

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D1)

**This course is cross-listed and the prefixes carry the following divisional credit:**

AFR 242 (D2) MUS 252 (D1)

**Attributes:** AMST Arts in Context Electives

**Not offered current academic year**

### **AFR 243 (S) Asian/American and Black Literary and Cultural Thought**

**Cross-listings:** AMST 243 AFR 243

**Secondary Cross-listing**



One durable legacy of white settler colonialism has been to its divide-and-conquer management of minority populations--an amazingly effective strategy still widely practiced in a variety of forms today. While Asian Americans have been deemed "model minorities" in contrast to "unmodel" minorities--namely, African Americans--and racial minorities have been pitted against one another in the oppression Olympics and on the issue of affirmative action, there has, in fact, been a long history of political, literary, and cultural thought that have joined blacks and Asian/Asian Americans, from W.E.B. Du Bois to current ideas about digital possibilities (and constraints). In this course we will examine the theory, political writings, art, music and literature that sprang from and attended the early Marxist-Communist fight for universal brotherhood; movements against colonialism, capitalism, and the Vietnam War; Yellow Power and Black Power; and topics such as black and Asian diasporas, Afro-futurism, multiculturalism, "Afro-pessimism", racial melancholia, and digital futurities.

**Requirements/Evaluation:** one shorter paper (4-6 pages), midterm; final paper/project (10-12 pages), response papers and/or posts on GLOW; participation (class discussion and attendance)

**Prerequisites:** none

**Enrollment Limit:** 15

**Enrollment Preferences:** American Studies majors, sophomores

**Expected Class Size:** 15

**Grading:** no pass/fail option, yes fifth course option

**Distributions:** (D2)

**This course is cross-listed and the prefixes carry the following divisional credit:**

AMST 243 (D2) AFR 243 (D2)

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

Not offered current academic year

### **AFR 246 (S) African American History, 1619-1865**

**Cross-listings:** AFR 246 HIST 281

Secondary Cross-listing

This course provides an introduction to the history of African Americans in United States during the colonial, early republic, and antebellum eras. 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. We will also explore 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 Civil War, 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 Power etc 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.

**Requirements/Evaluation:** class discussion, short informal writing assignments, three formal papers from 3-7 pages, and a final exam

**Prerequisites:** none

**Enrollment Limit:** 30

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

**Expected Class Size:** 20

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D2)

**This course is cross-listed and the prefixes carry the following divisional credit:**

AFR 246 (D2) HIST 281 (D2)

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

Not offered current academic year

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

**Cross-listings:** HIST 248 AFR 248

Primary Cross-listing



This class will begin with and foreground the current crisis in Puerto Rico, an island emblematic of the history of colonialism, racism, environmental destruction, and economic exploitation of the region. But as the Caribbean has suffered, so has it resisted. From the Haitian Revolution to the Manley 'Revolt' in Jamaica, the Puerto Rican Independence Movement, the Cuban Revolution, and the Grenadian Revolution, the Caribbean has been at the forefront of radical change in the New World. Pioneering slave emancipation, independence from European empires, and unique experiments in socialism, communism, and Black Power, these small islands have been world leaders. But their innovative social and political experimentation--expressed in vivid artistic and musical forms--have all too often met with disdain and repression by their more powerful neighbors or former colonial rulers. This course will examine the audacious experiments of the Caribbean people from the eighteenth to the twentieth centuries as well as the repression they have faced from abroad. We will pay attention to the rich cultural diversity of the region, using film, music, literature and art to examine diverse phenomenon, including voodoo, Santeria, and Rastafarianism. We will also explore the prospects for continuing change in the contemporary Caribbean, paying special attention to the environmental challenges they face amidst rising sea levels, drought, heat waves, and the effect of two hundred years of environmental destruction at the hands of rapacious foreigners, from slaveowners to cruise ship lines to bauxite and oil producers.

**Requirements/Evaluation:** class participation, a mid-term and final paper, and a 10-12 page research paper

**Prerequisites:** none; open to all

**Enrollment Limit:** 20

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

**Expected Class Size:** 20

**Grading:** yes pass/fail option, no fifth course option

**Distributions:** (D2)

**This course is cross-listed and the prefixes carry the following divisional credit:**

HIST 248 (D2) AFR 248 (D2)

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

Not offered current academic year

### **AFR 250 (S) Translating Black Resistance: Historical and Contemporary Challenges**

"My ebony skin...is my naked soul; my skin is language, and the reading is all yours." The lyrics' excerpt authored by Afro-Brazilian artists Matumbi and Portugal eloquently convey/denounce how Black skin and the Black body may function as a canvas upon which multiple meanings are imposed or assigned/prescribed: as embattled territories constantly subjected to multiple (mis)interpretations. Conversely, Black skin/bodies become sites of resistance, expressing/becoming potent languages through which oppressive systems are challenged, and powerful anti-racist struggles/movements crafted/expressed or performed/reinvented. How have verbal and non-verbal communications functioned as core aspect of Afro-Diasporic confrontational praxis to intersecting racialized/gendered oppressions and annihilation? How may we challenge Eurocentric bodies of knowledge as a key component in political projects of Black erasures? The course will explore such issues by placing the politics of language, translation/interpretation, ideology, and identity at the center of historical and contemporary movements of resistance against deadly manifestations of anti-black racism and gendered/homophobic violence(s). We will engage with such collective Black resistance responses by analyzing music, film, poetry and other Black art forms in Latin America, and particularly Brazil, and we shall examine authors including Conceição Evaristo, Angela Y. Davis, Patricia Hill Collins, Joelzito Araújo, Paul Bandia, Brent Edwards, Lazzo Matumbi, and Randal Johnson.

**Requirements/Evaluation:** class participation; three two-page response papers; midterm exam; and a 10 to 12- page final paper.

**Prerequisites:** None

**Enrollment Limit:** 15

**Enrollment Preferences:** Africana Studies concentrators

**Expected Class Size:** 15

**Grading:** no pass/fail option, yes fifth course option

**Distributions:** (D2)

Not offered current academic year

### **AFR 251 (S) Afro-Diasporic Crossroads: Translating and (Re)Imagining Black Experiences**

For many centuries Black subjects have forged multiple forms/processes/modes of resistance, yielded in particular by the brutal forced migration of African men and women in the Transatlantic Slave Trade. Afro-Diasporic subjects utilized, evoked, and preserved their cultural and historical/intellectual legacies, healing practices/sacred traditions - and (re)crafted the African Diaspora. This course will examine the crucial roles played by the politics of language and translation in Afro-Diasporic dispersions, intersections, and (re)connections. We will explore the concept of translation as reparation and the ethics of translation, while interrogating how language may be utilized as an effective tool for political control and conversely, a powerful means for Black Liberation. Grounded on Black Feminist Theory, we will engage with the often-overlooked significance of embodied Black knowledge in translation theories within and beyond the boundaries of written texts across African Diasporic settings. Particular attention will be placed on a critical analysis of the ways through which Black popular cultures travels across African Diasporic settings. Authors we shall explore in the seminar include Angela Y. Davis, Patricia Hill Collins, Rachel Harding, Paul Bandia, Brent Edwards, Omise'eke Tinsley, Marsha J. Hamilton and Eleanor S. Block.

**Requirements/Evaluation:** class participation; three two-page response papers; midterm exam; and a 10 to 12- page final paper.

**Prerequisites:** None

**Enrollment Limit:** 15

**Enrollment Preferences:** Africana Studies concentrators

**Expected Class Size:** 15

**Grading:** no pass/fail option, yes fifth course option

**Distributions:** (D2)

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

Not offered current academic year

### **AFR 254 (F) Bebop: The (R)evolution of Modern Jazz**

**Cross-listings:** AFR 254 MUS 254

Secondary Cross-listing

In the 1940s, Jazz turned a corner, transitioning from the functional and popular music of the swing era to the increasingly complex art music known as bebop. The practitioners of this new sub-genre were seen not as showmen or entertainers, but (in the words of poet Ralph Ellison) as "frozen faced introverts, dedicated to chaos." This music was simultaneously old and new, a musical evolution interpreted through the lens of cultural revolution. This class will survey the lives, music and continuing impact of bebop's most pivotal figures: Charlie Parker, Thelonious Monk, Dizzy Gillespie, Bud Powell and Kenny Clarke among many others. Through score study and guided listening assignments, the class will examine the melodic, harmonic and rhythmic innovations associated with this pivotal era in jazz history. We will evaluate, compare and contrast examples of contemporary theoretical scholarship concerning this musical vocabulary and its evolution. Intersections between the music and parallel artistic, social and political movements will also be addressed.

**Requirements/Evaluation:** weekly reading, listening, short written responses to discussion prompts and participation in class discussion; quizzes on assigned readings and listening, and final exam

**Prerequisites:** none

**Enrollment Limit:** 12

**Enrollment Preferences:** Music majors, Jazz Ensemble members, Africana Studies concentrators

**Expected Class Size:** 10

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D1)

**This course is cross-listed and the prefixes carry the following divisional credit:**

AFR 254 (D1) MUS 254 (D1)

**Attributes:** AMST Arts in Context Electives

Not offered current academic year

### **AFR 257 (F) Social Justice Traditions: 1960s to #Black Lives Matter (DPE)**

**Cross-listings:** AFR 257 AMST 256 HIST 256

Secondary Cross-listing

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

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

**Prerequisites:** none

**Enrollment Limit:** 35

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

**Expected Class Size:** 25

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D2) (DPE)

**This course is cross-listed and the prefixes carry the following divisional credit:**

AFR 257 (D2) AMST 256 (D2) HIST 256 (D2)

**Difference, Power, and Equity Notes:** The class focuses on struggles for rights, recognition, and redistribution of resources of people of color, women, LGBTQ folks, the working poor, and immigrants. We focus on the tension between groups asserting they are the "same" as others in society, and hence deserving of equal rights, and the celebration of difference as a means of asserting pride and building solidarity. We discuss how movements borrow and adapt tactics, slogans, and ideas of justice from other movements.

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

Not offered current academic year

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

**Cross-listings:** ARAB 259 AFR 259 ARTH 259

Secondary Cross-listing

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.

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

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

**Enrollment Limit:** 25

**Enrollment Preferences:** students who have declared a major in Art History or Africana Studies

**Expected Class Size:** 15

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D1)

**This course is cross-listed and the prefixes carry the following divisional credit:**

ARAB 259 (D1) AFR 259 (D1) ARTH 259 (D1)

**Attributes:** GBST African Studies Electives

Not offered current academic year

**AFR 275 (S) Southern Literary Aesthetics (DPE) (WS)****Cross-listings:** ENGL 275 AFR 275 AMST 276**Secondary Cross-listing**

Hip-Hop artists signify as "the dirty South" the distinct sounds, rhythms, landscapes, gestures, desires as well as frustrations of Black residents living in the southernmost regions of the U.S. American continent. In this course, students will examine what the South means to American concepts and how the South is used to make meaning in literature, music, art, digital archives, and film. We will give particular attention to how representations of the South are informed by region, gender, sexuality, and class. At the end of the course, students will be able to identify Black southern aesthetics across various genres and mediums with attention to historical and regional specificity despite the opacity of these categories. Potential artists include Jean Toomer, Alice Walker, Ernest Gaines, William Faulkner, Jesmyn Ward, Zora Neale Hurston, Natasha Trethewey, E. Patrick Johnson, Trudier Harris, Kiese Laymon, Julie Dash, Spike Lee, Askia Muhammad Touré, Alexis Pauline Gumbs, Alison Janae Hamilton, Outkast, DJ Khalid, Beyoncé Knowles, and Solange Knowles.

**Requirements/Evaluation:** four or five writing assignments that total about 20 pages; discussion facilitation**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:** 19**Enrollment Preferences:** first-years and sophomores**Expected Class Size:** 19**Grading:** no pass/fail option, no fifth course option**Distributions:** (D1) (DPE) (WS)**This course is cross-listed and the prefixes carry the following divisional credit:**

ENGL 275 (D1) AFR 275 (D1) AMST 276 (D2)

**Writing Skills Notes:** Students will develop a writing practice through short in-class assignments that culminate in four or five formal submissions. Students will receive group as well as one-on-one feedback on useful writing principles. Feedback will focus on structure, style, argumentation, and audience.**Difference, Power, and Equity Notes:** Students will analyze the "shaping of social differences, dynamics of unequal power, and processes of change" in the South. Students will discover how region impacts race, gender, sexuality, and class.**Attributes:** ENGL 200-level Gateway Courses**Not offered current academic year****AFR 276 (S) Black Europeans****Cross-listings:** COMP 276 AFR 276 GERM 276**Secondary Cross-listing**

This course explores the in/visibility of Black Europeans from the Enlightenment to the present with a particular focus on French, German, Austrian, Dutch, British, and Russian history. With the European Enlightenment as point of departure, the tutorial investigates the large presence of Blacks as objectified subjects in paintings and decorative artifacts of the 18th and 19th centuries while interrogating their century-long absence from European historiography until fairly recently. In this tutorial, we will start discussing the significance of the Code Noir (1685) as well as the major economic impact of the Atlantic Slave Trade on European countries such as Great Britain, France, and the Netherlands. We will read historical biographies about a handful of outstanding Black Europeans in France (composer Monsieur de Saint George), Germany (Prussian officer Gustav Sabac el Cher, philosopher Wilhelm Anton Amo), Austria (royal tutor Angelo Soliman), Holland (Prince Kwasi Boachi), and Russia (military leader Abram Petrovitch Gannibal) during the 18th and 19th centuries, study paintings and decorative artifacts of the 18th and 19th centuries depicting black servants--such as Hyacinthe Rigaud's Portrait of Marquise de Louville (1708), Nicolas Lancret's The Escaped Bird (1730), and Manet's Olympia (1863) to name a few--and watch the biopic Belle by Amma Asante (2013), narrating the life of black heiress Dido Elizabeth Belle in 18th-century England. We will also do a quick survey of 20th-century European cinema, that has until now cast very few black actors in supporting and leading roles, and we will ponder the representation of black people in recent films that were commercially successful at the box office (such as Les Intouchables by Nakache/Toledano, France 2011). Finally, we will reflect on the deep roots of European colonialism that takes the form of national debates surrounding the naming of chocolate-coated treats and licorice sweets (Têtes de nègre, Mohrenkopf, and Negerkuss) or of a controversy around cultural identity resulting from the grotesque depiction of black men in folkloric tradition (like Zwarte Piet in the Netherlands).

**Requirements/Evaluation:** six 5- to 7-page argumentative papers; six 2- to 3-page response papers; final paper optional

**Prerequisites:** none

**Enrollment Limit:** 10

**Enrollment Preferences:** first-years, sophomores, and juniors

**Expected Class Size:** 8

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D1)

**This course is cross-listed and the prefixes carry the following divisional credit:**

COMP 276 (D1) AFR 276 (D1) GERM 276 (D1)

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

Not offered current academic year

### **AFR 280 (S) Emancipation to BlackLivesMatter**

**Cross-listings:** AFR 280 HIST 280 LEAD 280

Secondary Cross-listing

This introductory course surveys the cultural, political, and social history of African Americans from Reconstruction to the present. It offers a balance between a "top-down" and "bottom-up" approach and focuses primarily on African Americans' quest for citizenship, equality, justice, and opportunity. In addition to examining major historical developments and popular figures within the modern black past, we will explore the lesser-known histories of everyday people who helped shaped the black freedom struggle. In so doing, we will interrogate conventional narratives of progressive movements since emancipation. Some of the main topics include: the transition from slavery to freedom; the rise of Jim Crow and the politics of racial uplift; the Great Migration and the emergence of the New Negro; the Great Depression and the New Deal; World War II and the struggle for economic and racial inclusion; the postwar period and the intersecting movements of Civil Rights and Black Power; and the impacts of deindustrialization and mass incarceration on the black community. We will end with a discussion of the Obama years and Black Lives Matter.

**Requirements/Evaluation:** Students will be graded on class participation and will have two take-home essay examinations (a midterm and a final, each 6-8 pages). In addition, students will write two response papers (2-3 pages) and will complete a mapping project based on The Negro Motorist Green Handbook.

**Prerequisites:** none

**Enrollment Limit:** 40

**Enrollment Preferences:** students with demonstrated interest in material

**Expected Class Size:** 30

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D2)

**This course is cross-listed and the prefixes carry the following divisional credit:**

AFR 280 (D2) HIST 280 (D2) LEAD 280 (D2)

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

Spring 2021

LEC Section: R1 MW 10:00 am - 11:15 am Tyran K. Steward

### **AFR 283 (F) Black Queer Looks: Race, Gender and Sexuality in Contemporary African-American Film**

**Cross-listings:** WGSS 283 AMST 283 ENGL 286 AFR 283

Secondary Cross-listing

In this course we will foreground questions around visibility and memory. We will explore representations of Black queer bodies in experimental, documentary and narrative film. This course will engage foundational texts from Black Queer Studies. We will pair texts with film in order to examine the various relationships between art and scholarship. You will also be asked to think about yourself as a filmmaker. We will screen films such as Looking for Langston (Isaac Julien, 1989), The Watermelon Woman (Cheryl Dunye, 1996), U People (Olive Demetrius and Hanifah Walidah, 2009), Tongues Untied (Marlon Riggs, 1989) and Litany for Survival (Ada Gay Griffin and Michelle Parkerson, 1995). Throughout the course we will evaluate

the different ways filmmakers represent Black queerness on screen. The goal is to think about the possibilities and limitations of representation and visibility. Each of you will be asked to facilitate a class discussion. You also will be required to do weekly critical response papers. In lieu of a final paper you will create a detailed proposal for a short film that "represents" some segment of Black queer living.

**Requirements/Evaluation:** facilitate class discussion; weekly critical response papers; in lieu of a final paper you will create a detailed proposal for a short film

**Prerequisites:** none

**Enrollment Limit:** 20

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

**Expected Class Size:** 20

**Grading:** no pass/fail option, yes fifth course option

**Distributions:** (D2)

**This course is cross-listed and the prefixes carry the following divisional credit:**

WGSS 283 (D2) AMST 283 (D2) ENGL 286 (D2) AFR 283 (D2)

**Attributes:** FMST Core Courses WGSS Racial Sexual + Cultural Diversity Courses

Not offered current academic year

### **AFR 299 (F) Rastafari: Dread, Politics, Agency**

**Cross-listings:** REL 261 AFR 299 PSCI 233

**Primary Cross-listing**

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

**Requirements/Evaluation:** attendance and participation, weekly reading e-response papers, two short essays, and a 12- to 15- page final paper

**Prerequisites:** none; open to all

**Enrollment Limit:** 15

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

**Expected Class Size:** 12

**Grading:** no pass/fail option, yes fifth course option

**Distributions:** (D2)

**This course is cross-listed and the prefixes carry the following divisional credit:**

REL 261 (D2) AFR 299 (D2) PSCI 233 (D2)

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

Not offered current academic year

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

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

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

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

**Enrollment Limit:** 15

**Enrollment Preferences:** American Studies majors

**Expected Class Size:** 15

**Grading:**

**Distributions:** (D2)

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

Not offered current academic year

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

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:** Remote

**Requirements/Evaluation:** class participation, response papers, one 6- to 8-page paper, and a formal class presentation

**Prerequisites:** none

**Enrollment Limit:** 15

**Enrollment Preferences:** juniors and seniors

**Expected Class Size:** 15

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D2)

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

Spring 2021

SEM Section: R1 TR 9:45 am - 11:00 am VaNatta S. Ford

### **AFR 303 (F) The 19th Century and Its Shadow**

**Cross-listings:** AFR 303 ENGL 307

Secondary Cross-listing

This course explores canonical American literature from the nineteenth century alongside a selection of contemporary literary and cinematic texts that call on and intervene with this body of work. Following Toni Morrison's charge that the contemplation of a black presence "is central to any understanding of our national literature and should not be permitted to hover at the margins of the literary imagination," this course focuses on how ideas of race are explored throughout the canon and how they have been carried forward. Works considered throughout the term come from, among others, Julie Dash, Frederick Douglass, Saidiya Hartman, Harriet Jacobs, Mat Johnson, Herman Melville, Toni Morrison, Nate Parker, Edgar Allan Poe, Quentin Tarantino, Mark Twain, and Colson Whitehead.

**Requirements/Evaluation:** weekly reading responses, active class participation, three close readings (500 words each), annotated bibliography, class presentation, final paper (13-15 pages)

**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:** 16

**Enrollment Preferences:** English majors, then sophomores considering the major

**Expected Class Size:** 16

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D2)



**This course is cross-listed and the prefixes carry the following divisional credit:**

AFR 303 (D2) ENGL 307 (D1)

Fall 2020

SEM Section: R1 TR 9:45 am - 11:00 am Ricardo A Wilson

**AFR 304 (S) A History of Health and Healing in Africa (DPE)**

**Cross-listings:** AFR 304 HIST 305

**Secondary Cross-listing**

This class will explore the history of health and healing in Africa, with emphasis on the colonial and post-colonial eras. During the semester we will explore diverse medical and social interventions in African health over the past 150 years. How have African societies understood healthy communities and public health? We will examine this question through the study of spirit possession and other African healing practices but also how they have intersected with different biomedical practices and public health programs. We will also study the patterns and social impacts of new diseases in the twentieth century, as well as transformations in the understanding and treatment of diseases long present on the continent. In particular we will explore shifting understandings of the causes, treatment, and social implications of sleeping sickness, malaria, and HIV/AIDS. The development of colonial rule, shifting environmental conditions, changing diets, and urbanization all impacted the disease landscape, as well as the way African societies have understood public health. Indeed, the themes of health, medicine and disease provide a useful lens for understanding important social transformations across the continent.

**Requirements/Evaluation:** active participation in discussion, map quiz, reading reflections, a primary source analysis paper (3-5 pages), presentation, and one research paper (8-12 pages).

**Prerequisites:** none

**Enrollment Limit:** 15

**Enrollment Preferences:** if course is over-enrolled, preference to history majors and students with a demonstrated interest in African studies

**Expected Class Size:** 15

**Grading:** yes pass/fail option, no fifth course option

**Distributions:** (D2) (DPE)

**This course is cross-listed and the prefixes carry the following divisional credit:**

AFR 304 (D2) HIST 305 (D2)

**Difference, Power, and Equity Notes:** This course explores transformations in how Africans in the recent past have experienced, practiced and conceptualized health and healing. These transformations have been triggered by the expansion of global biomedicine, new and lethal epidemics, old diseases in changing environments, and new political and economic decisions by policymakers. The history of health and healing in Africa provides a critical lens through which to examine societal imbalances and inequalities.

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

Spring 2021

SEM Section: H1 MW 6:45 pm - 8:00 pm Benjamin Twagira

**AFR 305 (S) Race and the Zombie Apocalypse**

**Cross-listings:** ENGL 308 AFR 305

**Secondary Cross-listing**

This course takes a critical approach to our contemporary understanding of the figure of the zombie and its inextricable link to discourses on race and blackness in the Americas. An introductory grounding in theories of social death allows an opportunity to explore the racial anxiety that gave birth to the genre and trace its development throughout the hemisphere. The course considers the novels, films, and critical texts that frame the genre in order to pose the following questions: What can the figure of the zombie teach us about our evolving relationship to race? What roles do gender and sexuality play in the construction of the genre? And, finally, how does the recent proliferation of zombie-related television shows, movies, books, and video games reflect our present-day concerns?

**Class Format:** remote



**Requirements/Evaluation:** weekly reading responses, active class participation, three close readings (500 words each), annotated bibliography, class presentation, final paper (13-15 pages)

**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:** 16

**Enrollment Preferences:** English majors, then sophomores considering the major

**Expected Class Size:** 16

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D2)

**This course is cross-listed and the prefixes carry the following divisional credit:**

ENGL 308 (D1) AFR 305 (D1)

**Attributes:** ENGL Literary Histories C

Spring 2021

SEM Section: R1 TF 1:30 pm - 2:45 pm Ricardo A Wilson

### **AFR 307 (F) Contemporary Short Stories from North Africa**

**Cross-listings:** AFR 307 RLFR 309

#### **Secondary Cross-listing**

Short stories are the vibrant center of the literary landscape in North Africa today. Written in French, Arabic and sometimes Amazigh languages, short stories provide timely interventions in political and social discourse. In this course, we will read short stories that use humor and satire to address the effects of globalization on local communities, that experiment with language to portray war and revolution, and that seek to create a new space for the discussion of gender. We will also analyze films, sociological texts and Moroccan, Algerian and Tunisian online newspapers in order to explore contemporary transformations of life in North Africa. Readings by Maissa Bey, Abdelfattah Kilito, Zeina Tabi, Mohamed Zafzaf, Ahmed Bouzfour, Soumaya Zahy and Fouad Laroui among others. *Conducted in French.*

**Class Format:** discussion

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

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

**Enrollment Limit:** 20

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

**Expected Class Size:** 20

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D1)

**This course is cross-listed and the prefixes carry the following divisional credit:**

AFR 307 (D1) RLFR 309 (D1)

**Attributes:** GBST African Studies Electives

**Not offered current academic year**

### **AFR 308 Four Poets: Gwendolyn Brooks, Frank O'Hara, Sylvia Plath, and Amiri Baraka**

The study of literature often relies on seemingly "objective" labels to sort and group writers. These four major American poets from the last century were often segregated into different categories: Gwendolyn Brooks (1917-2000) and Amiri Baraka (1934-2014) clumped together as black poets; Sylvia Plath (1932-1963) labelled a "Confessional Poet" and/or taught as a female poet but not a "white poet"; Frank O'Hara (1926-1966), designated a "New York School" poet but not a "white poet" or "male poet." In looking closely at the poetry of these four writers, whose work is usually not taught side by side, we will ask questions about the assumptions implicit in the concepts and categories of American (and English-language) poetics and how literary history usually gets written. For example, who is the presumed "universal" poetic speaker? Who is the assumed reader? Do our attitudes about raced and gendered bodies influence how we read raced and gendered poets? Is a queer poet read with the same particularity as a black poet?

**Requirements/Evaluation:** Two short papers (4-5 pp.) = 25%; One final paper (8-10 pp.) = 50%; Two short response papers = 15%; Participation =

10%

**Prerequisites:** None

**Enrollment Limit:** 15

**Enrollment Preferences:** AMST majors

**Expected Class Size:** 15

**Grading:**

**Distributions:** (D2)

Not offered current academic year

### **AFR 309 (S) Scriptures and Race**

**Cross-listings:** REL 309 AFR 309 LATS 309

Secondary Cross-listing

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

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

**Prerequisites:** none

**Enrollment Limit:** 10

**Expected Class Size:** 10

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D2)

**This course is cross-listed and the prefixes carry the following divisional credit:**

REL 309 (D2) AFR 309 (D2) LATS 309 (D2)

**Attributes:** LATS Core Electives

Not offered current academic year

### **AFR 310 (F) Womanist/Black Feminist Thought**

**Cross-listings:** WGSS 310 AFR 310 AMST 309 REL 310

Primary Cross-listing

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.

**Class Format:** discussion

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

**Prerequisites:** none

**Enrollment Limit:** 25

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

**Expected Class Size:** 20

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D2)

**This course is cross-listed and the prefixes carry the following divisional credit:**

WGSS 310 (D2) AFR 310 (D2) AMST 309 (D2) REL 310 (D2)

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

Not offered current academic year

### **AFR 311 Women Warriors, Colonial Soldiers, and Slave Armies: Soldiering and Warfare in African History (DPE)**

Soldiering is one of the oldest professions in African history. Throughout the continent's long history, ordinary soldiers have risen to become kings, queens, presidents, and held other positions of significance. Soldiers in African history have hailed from diverse backgrounds, ranging from the enslaved to those from the nobility. Notable soldiers in African history have been both men and women. Certainly, in Africa as in other world regions there is a tendency to associate the military profession with men. Yet, there have been famous female military warriors in African history, some of the most famous ones being Queen Nzinga in the seventeenth century; the all-female military units in the kingdom of Dahomey, known for their rigor and being effective fighters; and, more recently, Alice Lakwena who commanded a rebellion that nearly brought down the Ugandan government in the late twentieth century. Some of the other themes which we will explore include how warfare was organized from the precolonial era to more recent times; the impact of changing technologies on warfare and the everyday life of armed soldiers; colonial conquest and the soldiers who fought for Europeans and those who resisted; recruitment criteria during the colonial period, and colonial military identities; service in the military as labor and rebellions and mutinies over pay and work conditions; the army and nationalism. Throughout the course we will challenge the enduring Western image and stereotype of Africa as a violent place by focusing on a) the changing conditions that have pushed individuals and communities to go to war, and b) by examining how Africans have initiated and resolved conflict. Students will analyze a variety of resources including soldiers' biographies, films, oral traditions, and archival sources that will help them to come up with their own arguments about the role of the soldiers and the military in Africa.

**Requirements/Evaluation:** active participation in discussion, map quiz, response papers, a short analytic paper (3-5 pages), presentation, and one research paper (8-12 pages).

**Prerequisites:** none

**Enrollment Limit:** 25

**Enrollment Preferences:** if course is over-enrolled, preference to history majors and students with a demonstrated interest in African studies

**Expected Class Size:** 20

**Grading:**

**Distributions:** (D2) (DPE)

**Difference, Power, and Equity Notes:** This course examines the critical questions of how and why Africans have waged military campaigns, and how they have inspired others to join them. From the pre-colonial era to the present, all forms of military action in Africa were in many respects expressions of societal imbalances based on ethnicity, race, gender, generation, and class.

**Attributes:** GBST African Studies Electives

Not offered current academic year

### **AFR 313 (S) Tropical Ecologies: Francophone Caribbean Literature and the Environment (DPE)**

**Cross-listings:** AFR 313 RLFR 313 ENVI 311

Secondary Cross-listing

The lushness of the mangroves, the flora and fauna of tropical landscapes, the intricacy of the rhizome, the flow of great rivers, the crashing waves of the Atlantic, the heights of mountainous lands, and expanse of the plateau--the natural world is an important site of Caribbean art in general and, more specifically, the francophone Caribbean novel of the 20th and 21st centuries. Applying eco-criticism to the field of francophone Caribbean literature, the goal of this class is to examine the ways that fiction explores the relationship between human activity and the environment. How does the novel inhabit Caribbean ecologies and topographies? How does it represent nature? In what ways do Caribbean texts meditate on nature and culture together or against one another? As the earthquake in Haiti demonstrated in 2010 with calamitous force, and the cycles of Caribbean hurricanes have shown over the years, natural disaster is also a political crisis. In view of this, we will also consider the legacies of slavery and colonialism in terms of class, gender and race politics. This investigation of the dynamics of natural and cultural phenomena will also have a theoretical frame rooted in critical

texts of Caribbean of literary and political movements such as *Indigenisme*, *Négritude*, and *Créolité*. Conducted in French.

**Class Format:** This will be a remote course available to all students, whether they are on campus or completing coursework 100% remotely. We will convene synchronously via Zoom multiple times per week, with an emphasis on discussion and small group work. Students are also required to attend a monthly colloquium featuring renowned Caribbean scholars and participate in online activities both during and in-between our synchronous sessions.

**Requirements/Evaluation:** Students will be required to submit four 2-page position papers that incorporate critical readings with analysis of the books being read in their entirety; each student will also be responsible for making a twenty-five minute oral presentation on a critical/theoretical area related to class readings and discussion; the semester will conclude with a 6-8 page research paper to include footnotes and a bibliography. Attendance is mandatory and active, and informed class participation is required of all students. In addition, students are asked to come up with discussion questions three times throughout the semester.

**Prerequisites:** Successful performance in RLFR 105 or 106; or a previous RLFR 200-level or 300-level course; or by placement test; or permission of the instructor.

**Enrollment Limit:** 12

**Enrollment Preferences:** All are welcome, but if over-enrolled, preference will be given to French majors and certificate students; and those with compelling justification for admission.

**Expected Class Size:** 12

**Grading:** yes pass/fail option, no fifth course option

**Distributions:** (D2) (DPE)

**This course is cross-listed and the prefixes carry the following divisional credit:**

AFR 313 (D1) RLFR 313 (D1) ENVI 311 (D1)

**Difference, Power, and Equity Notes:** As the course description show, this course critically examines difference, power, and equity in the Francophone Caribbean. The content focuses on race and ethnicity, slavery and colonialism, ecology and environmental disaster, and their effects on Caribbean histories, peoples, and cultures. The course teaches students how to critically investigate racial, cultural, and environmental in/justice(s), through texts, films, discussion, debate, and writing.

Spring 2021

SEM Section: R1 TF 1:30 pm - 2:45 pm Regine M Jean-Charles

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

**Cross-listings:** AFR 315 STS 315 SCST 315 AMST 315

#### **Primary Cross-listing**

Are distinctions of race truly eliminated with digital technologies? Through an engagement with scholarship in media studies, cultural studies, gender studies, and Africana studies (to name a few), this course will investigate the nuanced ways blackness is (re)constructed and (re)presented in digital technologies. Although we will largely focus on representations of blackness in modern film, we will examine the impact of 'new' technologies upon the broader categories of race, gender, and sexuality. Additional topics may include: avatar-based entertainment; race in the 'real' vs 'virtual' world; emoji wars; blogosphere politics; internet and hashtag activism; social networking and a post-race future; and fandom in the twitter era.

**Requirements/Evaluation:** participation and attendance, creation and maintenance of a personal blog, structural analyses for film, and design of an original multimedia project

**Prerequisites:** none

**Enrollment Limit:** 19

**Enrollment Preferences:** Africana Studies concentrators

**Expected Class Size:** 15

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D2)

**This course is cross-listed and the prefixes carry the following divisional credit:**

AFR 315 (D2) STS 315 (D2) SCST 315 (D2) AMST 315 (D2)

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

**Not offered current academic year**

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

**Cross-listings:** AFR 317 COMP 319 AMST 317 DANC 317 ENGL 317 THEA 317

### **Primary Cross-listing**

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

**Class Format:** discussion

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

**Prerequisites:** none; open to all

**Enrollment Limit:** 15

**Expected Class Size:** 10

**Grading:** no pass/fail option, yes fifth course option

**Distributions:** (D2)

**This course is cross-listed and the prefixes carry the following divisional credit:**

AFR 317 (D2) COMP 319 (D2) AMST 317 (D2) DANC 317 (D2) ENGL 317 (D2) THEA 317 (D1)

**Attributes:** AFR Core Electives AMST Arts in Context Electives AMST Comp Studies in Race, Ethnicity, Diaspora AMST Space and Place Electives GBST Borders, Exiles + Diaspora Studies Electives

**Not offered current academic year**

## **AFR 318 (F) Defining and Disrupting the School-to-Prison Pipeline**

**Cross-listings:** PSYC 334 AFR 318

### **Primary Cross-listing**

The school-to-prison pipeline describes a system of processes that pushes children out of school into jails and prisons. This course will explore the pipeline and the relationships between school, prison, and society. We will begin with the history and creation of the modern-day school-to-prison pipeline, focusing on the educational and public policies that encourage the criminalization of "others", with particular emphasis on folks of color and under-resourced communities. We will also look to firsthand accounts from those pushed into the pipeline to humanize the topic and engage in thoughtful and compassionate discussion. Together, we will define "school" and "prison", identifying how these definitions are aligned with the most current iteration of the pipeline, and how they can help us as we work to dismantle it.

**Requirements/Evaluation:** Assignments for the course include ongoing journal assignments, two 3-5 page papers, and a final project.

**Prerequisites:** None

**Enrollment Limit:** 20

**Enrollment Preferences:** Africana Studies concentrators and Psychology Majors

**Expected Class Size:** 20

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D2)

**This course is cross-listed and the prefixes carry the following divisional credit:**

PSYC 334 (D2) AFR 318 (D2)

**Attributes:** AFR Core Electives PSYC Area 3 - Developmental Psychology TEAC Teaching Sequence Courses

Fall 2020

SEM Section: H1 TR 9:45 am - 11:00 am Kelsey M. Jones

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

The 21st Century ushered in new and exciting ways for people to communicate digitally. With the creation of social media outlets like Facebook, Twitter, Instagram, and more recently TikTok, 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:** Remote

**Requirements/Evaluation:** class participation, response papers, and a final research project

**Prerequisites:** none

**Enrollment Limit:** 15

**Enrollment Preferences:** sophomores, juniors, seniors

**Expected Class Size:** 15

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D2)

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

Fall 2020

SEM Section: R1 MW 10:00 am - 11:15 am VaNatta S. Ford

**AFR 322 (S) Race, Culture, Incarceration**

**Cross-listings:** AMST 322 INTR 322 AFR 322 PSCI 313

**Secondary Cross-listing**

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.

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

**Prerequisites:** none

**Enrollment Limit:** 19

**Expected Class Size:** 19

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D2)

**This course is cross-listed and the prefixes carry the following divisional credit:**

AMST 322 (D2) INTR 322 (D2) AFR 322 (D2) PSCI 313 (D2)

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

**Not offered current academic year**

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

**Cross-listings:** COMP 322 ENGL 356 AFR 323 AMST 323 ARTH 223

**Primary Cross-listing**

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 the late Congressman John Lewis' *March* and Ebony Flowers' *Hot Comb*, this course illustrates and critiques multiple ways the graphic novel commingles word and image to create more sensorial access into ethnic traumas, challenges and interventions in

critical moments of resistance throughout history. Students will practice analyzing graphic novels 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 build comic creation and analysis skills through short exercises, eventually building up to the final project of a graphic short story that illustrates historical and/or autobiographical narratives. No art experience is required, only an openness to expanding one's visual awareness and composition skills. This course is often taught in collaboration with the Williams College Museum of Art's Object Lab program, which allows the class to have its own space and art objects that are directly related to the course topic. Although it is a remote course this year, this class may still feature Object Lab participation, film screenings, and collaborations with guest speakers.

**Class Format:** This is a remote class that will primarily feature synchronous sessions with some asynchronous sessions.

**Requirements/Evaluation:** class participation, 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)

**Prerequisites:** none

**Enrollment Limit:** 20

**Enrollment Preferences:** If the enrollment limit is exceeded, preference will be given to Africana Studies concentrators or students who have taken AFR 200, the department's introductory course.

**Expected Class Size:** 20

**Grading:** no pass/fail option, no fifth course option

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

**Distributions:** (D2)

**This course is cross-listed and the prefixes carry the following divisional credit:**

COMP 322 (D2) ENGL 356 (D1) AFR 323 (D2) AMST 323 (D2) ARTH 223 (D1)

**Attributes:** AFR Core Electives AMST Arts in Context Electives AMST Comp Studies in Race, Ethnicity, Diaspora GBST Borders, Exiles + Diaspora Studies Electives

Spring 2021

SEM Section: R1 MW 11:45 am - 1:00 pm Rashida K. Braggs

### **AFR 324 (S) Critical Perspectives in Special Education**

**Cross-listings:** AFR 324 PSYC 337

**Primary Cross-listing**

What makes special education "special"? This course will explore the role, purpose, and function of special education in the United States. Given special education's assumption of dis/ability (Baglieri, 2012), we will also create collective and individual frameworks for discussing and deconstructing dis/ability. This course will examine history, policy, and pedagogy related to special education; we will also discuss how law and school practices have systemically and systematically excluded students of color from general education classrooms, leading to the overrepresentation of Black, Indigenous, and Latinx children in special education. We will listen to narratives shared by people with dis/abilities and our educational histories to understand how personal connections to special education influence our current beliefs and future practice.

**Requirements/Evaluation:** Assignments for the course include ongoing journal assignments, two 3-5 page papers, and a final project.

**Prerequisites:** None

**Enrollment Limit:** 20

**Enrollment Preferences:** Africana Studies concentrators and Psychology Majors

**Expected Class Size:** 20

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D2)

**This course is cross-listed and the prefixes carry the following divisional credit:**

AFR 324 (D2) PSYC 337 (D2)

**Attributes:** AFR Core Electives PSYC Area 3 - Developmental Psychology TEAC Teaching Sequence Courses

Spring 2021

SEM Section: R1 TR 8:00 am - 9:15 am Kelsey M. Jones

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

**Cross-listings:** AFR 325 WGSS 325

#### **Primary Cross-listing**

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

**Requirements/Evaluation:** class participation, response papers, one 10 page paper, and a formal class presentation

**Prerequisites:** none

**Enrollment Limit:** 15

**Enrollment Preferences:** juniors and seniors

**Expected Class Size:** 13

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D2)

**This course is cross-listed and the prefixes carry the following divisional credit:**

AFR 325 (D2) WGSS 325 (D2)

**Attributes:** AFR Core Electives FMST Core Courses

**Not offered current academic year**

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

**Cross-listings:** WGSS 313 AFR 326 AMST 313 LATS 313

#### **Secondary Cross-listing**

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

**Class Format:** This remotely taught, synchronous course follows a discussion format.

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

**Prerequisites:** LATS 105, AMST 201, AFR 200, WGSS 101 or permission of instructor; first year students are not permitted to take this course.

**Enrollment Limit:** 12

**Enrollment Preferences:** Latina/o Studies concentrators, American Studies majors, Africana Studies majors, and Women's, Gender and Sexuality Studies majors by seniority. If the class is overenrolled students may be asked to submit a brief writing sample.

**Expected Class Size:** 12

**Grading:** no pass/fail option, yes fifth course option

**Distributions:** (D2)

**This course is cross-listed and the prefixes carry the following divisional credit:**



WGSS 313 (D2) AFR 326 (D2) AMST 313 (D2) LATS 313 (D2)

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

Spring 2021

SEM Section: R1 MW 10:00 am - 11:15 am Maria Elena Cepeda

**AFR 327 (S) Sounds and Pressures: Music in the 1970s Caribbean**

**Cross-listings:** AFR 327 HIST 342 MUS 327

**Primary Cross-listing**

For the Caribbean the 1970s was a decade of cultural excitement and political tragedy. 1960s radical consciousness contributed to rapidly changing music styles that formed by the early seventies and blossomed on the world stage as the decade progressed. This was the period when Jamaican Reggae, Haitian Konpa, and Spanish Caribbean Salsa, asserted their presence in the mainstream. But the countries that birthed these popular music forms were locked in political crisis. In Jamaica, political violence escalated, Haiti faced a brutal dictatorship and Cuba was caught in the midst of Cold War strain. A common response to these challenges was massive emigration from the Caribbean to the United States. This course will examine the music produced in the 1970s Caribbean and its relationship to the forces of migration, national politics, and inter-regional contact. After a background on Cuban and Haitian music, the course will give greatest focus to Jamaican politics its relationship with Reggae, which reached further than any other Caribbean music form in the 1970s. It will explore the journeys of the music as it accompanied and oftentimes preceded the arrival of large numbers of Caribbean immigrants. In the process, the US imaginary of the Caribbean was reshaped by the popularization of Caribbean commercial music.

**Requirements/Evaluation:** class participation, 3-4 short papers (5-7 pages)

**Prerequisites:** none

**Enrollment Limit:** 20

**Enrollment Preferences:** AFR concentrators

**Expected Class Size:** 20

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D2)

**This course is cross-listed and the prefixes carry the following divisional credit:**

AFR 327 (D2) HIST 342 (D2) MUS 327 (D2)

**Not offered current academic year**

**AFR 328 (F) Feminist and Queer Performance at the Limit of Action (DPE)**

**Cross-listings:** AMST 326 THEA 322 WGSS 321 AFR 328

**Secondary Cross-listing**

What counts as feminist and queer activism? This course challenges what we dominantly understand as activism--key to the emergence of ethnic studies and feminist and queer theory. Moving away from political actions centered in these fields, such as strikes, protests, and boycotts, this course will turn to visual and performance art works by artists of color, who consider other forms of action that are not overtly visible, resistant, oppositional, agentive, militant, loud, liberatory, and documentable. Each week, we will examine a performance at the limit of action, including silence, sexual abjection, concealment, melancholia, and waiting, alongside issues related to race, gender, sexuality, labor, and migration among others. How might we approach and reconcile with performances that once again reify notions of racialized and gendered bodies as apolitical, passive, submissive, and compliant? Drawing on scholarship within black and women of color feminist criticism, queer of color critique, critical ethnic studies, and performance studies, this course will attune students to the role of aesthetics to interrogate and expand what we typically conceive of as activism, resistance, power, and survival from racialized, feminized, and queer positions.

**Requirements/Evaluation:** In-class discussion, short weekly reading posts, class presentation, final paper/project

**Prerequisites:** None

**Enrollment Limit:** 12

**Enrollment Preferences:** WGSS majors and students with experience in American Studies or performance studies coursework

**Expected Class Size:** 12

**Grading:** yes pass/fail option, no fifth course option

**Distributions:** (D2) (DPE)

**This course is cross-listed and the prefixes carry the following divisional credit:**

AMST 326 (D2) THEA 322 (D2) WGSS 321 (D2) AFR 328 (D2)

**Difference, Power, and Equity Notes:** This course satisfies the DPE requirement as it explores difference, power, and equity by asking how racial, gendered, sexual, and class differences are produced, whose voices are centered and whose are excluded, and what forms of activism is valued over other forms.

**Attributes:** WGSS Theory Courses

Fall 2020

SEM Section: R1 MR 1:30 pm - 2:45 pm Kelly I Chung

**AFR 329 (F) Marxist Feminisms: Race, Performance, and Labor (DPE)**

**Cross-listings:** THEA 323 WGSS 323 AFR 329 AMST 329

**Secondary Cross-listing**

Who is considered the dominant subject of labor? This course offers an overview of queer, women of color feminist, decolonial, and black and critical ethnic studies critiques of orthodox Marxism. Starting with core texts from the Marxist tradition, we will explore a range of social positions and forms of labor that complicate Marx's emphasis on the white male industrial worker. Each unit, we will study key scholarship that centers reproduction, slavery, care and domestic work, indentured servitude, sex work, and low wage flexible labor, to name a few, alongside queer and feminist modes of performance that respond to and/or provide strategies to live and survive under racial capitalism. We will discuss seminal works by theorists, including Karl Marx, Luce Irigaray, Cedric Robinson, Jennifer Morgan, Hortense Spillers, Lisa Lowe, Gayatri Chakravorty Spivak, Dorothy Roberts, Angela Davis, José Esteban Muñoz, and Leo Bersani, in tandem with performances, such as paintings, performance art, poetry, protests, photography, prints, music, and sculptures. This course will equip students with a critical understanding of the ways racial capitalism has centrally relied upon the mass capture and recruitment of racialized and gendered labor in and beyond the U.S. and how, through performance, life under these conditions have been reimagined.

**Requirements/Evaluation:** In-class discussion, short weekly reading posts, class presentation, final paper

**Prerequisites:** None

**Enrollment Limit:** 12

**Enrollment Preferences:** WGSS majors and students with experience in American Studies or performance studies coursework

**Expected Class Size:** 12

**Grading:** yes pass/fail option, no fifth course option

**Distributions:** (D2) (DPE)

**This course is cross-listed and the prefixes carry the following divisional credit:**

THEA 323 (D1) WGSS 323 (D2) AFR 329 (D2) AMST 329 (D2)

**Difference, Power, and Equity Notes:** This course satisfies the DPE requirement as it explores difference, power, and equity by asking how racial, gendered, sexual, and class differences are produced, whose voices are centered and whose are excluded, and what forms of labor is valued over other forms.

**Attributes:** WGSS Theory Courses

Fall 2020

SEM Section: R1 TF 1:30 pm - 2:45 pm Kelly I Chung

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

**Cross-listings:** AFR 330 MUS 330 DANC 330

**Secondary Cross-listing**

"Folklore is a mixture of traditions, poems, songs, dances and legends of the people, it can be no other than the reflection of the life of the country and

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

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

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

**Enrollment Limit:** 14

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

**Expected Class Size:** 10

**Grading:** yes pass/fail option, yes fifth course option

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

**Distributions:** (D1)

**This course is cross-listed and the prefixes carry the following divisional credit:**

AFR 330 (D2) MUS 330 (D1) DANC 330 (D1)

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

Not offered current academic year

**AFR 331 (S) Black Masculinities (DPE)**

**Cross-listings:** AMST 350 ENGL 375 AFR 331 WGSS 318

Secondary Cross-listing

In this seminar, we will study the evolution of Black masculinities through cultural, social, and political movements from 20th century to the present. This course engages Black feminist thought, Black masculinities studies, queer theory and performance studies. We will examine the relationship and constitutive nature of masculinity and femininity. By examining representations and presentations of Black masculinities, we will pursue questions such as: How is blackness always already gendered? How is gender always already racialized? What are the effects of these gendering and racializing practices on Black bodies, spaces, and places? How has dominant society attempted to define Black masculinity? In what ways have Black people undermined these narratives and redefined themselves? How do racial stereotypes about Black men's sexuality inform representations of Black masculinities? What is the future of Black Gender? We will trouble the relationship between manhood and masculinity by examining the ways in which masculinity can move across various kinds of bodies. In addition to reading critical and creative texts, we will view films and engage other kinds of media. Students will be responsible for 2 short papers and a final project.

**Requirements/Evaluation:** students will be responsible for 2 short papers and a final project

**Prerequisites:** none

**Enrollment Limit:** 19

**Enrollment Preferences:** WGSS Majors will get preference, then Juniors and Seniors

**Expected Class Size:** 14

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D2) (DPE)

**This course is cross-listed and the prefixes carry the following divisional credit:**

AMST 350 (D2) ENGL 375 (D1) AFR 331 (D2) WGSS 318 (D2)

**Difference, Power, and Equity Notes:** This course engages content and materials that explore various forms of difference, power, and equity, along with facilitating the development of skills that will help students address the implications of said forms. This course considers current examples and historical examples of Black masculinity. This course fosters difficult conversations about how difference works and has worked, how identities and power relationships have been grounded in lived experience.

**Attributes:** WGSS Racial Sexual + Cultural Diversity Courses WGSS Theory Courses

Not offered current academic year

**AFR 332 (Anti-)Imperialism, Race, and the Archive (DPE) (WS)**

What is U.S. imperialism? How are the social relations of racial capitalism important to U.S. imperialism? How have anti-imperial, anti-racist, and anti-capitalist struggles taken shape within, against, and beyond the U.S. nation-state, and how have these struggles shaped the U.S. nation-state itself? Finally, what kind of anti-imperial activist hermeneutics does American Studies offer and how can they be strengthened to reckon with the specific conditions of the U.S. imperial present? Anchored in these questions, this course seeks to introduce students to the history of U.S. imperialism. It does so beyond the traditional understanding of empire as a one-way agglomerating imposition of power in distant areas, and instead accounts for the co-constitution of reigning state-capitalist orders and global processes of spatial and social differentiation. Following such an approach to the history of U.S. imperialism, this course is organized around four time periods: 1770s to 1890s; 1890s to 1930s; 1930s to 1980s; and 1980s to the present. Across each period, we will attend to processes of U.S. imperial expansion, capital accumulation, and racial domination, and resistance to these processes. We will do so using secondary sources and a wide range of primary sources, including published fiction, legal documents, newspaper articles, speeches, films, and photos. By the end of this course, students should be able to detail a genealogy of the U.S. imperial present that accounts for: the significance of imperial and inter-imperial relations in the formation of U.S. national culture, institutions, and public areas such as law and public policy; how U.S. territorial colonialization has underpinned the development of U.S. imperial infrastructure, the imperial state form, and imperial culture; and how U.S. territorial and extraterritorial sovereignty exist in perpetual reaction to the primary claims of Indigenous peoples and other threats to reigning state-capitalist orders.

**Requirements/Evaluation:** Evaluation will be based on the following assessments: Class Participation: 25%; Weekly Response (350-500 words): 25%; Essay 1--First submission (5 pgs.): 10%; Essay 1--Revision (5 pgs.): 10%; Essay 2 (5 pgs.): 15%; Essay 3 (5 pgs.): 15%

**Prerequisites:** none

**Enrollment Limit:** 19

**Enrollment Preferences:** American Studies majors, students specializing in Native American and Indigenous Studies, Africana majors, History majors,

**Expected Class Size:** 15

**Grading:**

**Distributions:** (D2) (DPE) (WS)

**Writing Skills Notes:** Emphasis on writing process and revision: Three thesis papers at 5 pages each (each receiving critical feedback from professor and peers); one keyword glossary where students develop rigorous definitions of course key terms; one roundtable discussion based on the final paper.

**Difference, Power, and Equity Notes:** Throughout, the course addresses the issues of difference, power, and equity amongst groups and the nature of the theoretical tools or perspectives used to understand these issues. It does so familiarizing students with "racial capitalism" as both a way of understanding the historical relationship between race and capitalism, and as an activist hermeneutic to respond to the conditions that American Studies and other fields must reckon with in the present.

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

Not offered current academic year

**AFR 333 (S) New Asian American, African American, Native American, and Latina/o Writing**

**Cross-listings:** AMST 403 LATS 403 AFR 333

Secondary Cross-listing

The most exciting and forward-thinking writing in the English language today is being done by formally experimental writers of color. Their texts push the boundaries of aesthetic form while simultaneously engaging questions of culture, politics, and history. This course argues not only for the centrality of minority experimental work to English literature but a fundamental rethinking of English literary studies so as to confront the field's imbedded assumptions about race, a legacy of British colonialism, and to make the idea of the aesthetic more open to ideas generated in critical race studies, diaspora studies, American studies, and those fields that grapple more directly with history and politics. In the critical realms of English, work by minority writers is often relegated to its own segregated spaces, categorized by ethnic identity, or tokenized as "add-ons" to more "central" or "fundamental" categories of literature (such as Modernism, poetics, the avant-garde). Recent work by Asian American, African American, Native American and Latino/a writers challenges our assumptions and preconceptions about ethnic literature, American literature, English literature, formal experimentation, genre categorization, and so on. This writing forces us to examine our received notions about literature, literary methodologies, and

race. Close reading need not be opposed to critical analyses of ideologies. Formal experimentation need not be opposed to racial identity nor should it be divorced from history and politics, even, or especially, a radical politics.

**Requirements/Evaluation:** one shorter paper (7-8 pp.), one final paper or creative project (10-12 pp.), two short response papers, a presentation, and participation

**Prerequisites:** none but those with some previous experience with literature and/or literary analysis might be helpful

**Enrollment Limit:** 15

**Enrollment Preferences:** American Studies majors

**Expected Class Size:** 15

**Grading:** no pass/fail option, yes fifth course option

**Distributions:** (D2)

**This course is cross-listed and the prefixes carry the following divisional credit:**

AMST 403 (D2) LATS 403 (D2) AFR 333 (D2)

**Attributes:** AMST Arts in Context Electives AMST Comp Studies in Race, Ethnicity, Diaspora AMST 400-level Senior Seminars LATS Comparative Race + Ethnic Studies Electives

Not offered current academic year

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

**Cross-listings:** PSCI 346 AFR 334 INTR 334

Secondary Cross-listing

This seminar reviews contemporary theories of "anti-black racism"; their articulation or assimilation within current political movements and mobilizations; and the influence and impact such theories-expressed in and/or as activism-on social justice and civil rights. Critical race theory, Afro-pessimism, feminist/queer theory and the works of the incarcerated are studied. Theorists studied include: Frank Wilderson; Angela Davis; Derrick Bell; Cheryl Harris. Students write weekly mini-reflection papers on assigned readings and collectively make analytical presentations.

**Requirements/Evaluation:** 1 research paper (50%); 2 presentations with summaries (40%); active engagement in class discussions (10%); weekly student presentations consist of 15 minutes of analysis with written summaries and Q/A; 1st quarter of semester: thesis and outline; 2nd and 3rd quarters: 2-page summaries integrating assigned texts into research analysis; 4th quarter: edit final paper

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

**Enrollment Limit:** 15

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

**Expected Class Size:** 15

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D2)

**This course is cross-listed and the prefixes carry the following divisional credit:**

PSCI 346 (D2) AFR 334 (D2) INTR 334 (D2)

Not offered current academic year

### **AFR 335 (F) Sacred Custodians: Environmental Conservation in Africa (DPE)**

**Cross-listings:** AFR 335 ENVI 304 GBST 304 HIST 304

Secondary Cross-listing

In this seminar we will explore environmental conservation in Africa. In particular we will look at African ideas, ethics, and approaches to environmental conservation. Are there African ideas, ethics, and activities that are uniquely conservationist in nature? We will explore well-known African leaders to understand what spurred them to become conservationists, how they interpreted and communicated environmental crises. For example, Wangari Maathai is a world-renowned female scientist who established the Green Belt Movement in Kenya. This movement focuses on addressing the problem of de-forestation. Ken Saro-Wiwa was an activist in Nigeria who fought for and alongside local communities against multinational oil corporations. We will examine these and other African conservation practices alongside popular images of environmental crisis that place blame for environmental degradation on Africans. Students will be invited to critically study histories of environmental management on the continent and the emergence, development, and impact of the idea of conservation. We will unpack the rich histories of conservation efforts in Africa, such as resource extraction,

game parks, desertification, wildlife and hunting, traditional practices, and climate change.

**Class Format:** If there's sufficient enrollment, this course will be taught in 2 sections, 1 in-person section and 1 remote section;

**Requirements/Evaluation:** Requirements/Evaluation: active participation in discussion, map quiz, reading reflections, critical reflections on films, a case study (5-7 pages), and a take-home final exam.

**Prerequisites:** None

**Enrollment Limit:** 15

**Enrollment Preferences:** If course is over-enrolled, preference to History Majors and students with a demonstrated interest in African studies. If there's sufficient enrollment, this course will be taught in 2 sections, 1 in-person section and 1 remote section.

**Expected Class Size:** 10-12

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D2) (DPE)

**This course is cross-listed and the prefixes carry the following divisional credit:**

AFR 335 (D2) ENVI 304 (D2) GBST 304 (D2) HIST 304 (D2)

**Difference, Power, and Equity Notes:** This course will intensively explore the question of how various global and local actors have defined environmental degradation and promoted approaches to conservation in Africa. It guides students through an examination of the different power dynamics that have shaped environmental conservation thought and practices on the continent. This course, therefore, provides a critical lens through which to examine the inequalities rooted in race, gender, and other forms of difference

**Attributes:** ENVI Humanities, Arts + Social Science Electives

Fall 2020

SEM Section: H1 MW 10:00 am - 11:15 am Benjamin Twagira

SEM Section: R2 TR 11:30 am - 12:45 pm Benjamin Twagira

**AFR 337 (S) Queer in the City (DPE)**

**Cross-listings:** AFR 337 AMST 337 WGSS 346

**Secondary Cross-listing**

In this course we will examine the various ways scholars and filmmakers have used ethnography as a critical tool for understanding the intersections of race, place, space, gender and sexuality. We will foreground studies that examine unfamiliar sites of Black struggle, resistance, and survival. We will examine Black gender variant and sexual minorities and how they produce, reproduce and struggle for spaces and places of desire, community, pleasure, love, and loss. We will explore these stories through primarily ethnographic modalities. We will discuss the political and ethical ramifications of these ethnographic narratives paying particular attention to the usefulness and limitations of both 'Thin' and 'Thick' descriptions. We will use ethnography to center debates regarding the politics of representation of racialized queer space, place, and people through both filmic and written accounts. All students will be asked to discover and develop their ethnographic voices through various critical, creative, experimental and performative assignments.

**Requirements/Evaluation:** facilitated class discussion; weekly critical response papers; creative projects

**Prerequisites:** none

**Enrollment Limit:** 20

**Enrollment Preferences:** WGSS majors; students may be asked to write a short statement of interest in the event of over-enrollment

**Expected Class Size:** 20

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D2) (DPE)

**This course is cross-listed and the prefixes carry the following divisional credit:**

AFR 337 (D2) AMST 337 (D2) WGSS 346 (D2)

**Difference, Power, and Equity Notes:** Course directly discusses structural oppression, forms of inequality, and social redress through the intersecting matrices of race, gender, sexuality and other ontological forms.

**Attributes:** FMST Core Courses WGSS Racial Sexual + Cultural Diversity Courses

Not offered current academic year

**AFR 340 (S) Black Marxism: Political Theory and Anti-Colonialism (DPE) (WS)**

**Cross-listings:** AFR 340 INTR 341 PSCI 373 PHIL 341

**Secondary Cross-listing**

The seminar involves a critical engagement with key Africana political leaders, theorists and liberationists. We will examine the Pan-African writings of: Cedric Robinson (*Black Marxism*); Walter Rodney (*How Capitalism Underdeveloped Africa*), Eric Williams (*Capitalism and Slavery; From Columbus to Castro*); Frantz Fanon (*The Wretched of the Earth*); Malcolm X (*Malcolm X Speaks*); Amilcar Cabral (*Resistance and Decolonization; Unity and Struggle*); C. L. R. James (*The Black Jacobins*).

**Requirements/Evaluation:** Attend all classes. Papers are due 24 hours before the start of class. Participate in class discussions.

**Prerequisites:** None

**Enrollment Limit:** 19

**Enrollment Preferences:** Juniors and Seniors.

**Expected Class Size:** 19

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D2) (DPE) (WS)

**This course is cross-listed and the prefixes carry the following divisional credit:**

AFR 340 (D2) INTR 341 (D2) PSCI 373 (D2) PHIL 341 (D2)

**Writing Skills Notes:** Three thesis papers at five pages each (each receiving critical feedback from professor); one thesis paper revision with critical feedback from professor and peers, including one letter of revision explaining the student's revision process; one keyword glossary where students develop rigorous definitions of course key terms; one roundtable discussion based on the final paper.

**Difference, Power, and Equity Notes:** This course focuses on anti-colonial struggles against European powers. Research will include the concept of "internal colonies" in the US.

Spring 2021

SEM Section: R1 W 1:10 pm - 3:50 pm Joy A. James

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

**Cross-listings:** INTR 343 AFR 343 AMST 343 WGSS 343

**Secondary Cross-listing**

This tutorial examines representations of and resistance to racial-sexual violence in American society, from colonial America to contemporary US culture. Interdisciplinary texts cover history, politics, literature, film, feminist studies, American studies, LGBTQ and ethnic/black studies. Books include *Southern Horrors; Intimate Matters; Scenes of Subjection; Trauma and Recovery; The Delectable Negro; At the Dark End of the Street*; films include *Birth of a Nation; Bush Mama; To Kill a Mockingbird*. The primary focus is on racial and sexual vulnerability to violence and mobilization for freedom from the 18th-21st centuries.

**Class Format:** students provide primary and response papers and discuss their analyses and theories of social and interpersonal violence

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

**Prerequisites:** none

**Enrollment Limit:** 10

**Enrollment Preferences:** preference given to juniors and seniors

**Expected Class Size:** 8

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D2)

**This course is cross-listed and the prefixes carry the following divisional credit:**

INTR 343 (D2) AFR 343 (D2) AMST 343 (D2) WGSS 343 (D2)

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



Not offered current academic year

### **AFR 345 (S) Race and Feeling in Twentieth Century Literature**

**Cross-listings:** AFR 345 ENGL 342

#### **Secondary Cross-listing**

Although we now take for granted that race is socially constructed, the terrain of racial feeling is less certain. In this course, we recognize that states of feeling are also socially constructed; they are marked and shaped by race and other categories. Questions concerning the circulation of feeling between individuals and their generative possibilities have preoccupied sociologists, psychologists, and literary theorists since the mid-1990s, and we will take up where they left off. In this course, we will study the ways in which literary representations of shame in African American literature offer insight into the interior lives of individuals who have been stigmatized by histories of disempowerment, trauma, and the real or imagined racialized gaze. We will analyze the influence of shame in works by such authors as James Weldon Johnson, Nella Larsen, Alice Walker, James Baldwin, Sherley Anne Williams, Phyllis J. Perry, Toni Morrison, and E. Lynn Harris, and we will engage the ways in which shame, and its correlative feelings --- guilt, pride, humiliation, and love --- emerge in texts through various formal and aesthetic choices. We will also engage such theorists as Eve Kosofsky Sedgwick, Sara Ahmed, Sianne Ngai, Heather Love, Darieck Scott, Erving Goffman, and Melissa Harris-Perry to assist us in our inquiry into the intersections of race, feeling, and literature.

**Requirements/Evaluation:** active class participation, two short essays of scholarly commentary on critical theory, midterm exam, 8- to 10-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:** 25

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D1)

**This course is cross-listed and the prefixes carry the following divisional credit:**

AFR 345 (D2) ENGL 342 (D1)

**Attributes:** ENGL Criticism Courses

Not offered current academic year

### **AFR 346 (S) Modern Brazil (DPE)**

**Cross-listings:** AFR 346 HIST 346

#### **Secondary Cross-listing**

Brazil has been the "country of the future" 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 contributed to an exaggerated patriotism, it has also fostered ambiguity-for if the label suggests Brazil's potential, it also underlines the country's failure to live up to that promise. This course will examine Brazil's modern history by taking up major themes from Independence to the present. Beginning with a "bloodless" independence that sparked massive civil wars, we will analyze the hierarchies that have characterized Brazilian society. The course will give particular attention to themes of race, gender, sexuality, and citizenship; national culture and modernity; and democracy and authoritarianism in social and political relations.

**Class Format:** discussion

**Requirements/Evaluation:** class participation will count for 20% of final grade; each of two 5-page papers will count for 25%; and a final 8- to 10-page paper will count for 30%

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

**Enrollment Limit:** 25

**Enrollment Preferences:** History majors, Latino/a Studies concentrators

**Expected Class Size:** 15-20

**Grading:** no pass/fail option, yes fifth course option

**Distributions:** (D2) (DPE)

**This course is cross-listed and the prefixes carry the following divisional credit:**

AFR 346 (D2) HIST 346 (D2)

**Difference, Power, and Equity Notes:** The course--in all of its readings, discussion, papers--centers on the formation of different and dynamic identities in 19th- and 20th-century Brazil. Throughout the semester we examine how Brazilians created, recreated, and/or rejected categories of difference and how these resulting actions connected to broad political and cultural changes. Links to current questions--like the struggles of communities of quilombolas (descendants of runaway or freed slaves)--receive particular attention.

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

Not offered current academic year

### **AFR 348 (S) The Black Radical Tradition**

**Cross-listings:** AFR 348 PSCI 348 PSCI 377 LEAD 348

Primary Cross-listing

The black radical tradition is a modern tradition of thought and action begun after transatlantic slavery's advent. Contemporary social science and the humanities overwhelmingly portray it as a critique of black politics in the latter's liberal, libertarian, and conservative forms. This tutorial unsettles that framing, first by situating the black radical tradition as a species of black politics, and second through expanding the boundaries of black politics beyond the United States. Central to the black radical tradition's architecture are inquiries into the concepts of freedom, race, equality, rights, and humanism; meaning of "radical"; the national-transnational relationship; notions of leadership; status of global capitalism; the nexus of theory and praxis; and revolutionary politics. We begin with examinations of these central notions and debates, and then move to investigations of the political thought of four key late modern Afro-Caribbean and African-American thinkers within the tradition: Walter Rodney, Sylvia Wynter, Cedric Robinson, and Angela Davis.

**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

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

**Expected Class Size:** 10

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D2)

**This course is cross-listed and the prefixes carry the following divisional credit:**

AFR 348 (D2) PSCI 348 (D2) PSCI 377 (D2) LEAD 348 (D2)

**Attributes:** AFR Core Electives PSCI Political Theory Courses

Not offered current academic year

### **AFR 351 (F)(S) Spirits of Rebellion: The L.A. Rebellion Filmmakers (DPE)**

**Cross-listings:** ENGL 357 AFR 351 AMST 359

Secondary Cross-listing

When Beyoncé unveiled the *Lemonade* visual album in 2016, her production captured the artistic spirit and gave new life to an earlier work: Julie Dash's *Daughters of the Dust* (1991), a luminous film about three generations of the Gullah people and the first motion picture by a Black woman to obtain wide theatrical release in the United States. Many, however, are unaware of the decades-long cinematic movement to which Dash belongs. In this course, we will devote our critical inquiry to the creative output of the L.A. Rebellion, a group of Black cinematic artists trained at the UCLA Film and Television School between the 1960s and 1990s. Our visual journey will take us through a diverse set of filmmakers like Charles Burnett, Ben Caldwell, Barbara McCullough, Julie Dash, Zeinabu irene Davis, Haile Gerima, Alile Sharon Larkin, Billy Woodberry, among many, many others, and how they sought to not only redefine the Black image on-screen but also reimagine the infinite possibilities of Blackness. We will pay close attention to the heterogeneity of genres, styles, and techniques that they put into practice from narrative to neorealism to documentary to avant-garde/experimental to African and African American musical and storytelling traditions. We will explore the various social and political issues that were represented by their films including: racial and class oppression, Black feminisms, Black Power, Afrocentrism, anti-colonialism and decolonization, police brutality and mass incarceration, radical social movements and coalition building, and the importance of community-based art and film practices. Finally, we will touch upon some of the recent works that have been inspired by the L.A. Rebellion, including the aforementioned

*Lemonade* and Barry Jenkins' *Moonlight* (2016). Our viewership will be supplemented with readings in Black social and cultural criticism.

**Requirements/Evaluation:** weekly online journal responses (1-2 pages); midterm essay (5-7 pages); final project

**Prerequisites:** AMST 101 and/or 301, critical studies in race and ethnicity or cultural studies, or permission of the instructor

**Enrollment Limit:** 12

**Enrollment Preferences:** American Studies majors

**Expected Class Size:** 12

**Grading:** yes pass/fail option, no fifth course option

**Distributions:** (D2) (DPE)

**This course is cross-listed and the prefixes carry the following divisional credit:**

ENGL 357 (D1) AFR 351 (D2) AMST 359 (D2)

**Difference, Power, and Equity Notes:** This course contributes to the Difference, Power, and Equity designation by examining the social, political, cultural, and historical forces that contribute to Black cinematic representation.

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

Fall 2020

SEM Section: R1 MR 1:30 pm - 2:45 pm Anthony Y. Kim

Spring 2021

SEM Section: R1 MR 3:15 pm - 4:30 pm Anthony Y. Kim

### **AFR 352 (S) Mystic Spirituality in Black Women's Social Justice Activism: Brazil-USA**

**Cross-listings:** REL 352 AFR 352 WGSS 352

#### **Primary Cross-listing**

This course examines the meanings and manifestations of mystic spirituality in the lives and work of selected Black women artists/activists in the USA and Brazil. The writings of Lucille Clifton (poet), Rosemarie Freeney Harding (activist and counselor) and Makota Valdina Pinto (activist and Candomblé ritual elder) are key texts for our exploration of the uses of mystic sensibilities and Afro-Atlantic ritual traditions--such as dreams and visions, prayer, divination, sacred dance, healing rites and other forms of unmediated intimate encounter with the sacred--as resources for creativity, community organizing, self-care and as aspects of political and social critique in African American and Afro-Brazilian contexts. The methodology of the course blends historical, literary and womanist approaches in an investigation of the conjunctions of spiritual practice and activism in the experience of women in the Afro-Atlantic diaspora.

**Requirements/Evaluation:** class participation, 2-3 short papers (5-7 pages) and a final project

**Prerequisites:** none

**Enrollment Limit:** 15

**Enrollment Preferences:** AFR, REL, and WGSS concentrators

**Expected Class Size:** 15

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D2)

**This course is cross-listed and the prefixes carry the following divisional credit:**

REL 352 (D2) AFR 352 (D2) WGSS 352 (D2)

**Not offered current academic year**

### **AFR 353 (S) Digging in the Crates: Making and Unmaking Literary Tradition (DPE)**

**Cross-listings:** AFR 353 ENGL 352

#### **Secondary Cross-listing**

This interdisciplinary seminar focuses on matters of style in literature, art, and music in order to explore and subsequently reimagine how relationships between texts form literary traditions. Instead of assuming what a literary tradition is, and without prioritizing a teleological chronology of literary influence as literary traditions tend to do, we will study work ranging from antiquity to the present, anachronistically and in tandem, in order to better

understand how the past speaks to the present and how the present speaks to the past. As a general, if imperfect, rule of thumb we will be working regularly with pairs of texts, one from prior to 1800 and another from after 1800: for example, a Toni Morrison novel with a Homeric epic, the work of Jamaica Kincaid with John Milton's *Paradise Lost*, or the poetry of John Donne with the lyrics of the Wu Tang Clan.

**Requirements/Evaluation:** Students will be expected to write a number of one-page response papers during the semester, two papers in the range of 5-8 pages each, and a final paper of 8-10 pages.

**Prerequisites:** None.

**Enrollment Limit:** 16

**Enrollment Preferences:** In the case of overenrollment, preference will be given to English majors and Africana Studies concentrators.

**Expected Class Size:** 16

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D2) (DPE)

**This course is cross-listed and the prefixes carry the following divisional credit:**

AFR 353 (D1) ENGL 352 (D1)

**Difference, Power, and Equity Notes:** This course will focus on the educational system as a means of reproducing hierarchies and inequality.

**Attributes:** ENGL Literary Histories A ENGL Literary Histories C

Spring 2021

SEM Section: R1 MW 10:00 am - 11:15 am Rowan Ricardo Phillips

### **AFR 356 (F) The Plantation and Its Afterlife**

This course is a meditation on the significance of the plantation in modern life. Rather than treating the plantation as solely a socio-economic formation that utilizes captive labor for the efficient production of goods, we will consider the plantation as a space that has defined, and continues to define, social, economic, and spatial relations. In so doing, we will explore numerous literatures and cultural productions about the plantation in Africa and its diaspora, including historical and sociological studies, fiction, visual art, and music. We will not only interrogate how the plantation form is reproduced over time, but also how it appears in collective memory, and how it enables political mobilization.

**Requirements/Evaluation:** class participation; two to three short papers (6- to 8-pages); and a 15- to 20-page paper or multimedia final project

**Prerequisites:** none

**Enrollment Limit:** 15

**Enrollment Preferences:** juniors and seniors

**Expected Class Size:** 12

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D2)

**Attributes:** AFR Core Electives

Not offered current academic year

### **AFR 357 (S) Racial and Religious Mixture (DPE)**

**Cross-listings:** REL 314 AFR 357 LATS 327 AMST 327

#### **Secondary Cross-listing**

The very term "mixture" implies that two or more distinct substances have been brought together. Distinctions of race and religion are social fictions; yet, the lived ramifications of these social fictions involve tense struggles over the boundaries of racial and religious communities. These boundaries are not just ideas but also practices. In the history of the Americas, mixed racial and religious identities and experiences have more often been the result of violent clashes than romantic encounters. Still, the romanticization of the New World as a geography that makes such mixtures possible reaches back to the earliest days of Spanish conquest in the Americas. This course critically reconsiders varying ways that racial and religious mixtures have been imagined, defined, challenged, negotiated, and survived under imaginative and legal rubrics of *mestizaje*, creolization, transculturation, passing, syncretism, religious hybridity, and mixed race studies.

**Class Format:** mostly discussion

**Requirements/Evaluation:** participation, short writing exercises, a 3-page first essay, a 5- to 8-page second essay, and a 10- to 14-page final paper

**Prerequisites:** none

**Enrollment Limit:** 19

**Enrollment Preferences:** seniors, concentrators, majors, those with prior relevant coursework

**Expected Class Size:** 10

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D2) (DPE)

**This course is cross-listed and the prefixes carry the following divisional credit:**

REL 314 (D2) AFR 357 (D2) LATS 327 (D2) AMST 327 (D2)

**Difference, Power, and Equity Notes:** Focusing on how different peoples have critically theorized and made meaning about and out of racial and religious differences and interconnections, this Difference, Power, and Equity course investigates the ways that knowledge about mixture and difference--and their roles in hierarchical distributions of social and political power--have been critically constructed and transformed.

**Attributes:** AMST Comp Studies in Race, Ethnicity, Diaspora GBST Latin American Studies Electives

Not offered current academic year

### **AFR 359 (S) Settler Colonialism, Care, Kinship and Social Reproduction (DPE) (WS)**

**Cross-listings:** AFR 359 AMST 356

#### **Secondary Cross-listing**

AMST 356 Settler Colonialism, Care, Kinship and Social Reproduction Contemporary understandings of family, kinship and care were shaped through the invasion of the Indigenous Americas and Transatlantic slavery. Indigenous nations came to be understood by anthropologists and settler states as governed by a logic of kinship, and this understanding was weaponized by the US and Canada to target Indigenous governance for elimination. At the same time, dominant kinship narratives were defined by the property claims made upon Black lives under settler law and by the state-enforced maternal inheritance of racialized bondage. This course will analyze kinship and care as both mechanisms of state control of Indigenous and Black lives and lands, and as sites of insurgency against colonial states. We will analyze how Canada and the U.S. have deployed Child Protective Services, reproductive regulation, Boarding Schools, plantation economies, land dispossession, and the prison industrial complex to target Indigenous, Black, Brown, working class and trans/queer support systems. Applying methodologies and theoretical interventions in Indigenous studies, Black studies and critical political economy to primary texts to US and Canadian law, autobiography, and anthropology, our focus will move from 17th and 18th century British colonial law to autobiographical accounts of slavery and emancipation, to Canada's 19th century Indian Act, to mid-20th century social scientific debates on Black and Indigenous families. We will end by thinking about insurgent practices of organizing care and kinship outside and against the confines of whiteness, capital and the state. The pedagogical aims of the course are to illustrate how kinship narratives anchor settler colonial nationhood and property regimes, and to facilitate the development of skills in writing and independent research, primary source analysis, and critical analysis of law, anthropology, and policy.

**Requirements/Evaluation:** Class Participation and three critical response papers at three to five pages each (each receiving critical feedback from professor); one response paper revision with critical feedback from professor and peers, including one letter of revision explaining the student's revision process. One final paper (15-20 pages) and one roundtable presentation based on the final paper.

**Prerequisites:** Prerequisites: one or more of the following courses: AMST 146, Introduction to Indigenous Studies or AFR 200, Introduction to Africana Studies; HIST 254 / AMST 254(F), Sovereignty, Resistance, and Resilience: Native American Histories to 1865 or AMST 204:

**Enrollment Limit:** 19

**Enrollment Preferences:** AMST majors have first priority, AFRICANA majors have second priority.

**Expected Class Size:** 19

**Grading:** yes pass/fail option, no fifth course option

**Unit Notes:** This course satisfies EITHER the Space and Place elective OR the Comparative Studies in Race, Ethnicity and Diaspora elective

**Distributions:** (D2) (DPE) (WS)

**This course is cross-listed and the prefixes carry the following divisional credit:**

AFR 359 (D2) AMST 356 (D2)

**Writing Skills Notes:** Explanation: Three critical response papers at three to five pages each (each receiving critical feedback from professor); one response paper revision with critical feedback from professor and peers, including one letter of revision explaining the student's revision process. One

final paper (15-20 pages) and one roundtable presentation based on the final paper.

**Difference, Power, and Equity Notes:** This course focuses upon the operations of difference, power and equity in settler colonial governance in the Americas, particularly in terms of how the legal and extralegal regulation of family, kinship and care are sites where racial, colonial, ethnic, gender and sexual difference are produced and reproduced. It aims to provide students with critical tools to become responsible agents of change, by informing them of the ways that concerns for social equity in the field of kinship and family h

**Attributes:** AMST pre-1900 Requirement

Spring 2021

SEM Section: R1 WF 1:30 pm - 2:45 pm Margaux L Kristjansson

**AFR 360 (F) The Political Thought of Frantz Fanon (WS)**

**Cross-listings:** PSCI 370 PHIL 360 LEAD 360 AFR 360

**Primary Cross-listing**

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

**Requirements/Evaluation:** 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

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

**Expected Class Size:** 10

**Grading:** no pass/fail option, yes fifth course option

**Distributions:** (D2) (WS)

**This course is cross-listed and the prefixes carry the following divisional credit:**

PSCI 370 (D2) PHIL 360 (D2) LEAD 360 (D2) AFR 360 (D2)

**Writing Skills Notes:** Students write weekly online reading response papers, two 7-page essays, and one 20-page final research paper. Students receive written feedback from me throughout, meet with me 1-on-1 to discuss 7-page essays to then revise/re-submit and also receive written feedback before final submission. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

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

**Not offered current academic year**

**AFR 363 (F) Framing American Slavery (DPE)**

**Cross-listings:** AFR 363 AMST 368 HIST 368

**Secondary Cross-listing**

**Readings in American Slavery** This course will delve into how and what historians have written about US slavery for the last century or so. Rather than marching through time, like we might in a survey course, we'll explore the nooks and crannies of slavery's history. We'll consider gender and sexuality, labor and capitalism, regional difference, maritime culture, and every day life. We'll compare histories produced well before the Civil Rights Movement to books written afterward. We'll consider the obstacles and challenges Black scholars faced in the academy and consider the significance of their work. Finally, we'll examine slavery's role in today's world, beginning with the institution's relationship with American universities and continuing on to the recent protests against monuments and statues.

**Requirements/Evaluation:** Four written essays/reviews, final paper. Students must also complete reading and contribute to class discussions.

**Prerequisites:** None

**Enrollment Limit:** 12

**Enrollment Preferences:** Priority given to History, American Studies, and Africana Studies concentrators/ majors.

**Expected Class Size:** 10

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D2) (DPE)

**This course is cross-listed and the prefixes carry the following divisional credit:**

AFR 363 (D2) AMST 368 (D2) HIST 368 (D2)

**Difference, Power, and Equity Notes:** This course will explicitly examine how power worked and changed during the centuries of legal slavery in the United States. Since lawmakers joined power and violence to definitions of whiteness and blackness, we will study how these definitions emerged and changed over time. Students will address issues of violence, legal and extra legal means of continuing slavery through changing political and economic conditions. Additionally, the course will consider the racial barriers in the academy.

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

Fall 2020

SEM Section: R1 TR 9:45 am - 11:00 am Gretchen Long

### **AFR 367 (S) Black History is Labor History (DPE)**

**Cross-listings:** AFR 367 HIST 367

#### **Secondary Cross-listing**

This seminar explores labor history in relation to black people, spanning the colonial period to the early twenty-first century. It racializes the history of work by tracing the long story of black labor in the U.S. from the plantation to the plant. Whereas the bulk of the course will analyze black labor and labor movements in the twentieth century, specifically focusing on the push for economic inclusion and mobility amid employment, societal and union-related racial discrimination, we will examine what involuntary black labor meant in the context of slavery and the construction of a capitalist economy. Likewise, we will devote attention to black workers with regard to such topics as antiunionism, deindustrialization, economic inequality, Fordism, informal economies, Jim and Jane Crow, labor radicalism and violence, New Deal and welfare, the rise of civil rights unionism, and slavery and capitalism, among other themes.

**Requirements/Evaluation:** Students are expected to participate actively and will write two comparative essays (5-7 pages) and two primary source analyses (1-2 pages), all of which will be letter-graded and returned with comments. In addition, students will write a final research paper (10-12 pages) in consultation with the instructor and will be required to submit a topic proposal and outline, an annotated bibliography, and a peer-reviewed draft of the final paper.

**Prerequisites:** recommended for students with sophomore standing or above

**Enrollment Limit:** 25

**Enrollment Preferences:** HIST and AFR majors

**Expected Class Size:** 20

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D2) (DPE)

**This course is cross-listed and the prefixes carry the following divisional credit:**

AFR 367 (D2) HIST 367 (D2)

**Difference, Power, and Equity Notes:** This course racializes the study of labor history, focusing on black people and their experiences in the United States from the plantation to the plant. It challenges students to confront and to redefine what it means to labor, grasping how slavery, segregation, and systemic inequalities amid black people's pursuit of citizenship, equality, and freedom have shaped their economic, political, and social conditions and identities.

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

Spring 2021

SEM Section: R1 TR 11:30 am - 12:45 pm Tyran K. Steward

### **AFR 368 (F) The Diasporic Impulse in African American Art**



**Cross-listings:** COMP 367 AFR 368

**Primary Cross-listing**

Since the mid-20th century, growing numbers of African American artists have explored historical, symbolic, and ritual meanings shared by Blacks in the USA and people of African descent in other parts of the diaspora. Using specific visual, musical, literary, and kinetic themes, Black creatives--across genres--develop work that addresses explicit and implicit points of diasporic connection around issues of identity, indigenous/ancestral wisdom, cultural and political critique, and alternative religious orientations. Looking especially at the work of playwright August Wilson, painters John Biggers and Daniel Minter, dancer Katherine Dunham, and sculptor Elizabeth Catlett Mora, this course examines the symbolic and ritual vocabularies of African American art in diasporic perspective.

**Requirements/Evaluation:** class participation, two to three short papers (5-7 pages), and a final project

**Prerequisites:** none

**Enrollment Limit:** 15

**Enrollment Preferences:** Africana Studies concentrators

**Expected Class Size:** 15

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D2)

**This course is cross-listed and the prefixes carry the following divisional credit:**

COMP 367 (D1) AFR 368 (D2)

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

**Not offered current academic year**

**AFR 369 (S) African Art and the Western Museum (DPE) (WS)**

**Cross-listings:** AFR 369 ARTH 308

**Secondary Cross-listing**

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

**Requirements/Evaluation:** field trips to area museums, targeted writing assignments 5-7 pages in length, and peer response papers (two of each type per month)

**Prerequisites:** none

**Enrollment Limit:** 10

**Enrollment Preferences:** Art History and African Studies Majors

**Expected Class Size:** 10

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D1) (DPE) (WS)

**This course is cross-listed and the prefixes carry the following divisional credit:**

AFR 369 (D2) ARTH 308 (D1)

**Writing Skills Notes:** Targeted bi-monthly writing assignments (5-7 pages in length) and bi-monthly peer response papers (2 pages in length). Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

**Difference, Power, and Equity Notes:** Explores issues of 'authentic' representation as it applies to African artifacts displayed within the contexts of Western art museums. Through discussions of cultural capital, rights of seeing, and the politics of representation, students analyze how the meaning of African 'art' has been dictated by a Western museum culture and how one can disrupt this hegemony through strategic exhibition and display

practices.

Not offered current academic year

### **AFR 370 (F) The Caribbean and the World: 1945-1968**

**Cross-listings:** AFR 370 HIST 370

#### **Primary Cross-listing**

The ending of the Second World War in 1945 coincided with the dawn of a new nationalism in the modern Caribbean. The British territories were beginning their shift away from colonialism and charting a path toward independence that would arrive in the early 1960s. Their independent neighbors contended with US imperialism which greatly shaped questions of race, nationalism, and sovereignty. By the 1960s much of the region faced crises that grew out of the tensions of the postwar period. This course examines closely these transformations in the Caribbean. It is divided into three parts. The course begins with an examination of the ideas about race, state development and empire that dominated Caribbean intellectual discourse of the 1940s. Key texts for this period include the works of Caribbean intellectuals such as Roger Mais, Una Marson, CLR James, and Jacques Roumain who considered the possibilities of racial equality and democracy in the postcolonial Caribbean. The course then looks more closely at 1950s attempts to forge greater Caribbean unity during the early Cold War years. West Indian Federation and the circuits of travel within the Caribbean are given special focus. Finally, the course will discuss challenges of the postcolonial Caribbean by looking at the circumstances and wider responses to regional radicalism in the 1960s. The key events that will be examined in this section include the Duvalier dictatorship, the Cuban Missile Crisis, and black power in Jamaica in 1968.

**Requirements/Evaluation:** class participation, 3-4 short papers (5-7 pages)

**Prerequisites:** none

**Enrollment Limit:** 19

**Enrollment Preferences:** Africana Studies concentrators

**Expected Class Size:** 15

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D2)

**This course is cross-listed and the prefixes carry the following divisional credit:**

AFR 370 (D2) HIST 370 (D2)

Fall 2020

LEC Section: R1 TF 1:30 pm - 2:45 pm Matthew J. Smith

### **AFR 378 (S) Uncontrollable: Deconstructing Stereotypes of Black Womanhood in the Americas**

**Cross-listings:** AFR 378 WGSS 378

#### **Primary Cross-listing**

In *Black Feminist Thought* Patricia Hill Collins powerfully illustrates how "portraying African-American women as stereotypical mammies, matriarchs, welfare recipients, and hot mommas has been essential to the political economy of domination fostering Black women's oppression." This course explores how similar social constructions of race and womanhood have evolved in Latin American countries affected by slavery and colonialism. We begin by revisiting Collins' seminal text, as well as the work of other feminist scholars, as a starting point from which to deconstruct controlling images of Black women in Latin American nations. We will then explore clips from films, television series, advertisements, and comic strips to analyze different iterations of stereotypes and their impact on Afro-Latin American women's life chances. The second component of this course will engage with Black women's resistance throughout Latin America. We will engage songs, poetry, and empirical data on Black women's resistance to examine they how have and continue to challenge stereotypes, educate the public, and construct their own narratives of black womanhood.

**Requirements/Evaluation:** class participation, 2-3 short papers (5-7 pages), and a final paper (12-15 pages)

**Prerequisites:** none

**Enrollment Limit:** 19

**Enrollment Preferences:** AFR concentrators

**Expected Class Size:** 15

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D2)

**This course is cross-listed and the prefixes carry the following divisional credit:**

AFR 378 (D2) WGSS 378 (D2)

Not offered current academic year

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

**Cross-listings:** HIST 379 WGSS 379 AFR 379

**Secondary Cross-listing**

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.

**Class Format:** discussion

**Requirements/Evaluation:** student participation, three papers, and a brief oral presentation

**Prerequisites:** none

**Enrollment Limit:** 15

**Enrollment Preferences:** History, WGSS, and American Studies Majors, and Africana Concentrators.

**Expected Class Size:** 12

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D2) (DPE)

**This course is cross-listed and the prefixes carry the following divisional credit:**

HIST 379 (D2) WGSS 379 (D2) AFR 379 (D2)

**Difference, Power, and Equity Notes:** This course meets the Difference, Power, and Equity requirement. The course focuses on empathetic understanding, power, and privilege, especially in relation to class, gender, and race within a U.S. context. We will study the ways in which the conflicts arose within the Black community and how Black women, usually without official positions as leaders, emerged as organizers and leaders in political and social movements.

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

Spring 2021

LEC Section: R1 TR 8:30 pm - 9:45 pm Gretchen Long

**AFR 380 (F) Freedom Dreams, Afro-Futures & Visionary Fictions**

**Cross-listings:** AFR 380 SCST 380 WGSS 380 AMST 380 ENGL 381 STS 380

**Secondary Cross-listing**

In this course we will examine the various ways Black scholars, artists, & writers use science fiction and visionary fiction to imagine freedom and new world orders. We will focus on the role of history, particularly slavery, in the Black radical imagination. "Freedom" is the keyword throughout the course. We will grapple with the various and sometimes conflicting meanings and uses of freedom as it relates to blackness, gender, sexuality, class and ability. We will explore multiple forms of scholarship and cultural productions, including film, music, novels, short-stories, art, poetry, and other academic texts. All students will be asked to discover and develop their writerly voices through various critical, creative, experimental and performative assignments.

**Requirements/Evaluation:** active participation, completion of various short assignments, one 5-page paper and one 7- to 10-page final paper

**Prerequisites:** none

**Enrollment Limit:** 20

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

**Expected Class Size:** 20

**Grading:** no pass/fail option, yes fifth course option

**Distributions:** (D2)

**This course is cross-listed and the prefixes carry the following divisional credit:**

AFR 380 (D2) SCST 380 (D2) WGSS 380 (D2) AMST 380 (D2) ENGL 381 (D1) STS 380 (D2)

**Attributes:** WGSS Racial Sexual + Cultural Diversity Courses

Not offered current academic year

### **AFR 382 (S) Contemporary Afro-Latin American Social Movements**

This seminar course will provide students with an introduction to diverse histories, political beliefs, and mobilization strategies of 20th and 21st century Afro-Latin American social movements, as well as their relationship with their respective governments. Primary documents, audiovisual texts and social science research will complement lectures and class discussions to prepare students to discuss the contributions and critiques of the movements within broader discussions of the politics of blackness in the African Diaspora. While the course focuses on contemporary experiences activism, each topic is introduced with a historical overview of African-descended peoples in Latin America. By the course's conclusion, students should be able to discuss a wide range of ideas, experiences, and strategies of black politics in the Latin America as well as the similarities in themes and characteristics that have shaped much of the experiences. Furthermore, students should be able to assess the ways in which black movements in Latin America have: challenged hegemonic narratives, approached politics of culture and multiculturalism, contested invisibility, utilized transnational diasporic politics, and (re)defined conceptualizations of citizenship and belonging.

**Requirements/Evaluation:** in-class participation, weekly reading responses, a book review, and a final paper and presentation

**Prerequisites:** none

**Enrollment Limit:** 13

**Enrollment Preferences:** Africana Studies concentrators

**Expected Class Size:** 10

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D2)

Not offered current academic year

### **AFR 383 (S) Race and Ethnicity in Latin America**

**Cross-listings:** AFR 383 HIST 443

Secondary Cross-listing

Race and ethnicity have been central to the formation of national identities in Latin America, as well as to the creation of transnational networks that include Latin Americans. This seminar will critically examine familiar characterizations of Brazil and other countries as "racial democracies" and look at the historical roots and political impact of both "positive" and "negative" stereotypes of race relations in the region. To do this we will explore the rise and decline of slavery, the changing constructions of indigenous and Afro-Latin American identities at national and transnational levels, and to the emergence of new Black Movements and other racial and ethnic activism in Colombia, Guatemala, Brazil, and elsewhere.

**Requirements/Evaluation:** class participation, one short paper, and a substantial (20-25 page) research paper

**Prerequisites:** none

**Enrollment Limit:** 15

**Enrollment Preferences:** History majors and Latino/a Studies concentrators

**Expected Class Size:** 10-15

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D2)

**This course is cross-listed and the prefixes carry the following divisional credit:**

AFR 383 (D2) HIST 443 (D2)

**Attributes:** AMST Comp Studies in Race, Ethnicity, Diaspora GBST Latin American Studies Electives HIST Group D Electives - Latin America + Caribbean

Not offered current academic year

### **AFR 386 (S) Democratic Vistas**

**Cross-listings:** ENGL 391 AFR 386

#### **Primary Cross-listing**

This seminar will focus on the ways in which texts create nuanced representations of democratic ideals and practices as well as, of course, representations of the failures of democratic ideals and practices. Our goal will be to explore how literature encourages readers to think about democracy, and what impact that can have on our lives as readers and citizens. To this end, we will study work across five genres--poetry, fiction, non-fiction, photography, and film--to arrange and enhance our sense of how plot, structure, figuration, and allusion occupy themselves with the challenge of the Democratic Vista: which is to say with visions of what democracy is, has been, and has the potential be. Among the texts and authors likely to be studied are Robert Hayden, Ralph Ellison, Toni Morrison, Don DeLillo, Jamaica Kincaid, Ishion Hutchinson, Natalie Diaz, Octavia Butler, Colson Whitehead, Morgan Parker, Nana Kwame Adjei-Brenyahm Teju Cole, and contemporary films such as Ryan Coogler's BLACK PANTHER and Boots Riley's SORRY TO BOTHER YOU.

**Requirements/Evaluation:** attendance and participation, two short essays, and a 12- to 15-page final paper; additional requirements will include film screenings outside of class, interactive (e.g., Skype, etc.) author visits inside of class, and campus talks germane to the seminar

**Prerequisites:** none, open to all students

**Enrollment Limit:** 15

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

**Expected Class Size:** 12

**Grading:** no pass/fail option, yes fifth course option

**Distributions:** (D2)

**This course is cross-listed and the prefixes carry the following divisional credit:**

ENGL 391 (D2) AFR 386 (D2)

Not offered current academic year

### **AFR 390 (F)(S) Race, Identity, Nature (DPE) (WS)**

**Cross-listings:** ENVI 430 AFR 390 AMST 430

#### **Secondary Cross-listing**

From 18th-century claims that climate determined character to the 21st-century proliferation of DNA tests underwriting claims to Indigenous ancestry, race, colonialism, identity, and "nature" operate as interconnected terrains of power. Anchored in the contexts of U.S. colonialisms, racialization, and accumulation, this course aims to expose students to the cultural politics of "nature" as a way of "doing" American Studies. Specifically, this course investigates formations of and struggles against U.S. colonialisms, racialization, and accumulation via the many symbolic and material iterations, negotiations, and contestations of the contingent relations between and among human and non-human natures. Organized around a significant research paper and weekly written responses, this course ultimately aims to foster students' critical writing, reading, analytical thinking, and comparative inquiry skills across such contexts and sites of contestation, and across texts of different genres and media. We will work with a wide range of primary sources, including published fiction and poetry, legal documents, newspaper articles, speeches, recorded songs, and films, photos, paintings and other visual culture. By the end of this course, students should be able to describe the historical foundations of dominant ideas, attitudes, and practices toward non-human natures, as well as analyze how ideas of "nature" mediate the ways in which colonial, racial, gender, and sexual categories and structures inform and are (re)produced by U.S. institutions and in public areas such as the law, public policy, and property. Finally, students should be able to interpret how racialized and colonized peoples' visions, representations, and practices of liberation with regard to relations with non-human natures and the materiality of land precede, contend with, and exceed normative political, economic, and social categories of governance and systems of dispossession and exploitation.

**Class Format:** This course is designated as remote. However, international students who want to take this course but need it to be designated as a hybrid course in order to do so may instead register for an independent study with Prof. Ayazi. As a hybrid course, this independent study will have the same requirements as the listed course, with the exception of a limited number of face-to-face meetings in Williamstown or Boston. Please contact Prof. Ayazi at ha5@williams.edu to discuss such an arrangement.

**Requirements/Evaluation:** Evaluation will be based upon the following: Class Participation: 25%; Weekly Responses (350-500 words): 25%; Final Research Essay: 50%, broken down by Research Proposal (2-3 pgs, 10%), Peer Review and Feedback (2 pgs, 10%), Presentation (10%); Essay (15

pgs): 20%. Class will meet twice per week. Tu. meetings will be synchronous and Th. meetings will be asynchronous. Asynchronous components of the course include pre-recorded lectures, discussion boards, and other exercises that promote as much connection as possible within the constraints of remote education. Toward this end, synchronous meetings will center engaged discussion.

**Prerequisites:** none

**Enrollment Limit:** 12

**Enrollment Preferences:** American Studies majors will be given preference; secondary preference given to students specializing in Native American and Indigenous Studies, as well as Africana and Environmental Studies majors.

**Expected Class Size:** 12

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D2) (DPE) (WS)

**This course is cross-listed and the prefixes carry the following divisional credit:**

ENVI 430 (D2) AFR 390 (D2) AMST 430 (D2)

**Writing Skills Notes:** Emphasis on revision and writing process includes: One thesis paper at 15 pages (receiving critical feedback from professor and peers); one thesis paper revision with critical feedback from professor and peers, including one letter of revision explaining the student's revision process; one research proposal (including thesis outline and annotated bibliography of primary texts) with critical feedback from professor; student presentations and roundtable discussion based on the final paper.

**Difference, Power, and Equity Notes:** By the end of this course, students should be able to interpret how racialized and colonized peoples' visions, representations, and practices of liberation with regard to relations with non-human natures and the materiality of land precede, contend with, and exceed normative political, economic, and social categories of governance and systems of dispossession and exploitation. In order to address such issues of difference, power, and equity, this course provides students with the necessary th

**Attributes:** AMST 400-level Senior Seminars ENVI Humanities, Arts + Social Science Electives

Fall 2020

SEM Section: R1 TR 11:30 am - 12:45 pm Hossein Ayazi

Spring 2021

SEM Section: R1 Cancelled

### **AFR 405 (S) CAPSTONE: 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.

**Requirements/Evaluation:** class participation, a couple of short papers and the completion of a final research paper or project

**Prerequisites:** none

**Enrollment Limit:** 15

**Enrollment Preferences:** Africana Studies concentrators

**Expected Class Size:** 10

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D2)

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

Not offered current academic year

### **AFR 440 (F) CAPSTONE: Performing Blackness**

In modern parlance and scholarship, blackness is understood not as a biological but rather a socially constructed phenomenon. This course extends

common perceptions by working from the foundational concept that blackness is not only social construction but also performance and lived experience. Using the lens of performance on racial identity foregrounds the active and shifting nature of race in contrast to the potentially passive, static connotation of construction. But what is this term performance that is now so widely used as to be an anathema? In this course, we explore performance broadly as entertainment, representation, social function, and lived experience. By the end of the course, students will analyze multiple performance types from theatrical and dance performance to performance of race in everyday life. They will also study and practice at least four core black performance studies methodologies: oral interpretation of literature, ethnography, written performance analysis, and embodied performance (i.e. movement, music and/or theatre). In this way, students will begin to understand performance as both subject matter and method. The course will be structured around discussions, written responses, and performance exercises that help students analyze and practice each methodology. At the end of the semester, students will create final creative research projects that articulate key theories of black performance studies and draw on at least one of the featured performance methodologies. While preference is given to Africana Studies concentrators, students are not required to have prior performance experience.

**Class Format:** This is a hybrid class that welcomes students' participation remotely and/or in the physical classroom. It will include a mix of online synchronous and asynchronous meetings alongside meetings in the classroom. This term the course will feature performance methodologies most receptive to social distancing, such as visual art, spoken word and music. There may also be field trips to important sites, which will follow university safety guidelines.

**Requirements/Evaluation:** class participation, performance exercises, response papers, and a final creative research project

**Prerequisites:** none

**Enrollment Limit:** 15

**Enrollment Preferences:** Africana Studies concentrators

**Expected Class Size:** 10

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D2)

**Attributes:** AFR Core Electives

Fall 2020

SEM Section: H1 MW 11:45 am - 1:00 pm Rashida K. Braggs

### **AFR 450 (S) CAPSTONE: Sylvia Wynter, Black Lives, and Struggle for the Human**

**Cross-listings:** PSCI 372 AFR 450

**Primary Cross-listing**

How do we judge the value of life? What is the significance of death and arbitrary threats to our existence? Why probe modern notions of black and blackness? What defines optimism, pessimism, enslavement, freedom, creativity, and being human? Do black lives matter? This capstone seminar will explore these and related questions through an examination of the life and work of Jamaican novelist, playwright, cultural critic, and philosopher Sylvia Wynter. Methodologically interdisciplinary, the course shall examine written and audiovisual texts that explore Wynter's inquiries into the central seminar queries. We will study figures and movements for black lives whose geopolitics frame the milieu of Wynter's work. Our examination of intellectuals and activists, with their explicit and implicit engagements with Wynter, shall facilitate assessing the possibilities, challenges, and visions of black living. We will also explore the current implications of Wynter's thought for Africana political theory, Afro-futurism, social justice, human rights, and critiques of liberal humanism. In the latter half of the course, students will have the opportunity to design, conduct, and present their own final research projects.

**Class Format:** Remote format. This class will be taught synchronously primarily.

**Requirements/Evaluation:** attendance and participation; a 7-page midterm essay; class presentation; and a final research project

**Prerequisites:** none

**Enrollment Limit:** 15

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

**Expected Class Size:** 12

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D2)

**This course is cross-listed and the prefixes carry the following divisional credit:**



PSCI 372 (D2) AFR 450 (D2)

**Attributes:** AFR Core Electives PSCI Political Theory Courses

Spring 2021

SEM Section: R1 MW 10:00 am - 11:15 am Neil Roberts

**AFR 476 (F) CAPSTONE: Black Radicalism**

**Cross-listings:** AFR 476 HIST 476

**Primary Cross-listing**

*Amandla! Black Power! Venceremos! A Luta Continua!* Ever since the end of slavery--brought about by the Haitian Revolution, slave rebellions, maroons, Quilombos, Civil War and various other means of resistance--transatlantic people of African descent have demanded radical change in the organization of modern societies. Their struggles and ideas have changed the ways we think and study--through the formation of Africana/African-American/Black-Studies--and the ways in which we express ideas--through the creation of rich traditions of music, dance, theater, poetry, carnivals, sculpture, and art that have acted as global conduits of cultures of resistance. In this Senior Seminar, we will study the most tumultuous period of Black radicalism in the 1960's, focusing on the Black Panther Party, the League of Revolutionary Black Workers, the Third World Women's Alliance/Angela Davis, and Caribbean and African radical movements, with an eye to examining their relevance to Black radical movements today.

**Requirements/Evaluation:** 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

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

**Expected Class Size:** 15

**Grading:** no pass/fail option, yes fifth course option

**Distributions:** (D2)

**This course is cross-listed and the prefixes carry the following divisional credit:**

AFR 476 (D2) HIST 476 (D2)

**Attributes:** AFR Core Electives AMST Comp Studies in Race, Ethnicity, Diaspora HIST Group A Electives - Africa HIST Group D Electives - Latin America + Caribbean HIST Group F Electives - U.S. + Canada JLST Interdepartmental Electives

**Not offered current academic year**

**AFR 494 (S) Honors Dossier**

Candidates for honors in Africana Studies must do W31 for the winter study period and 494 the following spring.

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D2)

Spring 2021

HON Section: H1 TBA Neil Roberts

**AFR 497 (F) Independent Study: Africana Studies**

Africana Studies independent study

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D2)

**Attributes:** AFR Core Electives

Fall 2020

IND Section: H1 TBA Neil Roberts

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

Africana Studies Independent Study

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D2)

**Attributes:** AFR Core Electives

Spring 2021

IND Section: H1 TBA Neil Roberts

**Winter Study -----**

**AFR 30 (W) Sen Project: Africana Studies**

To be taken by students registered for Africana Studies 491 who are candidates for honors.

**Class Format:** independent study

**Grading:** pass/fail only

Not offered current academic year

**AFR 99 (W) Ind Study: Africana Studies**

Open to upperclass students. Students interested in doing an independent project (99) during Winter Study must make prior arrangements with a faculty sponsor. The student and professor then complete the independent study proposal form available online. The deadline is typically in late September. Proposals are reviewed by the pertinent department and the Winter Study Committee. Students will be notified if their proposal is approved prior to the Winter Study registration period.

**Class Format:** independent study

**Grading:** pass/fail only

Not offered current academic year