

AFRICANA STUDIES (Div II)

Chair: Professor Rhon Manigault-Bryant

- Messias Basques, Mellon Postdoctoral Fellow in Africana Studies
- Rashida K. Braggs, Professor of Africana Studies and Faculty Affiliate in Comparative Literature; on leave Spring 2024
- VaNatta S. Ford, Assistant Professor of Africana Studies; on leave Fall 2023
- Alexis P. Gumbs, Sterling Brown '22 Visiting Professor of Africana Studies
- Atiya Husain, Associate Professor of Africana Studies
- James A. Manigault-Bryant, Chair and Professor of Africana Studies and Faculty Affiliate in Anthropology and Sociology and Religion; affiliated with: Africana Studies, Religion, Anthropology & Sociology
- Rhon S. Manigault-Bryant, Professor of Africana Studies and Faculty Affiliate in Religion; on leave 2023-2024
- Christopher O. Ndubizu, Mellon Postdoctoral Fellow in Africana Studies
- Neil Roberts, Associate Dean of the Faculty, John B. McCoy and John T. McCoy Professor of Africana Studies and Faculty Affiliate in Political Science and Religion; affiliated with: Dean of the Faculty's Office, Africana Studies, Religion, Political Science
- Armond R. Towns, Associate Professor of Africana Studies

GENERAL DEPARTMENT DESCRIPTION

Africana Studies is an interdisciplinary field of study that emerged from the freedom movements of the 1960s. At its core, Africana Studies seeks to expand knowledge of Black experiences in the broadest sense. It also intervenes in discourses that omit Black experiences or seek to ignore, suppress, and de-center the long history of global, anti-Black oppression. Our introductory course is open to non-majors including first-year students, who are especially encouraged to enroll. Our elective courses are open to students who meet the requirements or prerequisites specified in the course description. The senior level seminar may be open to nonmajors with permission of the instructor.

The Africana Studies Department builds knowledge about communities throughout the African Diaspora by way of interdisciplinary analyses of Black experience—which may take the form of cultural expressions in theater, literature, music, and religion; political strivings and imaginations; displacement and annihilation under environmental distress; and representations in, and creations of, new technologies. Several learning objectives unify our teaching in Africana Studies:

to introduce students to the content and contours of Africana Studies as a long-standing and vibrant field of knowledge;

to disrupt the peripheral placement of peoples of African descent in traditional disciplines by using interdisciplinary methods to center their histories, experiences, and perspectives;

to illuminate the vast range, power, and influence of Black cultural productions;

to parse out the deep roots of grassroots activism that dismantles innumerable manifestations of anti-Black racism both within and beyond communities of African descent;

to understand rich intersections of race, gender, class, and sexuality, both historically and in contemporary societies.

THE CONCENTRATION IN AFRICANA STUDIES

*****NOTE: only eligible for students who matriculated prior to fall 2023**

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 first and second 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 faculty in Africana Studies or with faculty and visiting professors affiliated with the department. However, at least one of these three additional courses must be listed as a "Core Elective;" all "Core Electives" are designated below. We also encourage students to take at least one course in an academic unit other than Africana Studies and consider an experiential learning winter study session. Concentrators are expected to meet with the Chair and/or an Africana Studies faculty member to plan their 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(F) CAPSTONE: Performing Blackness

AFR 405(S) CAPSTONE: Africana Studies and the Disciplines

One core elective: Listed as “Core Elective” below

[AFR 110 / WGSS 111 SEM Television, Social Media, and Black Women 'Unscripted'](#)

Taught by: TBA

[Catalog details](#)

[AFR 128 / COMP 129 / MUS 179\(S\) TUT James Baldwin's Song](#)

Taught by: [Rashida Braggs](#)

[Catalog details](#)

[AFR 135 / AMST 135 SEM Queen Sugar and Black Study](#)

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

[Catalog details](#)

[AFR 190\(S\) SEM Introduction to Afro-Latin American Studies](#)

Taught by: [Messias Basques](#)

[Catalog details](#)

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

Taught by: [Armond Towns](#)

[Catalog details](#)

[AFR 202 / WGSS 206 / COMP 236\(S\) TUT Narrating Color: Black Women Sing and Write About Complexion](#)

Taught by: [VaNatta Ford](#)

[Catalog details](#)

[AFR 205 / WGSS 207 TUT She Speaks in Color: Examining the 'Color Complex' in Toni Morrison's Writings](#)

Taught by: Meredith Coleman-Tobias

[Catalog details](#)

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

Taught by: TBA

[Catalog details](#)

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

Taught by: TBA

[Catalog details](#)

[AFR 221 / REL 263\(F\) SEM Giving God a Backbeat: Rap Music, Religion & Spirituality](#)

Taught by: [VaNatta Ford](#)

[Catalog details](#)

[AFR 252 / GBST 252 / AMST 255\(S\) LEC Patterns of African Diasporas to the U.S.](#)

Taught by: [Christopher Ndubuizu](#)

[Catalog details](#)

[AFR 255 / SOC 255 / ENVI 256 / AMST 257\(F\) LEC Race, Environment, and the Body](#)

Taught by: [Christopher Ndubuizu](#)

[Catalog details](#)

[AFR 265\(F\) SEM Afrodiasporic Communities: Marronage, Quilombismo, and Black Towns](#)

Taught by: [Messias Basques](#)

[Catalog details](#)

[AFR 291\(F\) LEC Africana Studies Approaches to AI](#)

Taught by: [Armond Towns](#)

[Catalog details](#)

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

Taught by: [VaNatta Ford](#)

[Catalog details](#)

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

Taught by: [Rashida Braggs](#)

[Catalog details](#)

[AFR 320 / AMST 320 / WGSS 320 SEM Dangerous Bodies: Black Womanhood, Sexuality & Popular Culture](#)

Taught by: TBA

[Catalog details](#)

[AFR 321\(F\) SEM 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\(S\) SEM Comic Lives: Graphic Novels & Dangerous Histories of the African Diaspora](#)

Taught by: [Rashida Braggs](#)
[Catalog details](#)
[AFR 336\(S\) SEM The Walter Rodney Seminar](#)

Taught by: [Armond Towns](#)
[Catalog details](#)
[AFR 405 SEM CAPSTONE: Africana Studies and the Disciplines](#)

Taught by: [James Manigault-Bryant](#)
[Catalog details](#)
[AFR 440\(F\) SEM CAPSTONE: Performing Blackness](#)

Taught by: [Rashida Braggs](#)
[Catalog details](#)
[AFR 460 SEM Capstone: Documenting Black](#)

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

Taught by: [Rashida Braggs](#)
[Catalog details](#)
[AFR 498\(S\) IND Independent Study: Africana Studies](#)

Taught by: [Rashida Braggs](#)
[Catalog details](#)
[HIST 104 / AFR 104 / GBST 104 SEM Race and a Global War: Africa during World War II](#)

Taught by: [Benjamin Twagira](#)
[Catalog details](#)
[HIST 486\(S\) TUT Race and A Global War: Africa During World War II](#)

Taught by: [Benjamin Twagira](#)
[Catalog details](#)
[INTR 320 / AMST 308 / LEAD 319 / PSCI 376 SEM The Impact of Black Panther Party Intellectuals on Political Theory](#)

Taught by: [Joy James](#)
[Catalog details](#)
[PSCI 251 / AFR 258\(S\) SEM Thinking and Acting Politically in the Long Civil Rights Movement](#)

Taught by: [Da'Von Boyd](#)
[Catalog details](#)
[PSCI 361 / AFR 364 SEM Black Political Thought](#)

Taught by: [Da'Von Boyd](#)
[Catalog details](#)
[RLFR 229 Black 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 as Electives. However, students should check with the department chair to see if other courses not listed here might count as electives toward the concentration.

THE MAJOR IN AFRICANA STUDIES

The major in Africana Studies is designed to accommodate breadth and depth of study. The breadth of one's journey is achieved by way of a shared general study through three "routes" that every major travels through—1) theories, methods, and poetics; 2) culture, performance, and popular technologies; and 3) Black landscapes. The depth of one's journey is accomplished by way of self-initiated learning within or among any of the routes. Candidates for a major in Africana Studies must complete a minimum of nine course as outlined below:

(1) Core Courses. Majors are expected to take a preferred sequence of **three (3) courses**:

- a. AFR 200: Introduction to Africana Studies, usually taken no later than the fall of the sophomore year;
- b. One 300-level seminar or tutorial designated as a "Core Elective," usually taken during the junior year;
- c. One 400-level seminar designated as the "Capstone" and usually taken during the senior year.

(2) Electives: Majors are expected to take **six (6) additional electives** to support their grounding in Africana Studies.

- a. Three (3) of the six electives must be "Core Electives" and must be equally distributed among the three routes so that all majors will take a minimum of one course in each area. No more than two of these three Core Electives can be at the same course level.
- b. The remaining three electives can be "Core Electives" and/or "Electives" in any combination, ideally driven by the student's area(s) of interest.

The three routes are as follows:

1. **Theories, Methods, and Poetics**: courses within this route will engage theoretical and philosophical concerns within the field, the methodologies that inform our understanding of Africana experiences, and the discourses that have shaped them. Core Elective Courses include:

[AFR 170\(F\) LEC What is Race in Black Studies?](#)

Taught by: [Atiya Husain](#)
[Catalog details](#)

[AFR 205 / WGSS 207 TUT She Speaks in Color: Examining the 'Color Complex' in Toni Morrison's Writings](#)

Taught by: Meredith Coleman-Tobias
[Catalog details](#)

[AFR 387 SEM Love is Lifeorce: June Jordan's Living Room](#)

Taught by: [Alexis Gumbs](#)
[Catalog details](#)

[AFR 388 SEM "The Black Unicorn: Audre \(Lorde\) as Avatar"](#)

Taught by: TBA
[Catalog details](#)

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

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

[AFR 410\(S\) SEM CAPSTONE: Black Epistemologies](#)

Taught by: [Atiya Husain](#)
[Catalog details](#)

[AMST 329 / AFR 329 / THEA 329 / WGSS 369 SEM Marxist Feminisms: Race, Performance, Labor](#)

Taught by: [Kelly Chung](#)
[Catalog details](#)

[AMST 372 / STS 373 / AFR 374\(S\) SEM Technologies of Race](#)

Taught by: [Brian Murphy](#)
[Catalog details](#)

[AMST 428 / AFR 396 / WGSS 428\(S\) SEM Relationality and Its Antagonisms](#)

Taught by: [Kelly Chung](#)
[Catalog details](#)

[PSCI 251 / AFR 258\(S\) SEM Thinking and Acting Politically in the Long Civil Rights Movement](#)

Taught by: [Da'Von Boyd](#)
[Catalog details](#)

[PSCI 361 / AFR 364 SEM Black Political Thought](#)

Taught by: [Da'Von Boyd](#)
[Catalog details](#)

2. Culture, Performance, and Popular Technologies: courses within this route explore music, the arts, and performance, and many will examine future directions of the field and the technologies that inform those directions. Core Elective Courses include:

[AFR 110 / WGSS 111 SEM Television, Social Media, and Black Women 'Unscripted'](#)

Taught by: TBA
[Catalog details](#)

[AFR 135 / AMST 135 SEM Queen Sugar and Black Study](#)

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

[AFR 202 / WGSS 206 / COMP 236\(S\) TUT Narrating Color: Black Women Sing and Write About Complexion](#)

Taught by: [VaNatta Ford](#)
[Catalog details](#)

[AFR 221 / REL 263\(F\) SEM Giving God a Backbeat: Rap Music, Religion & Spirituality](#)

Taught by: [VaNatta Ford](#)
[Catalog details](#)

[AFR 249 / GBST 249 / AMST 250 SEM Penning the Path: Writing and Publishing Black Studies](#)

Taught by: [Messias Basques](#)
[Catalog details](#)

[AFR 291\(F\) LEC Africana Studies Approaches to AI](#)

Taught by: [Armond Towns](#)
[Catalog details](#)

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

Taught by: [VaNatta Ford](#)
[Catalog details](#)

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

Taught by: [Rashida Braggs](#)
[Catalog details](#)

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

Taught by: [VaNatta Ford](#)
[Catalog details](#)

[AMST 222 / MUS 217 / ENGL 221 / AFR 222\(S\) SEM Hip Hop Culture](#)

Taught by: [Brian Murphy](#)
[Catalog details](#)

[AMST 329 / AFR 329 / THEA 329 / WGSS 369 SEM Marxist Feminisms: Race, Performance, Labor](#)

Taught by: [Kelly Chung](#)
[Catalog details](#)

[DANC 111 / AFR 111 SEM Afro-Modern Dance I: Theory & Practice \(Dunham Technique\)](#)

Taught by: [Saroya Corbett](#)
[Catalog details](#)

[DANC 201 / AFR 201 / MUS 220\(F\) STU African Dance and Percussion](#)

Taught by: [Sandra Burton](#), [Tendai Muparutsa](#)
[Catalog details](#)

[DANC 202 / AFR 206 / MUS 221\(S\) STU African Dance and Percussion](#)

Taught by: [Sandra Burton](#), [Tendai Muparutsa](#)
[Catalog details](#)

[DANC 211 / AFR 219 SEM Afro-Modern Dance II: Theory & Practice \(Dunham Technique\)](#)

Taught by: [Saroya Corbett](#)
[Catalog details](#)

[DANC 220 / AFR 245 SEM Dancing with the Hips, Butt, and Pelvis: Dangerous Bodies and Community Traditions](#)

Taught by: [Saroya Corbett](#)
[Catalog details](#)

3. **Black Landscapes:** these courses critically examine the ways that race, belief, identity, subjectivity, power, and/or embodiment are informed by conceptualizations of space, geography, literature, and/or history. Core Elective Courses include:

[AFR 238 / ANTH 238 / GBST 238 SEM Black Voices in Anthropology](#)

Taught by: [Messias Basques](#)
[Catalog details](#)

[AFR 247\(F\) LEC Circa 1492: A Black Studies Perspective](#)

Taught by: [Atiya Husain](#)
[Catalog details](#)

[AFR 385\(S\) SEM Assata Shakur and the War on Terror](#)

Taught by: [Atiya Husain](#)
[Catalog details](#)

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

Taught by: [Rashida Braggs](#)
[Catalog details](#)

[AMST 412 / AFR 394 / STS 412 SEM Cold War Archaeology](#)

Taught by: [Brian Murphy](#)
[Catalog details](#)

[ENGL 238 / AFR 260\(F\) SEM 1930s Black Literature](#)

Taught by: [Ricardo A Wilson](#)
[Catalog details](#)

[ENVI 231 / AFR 231 / STS 231 SEM Africa and the Anthropocene](#)

Taught by: TBA
[Catalog details](#)

ADVISING

All majors will be assigned a faculty advisor, typically the department chair. Majors must meet with their advisor during the first week of classes during the fall semester and at the time of the spring semester registration period in order to plan their journey through the major. Concentrators are expected to meet with the chair and/or an Africana Studies faculty member to plan their concentration. Students are encouraged to talk at any time with the department chair or other Africana Studies faculty about the major/concentration.

THE DEGREE WITH HONORS IN AFRICANA STUDIES

The Honors trajectory is reserved for students who wish to conduct advanced research and study. 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.

Study Away from Williams

We encourage students to pursue cross-cultural comparative studies. A major/concentration in Africana Studies can be combined with study away from Williams for a semester or a year if plans are made carefully. Many courses that will be approved for college credit may also count toward the major/concentration if their subject matter is explicitly connected to Africana culture. Students planning to be away in the junior year should ideally have taken AFR 200: Introduction to Africana Studies before they leave. Students should consult as early as possible with the chair or their advisor about their plans for fulfilling the requirements of the major.

Electives

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

Cross-listings: HIST 104 / GBST 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 reading responses, and 3 essays (of about 5 pages)

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

Enrollment Limit: 19

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

Expected Class Size: 19

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:

HIST 104(D2) GBST 104(D2) AFR 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: AFR Core Electives GBST African Studies HIST Group A Electives - Africa

Not offered current academic year

AFR 110 (F) Television, Social Media, and Black Women 'Unscripted'

Cross-listings: WGSS 111

Primary Cross-listing

Nene Leaks, Issa Rae, Zendaya, Oprah Winfrey, Lavern Cox and Joy Reid 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, podcast, vlogs, 10-page paper, and a formal class presentation

Prerequisites: none

Enrollment Limit: 15

Enrollment Preferences: First year Students

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:

WGSS 111(D2) AFR 110(D2)

Attributes: AFR Core Electives AFR Culture, Performance, and Popular Technologies FMST Core Courses

Not offered current academic year

AFR 111 (F) Afro-Modern Dance I: Theory & Practice (Dunham Technique)

Cross-listings: DANC 111

Secondary Cross-listing

Modern African diasporic dance creates a conversation between the past and the present; it brings forth memories of the African "homeland" and of the dispersal of African bodies around the world, while simultaneously engaging the current joys, pains, challenges, and cultural growth of Black people. Through movement and rhythm, dancers experience the embodied knowledge of previous generations, while connecting to contemporary cultural, political, and economic realities. Katherine Dunham devoted her life to exploring and exposing the multiple layers and complexities of the African diasporic experience through her ethnographic dance choreographies, her dance technique, her schools, her music, and her writing. Dunham's work as a dance anthropologist, artist, educator, and humanitarian is manifested in Dunham Technique; the technique is a fusion of African diasporic dance, ballet and modern dance, and functions as an embodied medium for cultural communication. The technique is considered "a way of life" as it uses theory and philosophy to engage participants in a holistic experience that is not only physical, but also intellectual, emotional, and spiritual. Through this combination of physicality, history, theory, and philosophy, Dunham Technique is a tool to understand one's inner self and place oneself within a historical and cultural framework. In this course, students will explore the history, theory, and philosophies of Dunham Technique and Katherine Dunham, while actively participating with the technique's movement concepts and vocabulary. Students will engage in the fundamentals of a Dunham Technique movement class through center floor work, barre exercises, progressions, and choreography. The course will combine the studio experience of the physical technique with lectures and discussions. Students will learn about the three theories of Dunham Technique (Form and Function, Intercultural Communication, and Socialization through the Arts) and its three philosophies (Self-Examination, Detachment, and

Discrimination) while also learning the history and historical context of the technique and its creator.

Class Format: The course meets in person, twice per week for the full semester. The course includes two main integrated components: physical dance training and lecture/discussion.

Requirements/Evaluation: Students will be evaluated on the completion of journals, the quality of the final movement assignment, the completion of weekly reading assignments, and their participation during class activities/discussions.

Prerequisites: None

Enrollment Limit: 15

Enrollment Preferences: Students interested in expanding their knowledge of African diasporic dance and Dunham Technique.

Expected Class Size: 12-15

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

Distributions: (D2)

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

DANC 111(D1) AFR 111(D2)

Attributes: AFR Culture, Performance, and Popular Technologies

Not offered current academic year

AFR 113 (F) Musics of Africa

Cross-listings: MUS 120

Secondary Cross-listing

This course introduces musical traditions spanning the geographical breadth of continental Africa. We will prioritize hands-on experience and musical practice, critical listening, and deep social and political contextualization as strategies of musical engagement. Following an introductory exploration of overarching aesthetic and social trends in African musical practice, the course will then focus on 3-4 geographically rooted case studies, allowing us to discuss how different musical practices and subcultures (featuring traditional, contemporary, and popular forms) interrelate in a musical soundscape. The geographical focus of the case studies may vary but previous case studies have included: Ghana, Zimbabwe, Ethiopia, Egypt, Mali and the Democratic Republic of Congo.

Class Format: discussion

Requirements/Evaluation: grade based on attendance and participation, one synthesizing assignment at the end of each unit (for instance a 5-7 pg. paper, a podcast or performance-oriented assignment, an album review or curated listening list) and an 8-10pg final paper.

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

Enrollment Limit: 20

Enrollment Preferences: current or prospective majors in Music and Africana Studies, seniors.

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 113(D2) MUS 120(D1)

Attributes: GBST African Studies MUS World Music/Ethnomusicology

Not offered current academic year

AFR 128 (S) James Baldwin's Song

Cross-listings: MUS 179 / COMP 129

Primary Cross-listing

"It is only in his music [. . .] that the Negro in America has been able to tell his story. It is a story which otherwise has yet to be told and which no American is prepared to hear," wrote James Baldwin in *Notes of a Native Son* in 1955. In this course, we strive to listen more closely to racialized experience through James Baldwin's musical literature. Through analysis and creation of music, we hope to better understand cultural difference and collective humanity. In this course, we closely analyze James Baldwin's use of song names, creation of musician characters, and replication of musical

elements in his writing. Baldwin's musical word play crosses historical and genre boundaries. So we will explore texts from his early to late career, such as the gospel music of his youth in the semi-autobiographical novel *Go Tell It on the Mountain*, the metaphor of the blues in the play written during the civil-rights movement *Blues for Mr. Charlie*, the jazz musician protagonist in "Sonny's Blues" written after World War II in Paris, and his only musical recording in *A Lover's Question* set down near the end of his life. In addition to closely analyzing James Baldwin's attention to music throughout his literature, students will learn basic music writing and production skills. The tutorial will draw on a range of musical resources, including playlists, music workshops, guest lectures and performances. All of these resources will guide students to a more attuned hearing not only of music but also of the African American experience it reflects. By the end of the course, students will have written several short 1-2 page close analysis essays and song lyrics. For their final project, students will produce an original song based on key insights from the course. No musical experience is required, though an openness to learn and practice songwriting is expected.

Requirements/Evaluation: Several short 1-2 page close analysis essays of Baldwin's work, oral peer feedback presentations, song lyrics, and an original song composition for the final project

Prerequisites: None

Enrollment Limit: 10

Enrollment Preferences: This course is specifically for first-year students and they will receive preference in this class; a statement of interest will be solicited from pre-registrants.

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:

MUS 179(D1) AFR 128(D2) COMP 129(D1)

Attributes: AFR Core Electives

Spring 2025

TUT Section: T1 TBA Rashida K. Braggs

AFR 135 (F) Queen Sugar and Black Study

Cross-listings: AMST 135

Primary Cross-listing

The critically acclaimed and award winning television series, *Queen Sugar*, follows the Bordelon family through its struggles to sustain hold of its ancestral land. An adaptation of the eponymously named 2014 novel by Natalie Baszile, the series will soon enter its seventh and final season. This gateway course to Africana Studies will explore the historical, political, and economic contexts of the making of the series before considering its representations and dramatizations of key topics of Black study: the afterlives of enslavement, plantation regimes, global sugar production, land dispossession, the carceral state, gender and sexualities, kinship, activism, and African-diasporic spiritualities.

Class Format: Over the course of the semester, students will be required to watch the entirety of the television series.

Requirements/Evaluation: weekly journal entries on episodes (300-500 words); in-class writing reflections; class presentation; final project that expands on a course topic

Prerequisites: none

Enrollment Limit: 15

Enrollment Preferences: This seminar is designed for first-year students. Should the course be overenrolled, students will be selected after an interview with the instructor.

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 135(D2) AMST 135(D2)

Attributes: AFR Core Electives AFR Culture, Performance, and Popular Technologies

Not offered current academic year

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

Cross-listings: 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.

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: 19

Enrollment Preferences: first-year students and then sophomores who have not previously taken a 100-level seminar. If the course is overenrolled, students with junior and/or senior status will be removed automatically. Other students will complete a questionnaire.

Expected Class Size: 19

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 JLST Interdepartmental Electives

Not offered current academic year

AFR 159 (F) Crossing the Color Line: A History of Passing (DPE) (WS)

Cross-listings: HIST 159

Secondary Cross-listing

In June 2015, Rachel Dolezal emerged as a media spectacle and the subject of national scrutiny after her *white* parents stated publicly that Dolezal is a white woman *passing as black*. Their insistence that Dolezal is white came in the wake of her reports to local news media and police that she had been the victim of several hate crimes. To critics, Dolezal is a fraud who has committed cultural appropriation. Yet, for her supporters, Dolezal's racial identification as a black woman is authentic and indisputable, since race is not based on biology but rather is a social construction. For both groups as well as impartial observers, many wondered curiously why a white woman had chosen to pass as black, especially given that historically it has been African Americans who opted to *become* white. Inspired by the controversy surrounding Dolezal, this tutorial will explore the history of passing in the United States. Whereas our attention will primarily be focused on black-to-white passing, we will expand our understandings of passing by emphasizing the variety of ways that identities have been shaped through the crossing of boundaries--class, ethnic, gender, intellectual, political, religious, and sexual. To accomplish our goals, we will read and cross-examine fictional and nonfictional as well as primary and secondary historical accounts of boundary-crossers. We will also screen several films that engage the theme of passing.

Requirements/Evaluation: Weekly formal response papers and written critiques.

Prerequisites: None.

Enrollment Limit: 10

Enrollment Preferences: First and second-year students will be prioritized, followed by history majors. Should the course be overenrolled, students will be asked to complete an enrollment questionnaire.

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:

HIST 159(D2) AFR 159(D2)

Writing Skills Notes: Students will be required to complete formal writing assignments each week, alternating between response papers (4 pages) and written critiques (2-pages) of their peers' work. Students will receive substantial feedback on their writing skills, with verbal and written suggestions for improvement. Students also will receive feedback from their tutorial partners.

Difference, Power, and Equity Notes: Narratives of racial passing provocatively raise questions about the construction, logics, reinforcement, and subversion of racial categories and identities. Tutorial students will have the opportunity to deconstruct the meanings of race and identity in addition to thinking culturally, historically, and ontologically about the implications and value of these constructs. In essence, we will theorize racial identity, reconsidering, if not challenging, its stable notions of identic intelligibility.

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

Fall 2024

TUT Section: T1 TBA Tyran K. Steward

AFR 160 (S) After the Civil Rights Movement (WS)

Cross-listings: HIST 160

Secondary Cross-listing

This course examines African American politics, life, and culture from the period following the end of the civil rights movement in the late 1960s to today's Black Lives Matter movement. In examining this time period, we will pay particular attention to a number of key questions: What organizations, activists, and campaigns dominated Black politics in the post-civil rights movement era? How did organizers build on the issues and tactics of the movement in the years that followed? In what ways were structures of racial inequality reconfigured in the post-movement era? How did the popular culture of the era reflect the changing social, economic, and political lives of African Americans? How were the gains of the civil rights movement preserved or threatened in the post-movement era? In considering these questions, we will explore the ways that struggles for racial equality continued to shape American life in the 1970s, 80s, 90s, and 00s. Using scholarly works, film, music, oral history, and other primary and secondary sources, we will look at topics including: debates over the legacy of the civil rights movement; the impact of mass incarceration and the War on Drugs on Black communities; HIV/AIDS activism; Black conservatism in the age of Ronald Reagan; anti-police brutality activism in the years before the Black Lives Matter Movement; urban disinvestment and the rise of hip hop culture; electoral politics, Black political power, and the Obama presidency.

Requirements/Evaluation: Active participation in class discussion, weekly 500-word discussion posts, two 4-5 page essays, and a final 10-12 page research paper

Prerequisites: None

Enrollment Limit: 19

Enrollment Preferences: Preference to first- and second-year students

Expected Class Size: 12-19

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:

HIST 160(D2) AFR 160(D2)

Writing Skills Notes: Students will write two short (4-5 page) papers leading to a longer (10-12 page) research paper. Students will receive timely feedback on written work from peers and the instructor and will be required to submit revised drafts in response to feedback. Students will develop their final research paper in several stages, submitting a topic proposal, research question, outline, and annotated bibliography, with the instructor commenting on each step.

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

AFR 170 (F) What is Race in Black Studies?

Black/Africana Studies has offered much on the study of race, though race is not its sole focus. The goal of this course is to study theoretical perspectives and interrelated schools of thought on race in disciplines including and adjacent to Africana Studies. These perspectives include critical race theory, the Black radical tradition, whiteness studies, and decolonial theory. Our goal is to begin to notice the ways in which race -- far from being a singular or uniformly understood mode of difference -- can be theorized through a range of approaches. The course will explore questions including: What is at stake in various perspectives on race? What sort of redress is made possible using the framework of "race," and what transformative possibilities are foreclosed? How does the twentieth century trajectory of the concept shape the twenty-first century racial politics? How does the state-form structure the concept of race?

Requirements/Evaluation: A presentation and a final exam

Prerequisites: None

Enrollment Limit: 25

Enrollment Preferences: Africana Studies, American Studies, Sociology, and Political Science majors and concentrators

Expected Class Size: 25

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

Distributions: (D2)

Attributes: AFR Theories, Methods, and Poetics

Fall 2024

LEC Section: 01 W 1:10 pm - 3:50 pm Atiya Husain

AFR 190 (S) Introduction to Afro-Latin American Studies

Although there is a common idea of "African American exceptionalism," the Black Experience in the Americas is far more complex and diverse than it may seem at first glance. Since the beginning of the 16th century, around 10.7 million Africans survived the Middle Passage, and around 4 percent disembarked in the USA. If it is true that each country has its own singularities, nation-building processes, and particular race and ethnic relations, it is also true that there are remarkable resonances and connections across and within the Black Diaspora in the Americas. Drawing on this historical background, the seminar introduces students to the flourishing field of Afro-Latin American Studies. The seminar will focus on the current experiences of Afro-Latin Americans in Haiti, Mexico, Brazil, and Colombia. Therefore, this is not a course about slavery or colonial history, even though it will shed light on the historical roots of the present-day struggles and experiences of Afro-Latin Americans. The seminar invites students to investigate and discuss the following questions: What does it mean to be Black in Latin America today? How are racial categories used in and by each country's public policies and social movements? What is behind the idea of racial democracy? What role do affirmative action and cultural movements play in the fight against racism and Anti-Blackness? How did Black activists and movements foster an Afrodiasporic dialogue and collaboration throughout the Americas? The seminar aims to connect students with Afro-Latin American perspectives (drawn mainly from Anthropology, Sociology, and History); promote a welcoming space for class discussions; and provide students with guidance to structure and develop a written reflection (in any preferred format, such as essays, interviews, research papers, audiovisual creations) about a topic of their choice (in relation to the Black Experience in Latin America).

Requirements/Evaluation: Class participation and attendance (asking questions and leading discussions); weekly e-reading response papers (300-500 words); and a final essay or research paper (5-10 pages).

Prerequisites: None

Enrollment Limit: 20

Enrollment Preferences: Majors and concentrators in Africana Studies, Sociology, and Anthropology.

Expected Class Size: 15

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

Distributions: (D2)

Attributes: AFR Core Electives

Spring 2025

SEM Section: 01 M 7:00 pm - 9:40 pm Messias Basques

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.

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 LATS Comparative Race + Ethnic Studies Electives

Fall 2024

LEC Section: 01 TR 11:20 am - 12:35 pm Armond R. Towns

Spring 2025

LEC Section: 01 TR 11:20 am - 12:35 pm Armond R. Towns

AFR 201 (F) African Dance and Percussion

Cross-listings: DANC 201 / MUS 220

Secondary Cross-listing

We will examine two forms that embody continuity of tradition or the impact of societal, political or economic change. Lamban was created by the Djeli, popularly called Griots served many roles in the kingdoms of Ghana and Old Mali from the 12th century to current times. This dance and music form continues as folklore in modern day Guinea, Senegal, Mali and The Gambia where it is practiced by the Mandinka people. Bira is an ancient and contemporary spiritual practice of Zimbabwe's Shona people. While these forms are enduring cultural practices, Kpanlogo from the modern West African state of Ghana represents the post-colonial identity of this nation's youth and their aspirations for independence at the end of the 1950s. We will also consider the introduction of these forms outside of their origin. This course can be taken for academic and/or PE credit.

Class Format: Class hours will be used to learn and use the dance and music of at least two forms including historical context, and individual or group performance project. When possible, our process will include guest artists and field trips to see live performances. As well as use of the archives at Jacob's Pillow Dance Festival, Sawyer Library and the art collection at Williams College Museum of Art.

Requirements/Evaluation: Discussion of assignments, semester long group performance project rooted in the materials taught. Students enrolled for PE credit are responsible only for the performance-based projects

Prerequisites: none

Enrollment Limit: 16

Enrollment Preferences: Students who have taken a 100 level dance course or DANC 202; have experience in a campus-based performance ensemble; or have permission of the instructors

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:

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

Attributes: AFR Culture, Performance, and Popular Technologies GBST African Studies MUS Ethnomusicology

Fall 2024

STU Section: 01 MR 1:10 pm - 3:50 pm Sandra L. Burton, Tendai Muparutsa

AFR 202 (S) Narrating Color: Black Women Sing and Write About Complexion

Cross-listings: WGSS 206 / COMP 236

Primary Cross-listing

Colorism, skin color discrimination where light skin is privileged over dark skin, is not a new phenomenon, but globally entrenched in our society and one of the many vestiges of white supremacy. For Black Americans of all backgrounds, colorism is a familiar and a living legacy concretized by the institution of slavery in the Americas. Although some believe that we are "post-color," similarly to those that naively believe we are "post-race," one can look to the recent example of misogynoir (misogyny directed at Black women) and skin color politics that Meghan Markle, the Duchess of Sussex, has faced at the hands of the British Monarchy, that her light-skinned color, biraciality, and class privileges couldn't protect her from. Alternatively, we can look at the numerous examples of colorism and anti-Black racism that tennis icon Serena Williams is subjected to because of her dark-brown skin complexion and body shape. One cannot fully understand the issue of colorism without understanding that it is an outgrowth or an extension of anti-Black racism firmly rooted in white supremacy, and so insidious that it impacts all aspects of Black life. Examining colorism through literary texts and music, provides a depth of understanding that both compliments and expands these empirical studies. Literature and music provide the narratives and rhythm that paint a vivid picture of the many ways that colorism impacts the lives of Black people. Through the methods of literary and rhetorical criticism we will examine the works of five Black women authors and music artists that take up issues around colorism and passing. We will explore, Toni Morrison's, *The Origins of Others* (2017), Brit Bennett's, *The Vanishing Half* (2020), Tressie McMillian Cottom's, *Thick* (2019), Marita Golden's, *Don't Play in the Sun* (2004), Yaba Blay's, *One Drop: Shifting the Lens on Race* (2021), Nina Simone's, "Four Women" (1966) and "Young, Gifted and Black" (1958), Sara Martin's, "Mean Tight Mama" (1927), India.Arie's, "Brown Skin" (2001), Azealia Banks' "Liquorice" (2012), and Beyoncé's "Creole" (2012), "Formation" (2016) and "Brown Skin Girl" (2020). By examining colorism in both literature and music, it will give first year students a foundational and nuanced understanding of skin tone bias and equip them with the tools to critically engage literary and music texts.

Requirements/Evaluation: Three, short papers (4-5 pages) discussing aspects of the readings and songs; three response papers to tutorial partner's papers (2 pages long); two, video essays; two, Twitter threads explaining aspects of one of the books and one of the songs; and a curated playlist of songs that would serve as accompaniment to one of the texts from the class.

Prerequisites: N/A

Enrollment Limit: 10

Enrollment Preferences: This class is specifically designed for first year students. Sophomores can register only with advanced permission.

Expected Class Size: 8-10

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

Distributions: (D2)

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

WGSS 206(D2) AFR 202(D2) COMP 236(D1)

Attributes: AFR Core Electives AFR Culture, Performance, and Popular Technologies

Spring 2025

TUT Section: T1 TBA VaNatta S. Ford

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

Cross-listings: 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.

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 AFR Theories, Methods, and Poetics AMST Arts in Context Electives

Not offered current academic year

AFR 206 (S) African Dance and Percussion

Cross-listings: DANC 202 / MUS 221

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 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 used to learn and use the dance and music of at least two forms including historical context, and individual or group performance project. When possible, our process will include guest artists and field trips to see live performances. As well as use of the archives at Jacob's Pillow Dance Festival, Sawyer Library and the art collection at Williams College Museum of Art.

Requirements/Evaluation: Discussion of assignments, semester long group performance project rooted in the materials taught. Students enrolled for PE credit are responsible only for the performance-based projects

Prerequisites: none

Enrollment Limit: 16

Enrollment Preferences: students who have taken DANC 107 ,108 or DANC 201; have experience in a campus based performance ensemble; or have permission of the instructors

Expected Class Size: 10

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

Distributions: (D2)

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

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

Attributes: AFR Culture, Performance, and Popular Technologies GBST African Studies MUS Ethnomusicology

Spring 2025

STU Section: 01 MR 1:10 pm - 3:50 pm Sandra L. Burton, Tendai Muparutsa

AFR 208 (S) Time and Blackness

Cross-listings: AMST 208 / REL 262

Primary Cross-listing

The concept of time has been one of the most examined, yet least explicitly theorized, concepts in Africana Studies. While the field is saturated with historical studies and literary analyses that take up issues of cultural memory--which involves thinking about time--time itself has 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 Black experience cannot be understood outside of the meaning of race, which itself is not completely tangible. In this tutorial, "Time and Blackness," we will explore how Black writers across a number of genres--spiritual autobiography, fiction, memoir, literary criticism, and cultural theory--understand time, and create paradigms of time to organize their work. The following questions will structure our investigation: What are the constituent elements of time in Black writings? How does race shape the ways Black writers conceive the experience of time? And, finally, to what can we attribute the recent surge in explicit, theoretical examinations of "time and blackness"?

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:

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

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

Not offered current academic year

AFR 211 (S) Race, Environment, and the Body

Cross-listings: ENVI 211 / SOC 211 / AMST 211

Primary Cross-listing

This course is organized around three distinct, but overlapping, concerns. The first concern is how polluting facilities like landfills, industrial sites, and sewage treatment plants are disproportionately located in communities of color. The second concern is the underlying, racist rationales for how corporations, in collaboration with state agencies, plot manufacturers of pollution. The final concern is how the environmental crises outlined in the first two sections of the course are experienced in the body. In reviewing a range of Black cultural productions--like literature, scholarship, music, and film--we will not only consider how environmental disparities physically affect human bodies, but also how embodiments of eco-crises lend to imaginaries of the relationship between the self and 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

Enrollment Preferences: preference given to AFR concentrators, ENVI concentrators and majors, and ANSO majors.

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:

ENVI 211(D2) SOC 211(D2) AMST 211(D2) AFR 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 105

Secondary Cross-listing

The theory and application of basic harmonic structures and rhythmic language used in jazz performance. An introductory level course to the practice of jazz improvisation. Blues forms, modal compositions, diatonic progressions, secondary and substitute dominant chords, modulations. This is a performance practice course appropriate for students with basic skill on their instrument and some theoretical knowledge including all key signatures, major/minor keys and modes, intervals, triads and basic seventh chords and their functions within keys. Vocalists and drummers will be encouraged to study the piano; all students will complete jazz-specific piano and percussion lab assignments. Pianists, guitarists and bassists 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. performance of exercises and repertoire, analysis) a midterm, a transcription project and the end of semester concert. Jazz piano and drum labs. Assignments from aural skills labs.

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

Enrollment Limit: 12

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 (but not piano labs) with MUS 104a; students considering taking this course should consult the lab times and plan their schedules accordingly

Distributions: (D2)

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

AFR 212(D2) MUS 105(D1)

Attributes: EXPE Experiential Education Courses

Not offered current academic year

AFR 218 (F) ReReading/Righting Ballet's History: Celebrating BIPOC Figures in Ballet (w/ Ballet Technique)

Cross-listings: DANC 207

Secondary Cross-listing

"What does dance give you?" asked the great African American dancer, teacher, and director Arthur Mitchell: "The freedom to be who you are and do what you want to do." In the ballet world, however, Black, Indigenous, and People of Color have struggled to achieve that "freedom" their white counterparts have enjoyed. In this course students continue their technical/artistic training in ballet while also exploring different topics in past and current ballet history; in Fall 2022, our main focus will be on some of the notable BIPOC figures in the world of ballet, with the history of ballet providing both a timeline and a sociopolitical backdrop against which we can trace and discover the intersectionality that has helped shape the aesthetics of ballet as well as other genres we know today. Though this is primarily a studio course (with twice-weekly ballet technique classes) readings and viewings relevant to our coursework will be assigned; a third weekly meeting will be held for group discussions on those assignments. Alongside

broader ballet history texts, the essays and articles by authors such as Brenda Dixon Gottschild and Theresa Ruth Howard will offer keen insights into some of the more specific issues and topics regarding race and diversity in the field of ballet. In addition to informal, written responses to the readings and viewings, Howard's website "Memoirs of Blacks in Ballet" will be an important anchor/springboard for course projects. Howard will be a guest collaborator in this course for Fall '22; in addition to joining us (remotely) for discussions, she will guide us in those projects.

Class Format: Students will be placed in either Beginning Ballet, or Intermediate/Advanced Ballet (see prerequisites for more information): ALL students will meet together for a third class meeting/seminar.

Requirements/Evaluation: Robust engagement in technique classes and meeting sessions; timely and thoughtful written (informal) responses to assigned readings and viewings; development and presentation of course projects.

Prerequisites: Technique for the two levels will be separate. For the beginner level NO prior experience is required. For the int/adv level, students must have at least three yrs of prior ballet training, and instructor's permission.

Enrollment Limit: 12

Enrollment Preferences: Students who are invested in learning both the physical aspect of ballet technique, as well as its broader history and the specific areas this course is investigating.

Expected Class Size: 8

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

Materials/Lab Fee: Ballet class attire (i.e., leotards, tights/leggings, slippers)--students are responsible for acquiring personal clothing and shoes. Est. cost \$75-150.

Distributions: (D2)

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

AFR 218(D2) DANC 207(D1)

Not offered current academic year

AFR 219 (S) Afro-Modern Dance II: Theory & Practice (Dunham Technique)

Cross-listings: DANC 211

Secondary Cross-listing

Modern African diasporic dance creates a conversation between the past and the present; it brings forth memories of the African "homeland" and of the dispersal of African bodies around the world, while simultaneously engaging the current joys, pains, challenges, and cultural growth of Black people. Through movement and rhythm, dancers experience the embodied knowledge of previous generations, while connecting to contemporary cultural, political, and economic realities. Katherine Dunham devoted her life to exploring and exposing the multiple layers and complexities of the African diasporic experience through her ethnographic dance choreographies, her dance technique, her schools, her music, and her writing. Dunham's work as a dance anthropologist, artist, educator, and humanitarian is manifested in Dunham Technique; the technique is a fusion of African diasporic dance, ballet and modern dance, and functions as an embodied medium for cultural communication. The technique is considered "a way of life" as it uses theory and philosophy to engage participants in a holistic experience that is not only physical, but also intellectual, emotional, and spiritual. Through this combination of physicality, history, theory, and philosophy, Dunham Technique is a tool to understand one's inner self and place oneself within a historical and cultural framework. In this course, students will explore the history, theory, and philosophies of Dunham Technique and Katherine Dunham, while actively participating with the technique's movement concepts and vocabulary. Students will engage in the fundamentals of a Dunham Technique movement class through center floor work, barre exercises, progressions, and choreography. The course will combine the studio experience of the physical technique with lectures and discussions. Students will learn about the three theories of Dunham Technique (Form and Function, Intercultural Communication, and Socialization through the Arts) and its three philosophies (Self-Examination, Detachment, and Discrimination) while also learning the history and historical context of the technique and its creator. Students are expected to have taken DANC 111, DANC 204, DANC 206, or had some prior significant training in Dunham Technique.

Class Format: The course meets in person, twice per week for the full semester. The course includes two main integrated components: physical dance training and lecture/discussion. Students will experience guest artists certified in Dunham Technique.

Requirements/Evaluation: Students will be evaluated on the completion of (3) journals, the quality of the final movement assignment, the completion of weekly reading assignments, and their participation during class activities/discussions.

Prerequisites: Students are expected to have taken DANC 111, DANC 204, DANC 206, or had some prior significant training in Dunham Technique.

Enrollment Limit: 10

Enrollment Preferences: Students interested in expanding their knowledge of African diasporic dance and Dunham Technique.

Expected Class Size: 8-10

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 219(D2) DANC 211(D1)

Attributes: AFR Culture, Performance, and Popular Technologies

Not offered current academic year

AFR 220 (S) Introduction to African American Literature

Cross-listings: ENGL 220 / AMST 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: 25

Enrollment Preferences: English majors

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:

ENGL 220(D1) AFR 220(D2) AMST 220(D2)

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

Not offered current academic year

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

Cross-listings: REL 263

Primary Cross-listing

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

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

Prerequisites: none

Enrollment Limit: 18

Enrollment Preferences: First year, sophomore, and juniors

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 221(D2) REL 263(D2)

Attributes: AFR Core Electives AFR Culture, Performance, and Popular Technologies AMST Arts in Context Electives

Fall 2024

SEM Section: 01 TR 9:55 am - 11:10 am VaNatta S. Ford

AFR 222 (S) Hip Hop Culture (DPE) (WS)

Cross-listings: AMST 222 / ENGL 221 / MUS 217

Secondary Cross-listing

The course examines how young people of color created hip hop culture in the postindustrial ruins of New York City, a movement that would eventually grow into a global cultural industry. Hip hop music producers have long practiced "diggin' in the crates"--a phrase that denotes searching through record collections to find material to sample. In this course, we will examine the material and technological history of hip hop culture, with particular attention to hip hop's tendency to sample, remix, mash-up, and repurpose existing media artifacts to create new works or art. We will use a media archaeological approach to examine the precise material conditions that first gave rise to graffiti art, deejaying, rapping, and breakdancing, and to analyze hip hop songs, videos, and films. Media archaeology is a critical and artistic practice that seeks to interpret the layers of significance embedded in cultural artifacts. How does hip hop archaeology remix the past, the present, and the future? How do the historical, political, and cultural coding of hip hop artifacts change as they increasingly become part of institutional collections, from newly established hip hop archives at Cornell and Harvard to the Smithsonian National Museum of African American History and Culture?

Requirements/Evaluation: Four papers, project with presentation, and a final exam.

Prerequisites: None

Enrollment Limit: 19

Enrollment Preferences: AMST majors or prospective majors

Expected Class Size: 19

Grading: no 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 222(D2) ENGL 221(D1) AFR 222(D2) MUS 217(D1)

Writing Skills Notes: Students in this course develop a capacity to write generative arguments in an interdisciplinary scholarly context. Students will receive feedback not only on structure, substance, and style, but also on how to best build a line of inquiry, how to gather high-quality evidence, and how to make one's thinking productively intersect with more than one scholarly or creative field.

Difference, Power, and Equity Notes: This course requires students to use an effective descriptive and critical vocabulary to discuss and analyze artifacts of hip hop culture, with attention to race, gender, class, sexuality, and other categories of social difference. They must understand the material, technological, historical, and cultural contexts that gave rise to hip hop culture, and proficiently synthesize scholarly perspectives related to the formation and transformations of hip hop from the early 70s to the early 21st cent.

Attributes: AFR Culture, Performance, and Popular Technologies AMST Arts in Context Electives AMST Comp Studies in Race, Ethnicity, Diaspora

Spring 2025

SEM Section: 01 TR 11:20 am - 12:35 pm Brian Murphy

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

Cross-listings: LEAD 220 / INTR 220 / AMST 201 / PSCI 221

Secondary Cross-listing

This weekly tutorial has alternating primary and secondary writers (5pages/2pages). In weekly one-hour sessions, students read their work aloud followed by dialogue and critique. Primary papers are due to respondent/professor 48hrs before the tutorial meets; response papers are emailed to the professor 2hours before the weekly tutorial meets. Readings include: *We Charge Genocide*; Williams J. Maxwell, *F. B. Eyes: How J. Edgar Hoover's Ghostreaders Framed African American Literature*; Chalmers Johnson, *Blowback: The Costs and Consequences of American Empire*; Hugh Wilford,

The Mighty Wurlitzer: How the CIA Played America; "Part III Supervision and Control of the CIA," *Rockefeller Commission Report*; *Malcolm X Speaks*; Sam Greenlee, *The Spook Who Sat By the Door*; and, *The Murder of Fred Hampton*. The tutorial is open to all students.

Requirements/Evaluation: Attend all classes; submit completed papers 24 hours 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:

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

Not offered current academic year

AFR 227 (F) Colonial Rule and Its Aftermaths in Africa (DPE)

Cross-listings: HIST 204 / GBST 203

Secondary Cross-listing

This course focuses on the history of Africa during the colonial and post-colonial periods, especially focusing on the period between 1885 and 2000. The first part of the course will explore the imposition of colonial rule and its attendant impacts on African societies. During this section, we will especially examine how Africans responded to colonialism, including the various resistance movements that arose at different moments to contest colonial rule. We will also explore the various transformations wrought by colonialism. The second part of the course will explore the African struggle to decolonize their societies and to fashion viable political systems. In addition to historical texts, the course will make use of cultural materials such as novels and films.

Class Format: Mixed format of lecture and discussion seminar

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

Prerequisites: None

Enrollment Limit: 30

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

Expected Class Size: 30

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 227(D2) HIST 204(D2) GBST 203(D2)

Difference, Power, and Equity Notes: This course will introduce students to how Africans contended with the forces of colonialism and its aftermaths. It will examine how different African societies as well as social groups on the continent were affected by and responded to colonial rule. All of the readings, discussions, and assignments will ask students to contend with the issues of how to write African lives into the history of colonialism.

Attributes: HIST Group A Electives - Africa

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

Not offered current academic year

AFR 231 (S) Africa and the Anthropocene (DPE)

Cross-listings: STS 231 / ENVI 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, novels, and web-based content. Topics include: humanism/post-humanism; migration and displacement; representations of conflict; and sustainable development.

Requirements/Evaluation: Assignments include: 2 short written commentaries (2-3 pages each), mid-term current event analysis (5-7 pages), final analytical essay (10-12 pages) and class presentation

Prerequisites: none

Enrollment Limit: 19

Enrollment Preferences: Environmental Studies majors and concentrators

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:

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

Difference, Power, and Equity Notes: Africa and the 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: AFR Black Landscapes ENVI Humanities, Arts + Social Science Electives GBST African Studies GBST Economic Development Studies

Not offered current academic year

AFR 232 (S) Islam in Africa (DPE)

Cross-listings: GBST 232 / ARAB 232 / REL 232 / HIST 202

Secondary Cross-listing

Islam in Africa is often relegated to the peripheries in the study of Islam, a religion most associated with Arabs and the Middle East. On the flip side, Islam is also portrayed as foreign to African belief systems and institutions. The relationship between Islam and Africa, however, begins with the very advent of Islam when early Arab Muslim communities took refuge in the Abyssinian empire in East Africa. This course explores the history of Islam and Muslim societies on the African continent by focusing on the localized practices of Islam while also connecting it to Islam as a global phenomenon. The course will begin with a historical focus on the spread of Islam in Africa from East Africa and North Africa in the seventh century all the way to the spread of Islam through Sufi brotherhoods in the eighteenth and nineteenth centuries. The course will also take an anthropological approach, exploring the diverse practices of Islam in African Muslim communities and the social and cultural impact of Islam on African societies. Among the topics the course will cover include African Muslim intellectual traditions, local healing practices, religious festivals, early modern African Muslim abolitionist movements, and the historical interactions between African and Asian Muslim communities in the Indian ocean world.

Requirements/Evaluation: Two essays during the semester and final project.

Prerequisites: None

Enrollment Limit: 25

Enrollment Preferences: REL, HIST, ARAB, AFR, GBST majors

Expected Class Size: 20

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:

GBST 232(D2) AFR 232(D2) ARAB 232(D2) REL 232(D2) HIST 202(D2)

Difference, Power, and Equity Notes: The course will urge students to consider how scholars construct centers and peripheries through a study of Islam in Africa that is often rendered to the peripheries in the study of Islam. The course will also explore the diversity of African Muslim communities, getting students to think about the diversity of human experiences and interpretations of shared sacred texts.

Attributes: HIST Group A Electives - Africa

Not offered current academic year

AFR 236 (F) Europe and the Black Diaspora (DPE) (WS)

Cross-listings: GERM 234 / COMP 238

Secondary Cross-listing

This course provides an overview of the relationships and interactions between the Black diaspora and the European continent in the nineteenth and twentieth centuries. Drawing from biographies, autobiographies, reports, literature, creative arts and academic articles, we will consider the different relationships that have evolved between Black people and Europe over the course of time. Focusing on Central Europe, we will discuss the relationships established between Europe and the Black diaspora, such as Africans, African-Americans, Afro-Latinx and Afro-Caribbeans. Some of the themes we will address include the influence of cultural contact on intellectuals, writers, artists, soldiers, politicians and asylum seekers and their works, factors that established and influenced their relationship with Europe, as well the ways in which these selected people did or did not exert influence on European cultures. We will conclude by looking at some of the current discussions that still revolve around the relationship between the Black diaspora and Europe. Reading and Discussion in English.

Requirements/Evaluation: Active class participation, written homework, short papers and final research paper.

Prerequisites: None.

Enrollment Limit: 19

Enrollment Preferences: If course overenrolls (beyond cap), preference given to first-years, sophomores, and juniors.

Expected Class Size: 15

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 236(D2) GERM 234(D1) COMP 238(D1)

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: We will discuss how minorities and minoritized individuals and the identities they hold can be affected by the dominant cultures around them. While we will focus on Europe, we will approach discussions with a comparative view, so as to encourage the students to reflect on how difference, power and equity interact and impact minorities in the context of the United States or wherever they come from.

Not offered current academic year

AFR 237 (F) Islam in the United States: Race, Religion, Politics (DPE)

Cross-listings: REL 237 / AMST 237 / AAS 237

Secondary Cross-listing

Malcolm X is one of the most iconic yet controversial figures in the black freedom struggle in the United States. He is also arguably the most prominent and influential Muslim in the history of the United States. His story and legacy powerfully illustrate the complex intersections of Muslim identity, political resistance, and national belonging. From the early period of "Black Muslim" movements represented by Malcolm X, to the current "War on Terror" era, American Muslims have faced a complex intersection of exclusions and marginalization, in relation to national belonging, race, and religion. Taking Malcolm X as our point of departure, this course examines how American Muslims have navigated these multiple layers of marginalization. We will therefore consider how the broader socio-political contexts that Muslims are a part of shape their visions of Islam, and how they contest these competing visions among themselves. In so doing, we will examine the complex relation between religion, race, and politics in the United States. Throughout the course, we will be engaging with historical and anthropological material, autobiographies, documentaries, films, historical primary-source documents, music, and social media materials. 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 ideology, race, nationality, ethnicity, culture, gender, and language.

Requirements/Evaluation: regular reading responses, 2 midterm essays, final exam

Prerequisites: none

Enrollment Limit: 20

Enrollment Preferences: Majors and concentrators in REL, AFR, and AMST

Expected Class Size: 20

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 237(D2) REL 237(D2) AMST 237(D2) AAS 237(D2)

Difference, Power, and Equity Notes: 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 ideology, race, nationality, ethnicity, culture, gender, and language.

Attributes: AAS Non-Core Electives AMST Comp Studies in Race, Ethnicity, Diaspora

Not offered current academic year

AFR 238 (F) Black Voices in Anthropology

Cross-listings: ANTH 238 / GBST 238

Primary Cross-listing

What names and faces come to your mind when you think about Anthropology? The course introduces students to the lives and work of pioneering Black anthropologists whose contributions are still unknown or overlooked. Through different styles, methods, and theoretical approaches, each of these intellectuals has developed antiracist perspectives on foundational topics in the Social Sciences and the Humanities, contributing to advancing the study of the African continent and the Black Diaspora. Throughout the classes, students will learn about each author's journeys, which can spark significant changes in how we think about our roles as social scientists within and outside academic boundaries.

Class Format: Students will be required to develop and give a class presentation focused on contemporary Black anthropologists from Africa and the Diaspora.

Requirements/Evaluation: Class participation and attendance (asking questions and leading discussions); weekly e-reading response papers (300-500 words); formal class presentation (individually or in groups); and a final essay or research paper (5-10 pages).

Prerequisites: None

Enrollment Limit: 20

Enrollment Preferences: Should the course be overenrolled, preference will be given to majors and concentrators in Africana Studies, Sociology, and Anthropology.

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:

ANTH 238(D2) GBST 238(D2) AFR 238(D2)

Attributes: AFR Black Landscapes

Not offered current academic year

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

Cross-listings: 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: (D2)

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 245 (S) Dancing with the Hips, Butt, and Pelvis: Dangerous Bodies and Community Traditions

Cross-listings: DANC 220

Secondary Cross-listing

Within the historical context of the U.S., dance that emphasizes hip, butt, and pelvic movement has been racialized and associated with the Black body. While the popularity of these dance styles has expanded and now different groups of people now embrace these movement vocabularies, the practices remain deeply connected to the history and culture of Black folk. Despite the increased popularity of these dances, within Eurocentric aesthetics, the Black dancing body carries the mark of vulgarity and should either be controlled, exploited, and/or exoticized. These dangerous bodies are considered sexually deviant and in need of influence and control through colonialism, imperialism, and religion. Yet, the dancing pelvis, hips, and butt write and document the Black experience. The dancing Black body carries the memories of the diaspora and provides space for the body to experience autonomy. This embodied knowledge, carried by Black bodies, is intertwined with the everyday lives of Black folk. Furthermore, through these practices, Black communities commune, resist dominant narratives, and embrace their humanity. Nevertheless, the pelvis/hips/butt dancing body is not embraced equally among Black people. In the practice of these movement genres, Black communities negotiate matters of respectability, pleasure, and self-actualization. This course is an exploration into the use of the hips, butt, and pelvis in three movement genres: bounce, a genre of hip-hop from New Orleans and origin culture of the term "twerking" Black majorette/dance team performance, a jazz and Black social dance infused form that originated from the marching band culture at Historically Black Colleges and Universities; and Caribbean wining, a hip rolling movement

performed throughout the Caribbean. Students will engage with scholarship and participate in discussions focused on the individual and communal practice of these traditions. The class community will investigate themes such as respectability politics, the politics of pleasure, and communal organizing to gain a better understanding of these practices. Additionally, students will physically explore these dance traditions and work with guest artists who specialize in these practices. The course will culminate in a public dance party that will be curated and facilitated by the class community.

Class Format: The course meets in person, twice per week for the full semester. The course includes two main integrated components: lecture/discussion and physical movement exploration.

Requirements/Evaluation: Students will be evaluated on the completion of assignments, participation during class activities/discussions, and their contribution towards the dance party event.

Prerequisites: None

Enrollment Limit: 12

Enrollment Preferences: Students interested in expanding their knowledge of African diasporic dance, particularly social dance.

Expected Class Size: 10-12

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

Distributions: (D2)

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

DANC 220(D1) AFR 245(D2)

Attributes: AFR Culture, Performance, and Popular Technologies

Not offered current academic year

AFR 247 (F) Circa 1492: A Black Studies Perspective

How do we understand the 1492 moment that opened the doors to the civilization under which we live? This course considers the critiques put forth in Black studies to critically examine 1492 as not a moment of European achievement but as a world-altering moment. This moment has a prehistory and a future that is not limited to the Bristol-Guinea-Caribbean triangle of the slave trade, but also the England -- Moorish North African -- North America triangle that was the dominant triangle during the Age of Discovery, or the first few decades of the 1492 moment. The twin events of the 1492 moment are the expulsion of Moors and Jews from Iberia and Christopher Columbus's initiation of the conquest of the "New World." Taking seriously Arab-African cultures, practices, and thought, this course is grounded by the scholarship of core thinkers in Black studies including Sylvia Wynter, Cedric Robinson, RA Judy, and explores what they argue is missing from our understanding of the 1492 moment and its aftermath.

Requirements/Evaluation: A presentation and a final exam

Prerequisites: None

Enrollment Limit: 25

Enrollment Preferences: Africana Studies, American Studies, Global Studies, and Religion majors and concentrators

Expected Class Size: 25

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

Distributions: (D2)

Attributes: AFR Black Landscapes

Fall 2024

LEC Section: 01 MW 11:00 am - 12:15 pm Atiya Husain

AFR 249 (S) Penning the Path: Writing and Publishing Black Studies

Cross-listings: GBST 249 / AMST 250

Primary Cross-listing

Since the mid-20th century, Black intellectuals from Africa and the Diaspora have founded seminal journals within and beyond academic boundaries. Despite being separated by global distances and different contexts, these initiatives have decisively contributed to the emergence and consolidation of Black and Pan-African studies. *Presence Africaine*, founded in Paris in 1947 by Senegalese intellectual Alioune Diop; *Quilombo*, first published in 1948 by the Afro-Brazilian intellectual Abdias do Nascimento; and *The Black Scholar*, founded in California in 1969 by Robert Chrisman, Nathan Hare, and Allan Ross are just a few groundbreaking examples. From this global perspective, students will explore these and other cornerstone journals which

paved the way for the emergence of Black and Pan-African Studies in the US and abroad. Additionally, the course aims to encourage students to be part of a collective effort to relaunch Kaleido[scopes]: Diaspora Re-imagined, a student led-journal created in 2014 in the Africana Studies Department by Sevonna Brown ('15), Ahmad Greene-Hayes ('16), and Nneka Dennie ('13). Students will receive guidance and mentoring to conceive and write articles, essays, audiovisual creations, and interviews with students and intellectuals from the African continent and the Diaspora in the Americas and the Caribbean.

Class Format: Students will be required to develop and give a class presentation focused on pioneering Black Studies journals.

Requirements/Evaluation: Class participation and attendance (asking questions and leading discussions); weekly e-reading response papers (300-500 words); formal class presentation (individually or in groups); final projects (such as essays, papers, interviews, and audiovisual creations) aimed to be published in the new edition of Kaleido[scopes]: Diaspora Re-imagined (Spring 2024).

Prerequisites: None

Enrollment Limit: 15

Enrollment Preferences: Students interested in expanding their knowledge and skills in writing and publishing, focusing on Black Studies/Africana journals. Should the course be overenrolled, preference will be given to Africana Studies students.

Expected Class Size: 10-15

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

Distributions: (D2)

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

GBST 249(D2) AFR 249(D2) AMST 250(D2)

Attributes: AFR Culture, Performance, and Popular Technologies

Not offered current academic year

AFR 252 (S) Patterns of African Diasporas to the U.S.

Cross-listings: GBST 252 / AMST 255

Primary Cross-listing

Migration remains an integral aspect of Black experiences. This comprehensive course, formerly titled "Black Migrations: Histories of African Diaspora in the US," centers the histories of Black migration to and within the United States. Migration includes the involuntary, forceful movement of populations, but it also comprises voluntary movement of populations that seek new economic opportunities. Therefore, this course covers three historical periods of migration: 17th- 19th century (Transatlantic slave trade), early 20th century (Great Migration and the arrival of Caribbean migrants to major urban centers in the United States), and the late 20th and early 21st century (Migration continental Africans to the US). This course will ask the following questions as it relates to Black migration: What were the social, political, and economic factors that contributed to the migration of Black populations to and within the US especially in the 20th and 21st century? How do current-day Black migration patterns differ from earlier periods? In what ways can migration be utilized as a form of resistance to oppression both domestically and internationally?

Class Format: discussion

Requirements/Evaluation: Class participation, weekly response papers (2 pages), and a final paper.

Prerequisites: None

Enrollment Limit: 20

Enrollment Preferences: Preference given to AFR majors

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 252(D2) GBST 252(D2) AMST 255(D2)

Attributes: AFR Core Electives AMST Comp Studies in Race, Ethnicity, Diaspora AMST Critical and Cultural Theory Electives AMST pre-1900 Requirement

Spring 2025

LEC Section: 01 TF 1:10 pm - 2:25 pm Christopher O. Ndubuizu

AFR 254 (S) Bebop: The (R)evolution of Modern Jazz

Cross-listings: 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, guided listening and performance, 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, musical memorization and performance. Short written responses to discussion prompts and participation in class discussion; quizzes on assigned readings and listening, and final exam

Prerequisites: MUS 104b or permission of instructor, instrumental or vocal proficiency.

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: (D2)

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

AFR 254(D2) MUS 254(D1)

Attributes: AMST Arts in Context Electives

Not offered current academic year

AFR 255 (F) Race, Environment, and the Body

Cross-listings: SOC 255 / AMST 257 / ENVI 256

Primary Cross-listing

This course examines the relationship between structural racism and racial/ethnic health disparities. Through class discussions of readings and media images, we will explore three topics: 1) how racism intersects with classism, sexism, and xenophobia to govern the implementation of local, state and federal health care policies; 2) how the uneven enforcement of health care policies ultimately produces differences in mortality, morbidity, and quality of life among various populations; and 3) anti-racist public health scholarship that offers strategies for creating racial health equity.

Class Format: Discussion

Requirements/Evaluation: Class participation, 2-3 short papers (5-7 pages), and a final presentation

Prerequisites: None

Enrollment Limit: 20

Enrollment Preferences: Preference given to AFR majors, ENVI concentrators and majors, and ANSO majors.

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:

SOC 255(D2) AFR 255(D2) AMST 257(D2) ENVI 256(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

AFR 258 (S) Thinking and Acting Politically in the Long Civil Rights Movement

Cross-listings: PSCI 251

Secondary Cross-listing

In this course, students will explore the various theories of political action that animated the Long Civil Rights Movement. Students will examine how these theories helped frame the political ideals, ideologies, and behaviors of multiple sects of the Black Freedom struggle. By analyzing the political thought of thinkers like Ella Baker, Amzie Moore, Pauli Murray, Florynce Kennedy, Fannie Lou Hamer, Robert F. Williams, and Martin Luther King, Jr.--among others, students will appreciate how their experiences influenced their approach to politics in diverse ways. Subsequently, students will evaluate the theories' arguments and political actions while determining which frameworks should motivate contemporary political organizing. By challenging the charismatic leader model of teaching and learning Civil Rights politics, students will understand the Civil Rights Movement as a grassroots movement buoyed by the political activities and energies of ordinary Black citizens. Moreover, they will develop a broader understanding of the mechanics of grassroots organizing and mobilize their studies appropriately to argue persuasively how ordinary people should contest injustice by considering tactics, mobilization strategies, political visions and ideologies, and strategic dilemmas. Consequently, they will not view Civil Rights history and theory as an episode of the past but as a force that continues to shape our political imaginations.

Requirements/Evaluation: several short papers, class participation involving weekly writing, group projects, oral presentations

Prerequisites: none

Enrollment Limit: 25

Enrollment Preferences: Political Science majors and prospective majors, Africana Majors

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:

PSCI 251(D2) AFR 258(D2)

Attributes: AFR Core Electives AFR Theories, Methods, and Poetics PSCI American Politics Courses PSCI Political Theory Courses

Spring 2025

SEM Section: 01 MW 7:00 pm - 8:15 pm Da'Von A. Boyd

AFR 260 (F) 1930s Black Literature (WS)

Cross-listings: ENGL 238

Secondary Cross-listing

This course explores Black literary output of the 1930s in all its forms with the belief that this often under-appreciated decade contains many of the impulses that would come to structure the literary landscape in the decades that follow. These include an unflinching embrace of humor and satire, engagements with social realism, and a keen attention to notions of the radical in the international context. Special attention will be paid to how the writing pushes away from the development of what we have come to understand as the Harlem Renaissance of the 1920s. Work to be considered throughout the term comes from, among others, Marita Bonner, Arna Bontemps, Sterling Brown, Langston Hughes, Zora Neal Hurston, George Schuyler, Dorothy West, Richard Wright, and Octavia Wynbush.

Requirements/Evaluation: weekly reading responses, active class participation, two close readings (500 words each), annotated bibliography, class presentation, final paper (8-10 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: 19

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

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 260(D2) ENGL 238(D1)

Writing Skills Notes: Beyond the quantity of assigned writing, significant class time will be spent covering strategies for effective and persuasive academic writing. Throughout the semester, students will receive written feedback from the instructor with specific suggestions for revision and improvement.

Attributes: AFR Black Landscapes AMST Arts in Context Electives ENGL 200-level Gateway Courses ENGL Literary Histories C

Fall 2024

SEM Section: 01 TR 11:20 am - 12:35 pm Ricardo A Wilson

AFR 265 (F) Afrodiasporic Communities: Marronage, Quilombismo, and Black Towns

In the early 19th century, a small Black community formed in White Oaks, Williamstown/MA. In 1866, 32 West Africans founded Africatown/AL, one of the first cities established and governed by Black people in the United States. In the face of the impossibility of returning to their native lands, as recounted by the Martinican poet Aimé Césaire, millions of Africans and their descendants sought to find home in the Diaspora. In so doing, they not only contributed to building cities, nations and societies. Frequently, and in several episodes alongside Amerindians, the Black population in the Americas endeavored numerous strategies that challenged the colonial order. Such experiences also occurred in the Caribbean and Latin America and are usually described as maroon societies, cimarrons, or quilombos. However, the literature does not usually address them via an Afrodiasporic framework. Drawing from the work of scholars such as Abdias do Nascimento (Brazil, 1914-2011), students will analyze the bonds of combative solidarity within and across the Black Diaspora in the Americas. Through this approach, the experiences of Afrodiasporic Communities are not only defined or limited to the forms of territorial organization. Instead, they can be viewed and studied as examples of Black association aligned with the struggles of emancipation -- from rural villages to urban neighborhoods and towns. The seminar invites students to investigate and discuss the following questions: What do these communities have in common? What are their main differences in countries such as the USA, Jamaica, Colombia, Suriname, French Guiana, and Brazil? What can we learn from the history of White Oaks and Africatown? How could we use concepts such as *quilombismo* and *marronage* to think about the Black Experience today? The seminar aims to provide students with an Afrodiasporic framework (drawn mainly from Anthropology, Sociology, and History) to investigate different experiences in the Black Diaspora.

Requirements/Evaluation: Class participation and attendance (asking questions and leading discussions); weekly e-reading response papers (300-500 words); and a final essay or research paper (5-10 pages)

Prerequisites: None

Enrollment Limit: 20

Enrollment Preferences: Majors and concentrators in Africana Studies, Sociology, and Anthropology

Expected Class Size: 15

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

Distributions: (D2)

Attributes: AFR Core Electives

Fall 2024

SEM Section: 01 M 7:00 pm - 9:40 pm Messias Basques

AFR 279 (F) African American History Since 1865

Cross-listings: HIST 279

Secondary Cross-listing

This course provides an introduction to the history of African Americans from the post-emancipation era to the present day. Focusing on the collective and individual life experiences of African Americans, it will highlight the actors, organizations, and ideas that have been central to the African American experience. We will examine struggles for equality, justice, citizenship, and self-determination and the various ways African Americans have sought to achieve these ends. By the end of the semester students will have a basic understanding of core topics in African American history such as Reconstruction and Redemption; the rise of Jim Crow segregation; urban migrations and the "New Negro"; the Civil Rights Movement, in its Northern and Southern manifestations; the movement for Black Power and its antecedents; the rise of mass incarceration in the post-Civil Rights Era. The course will conclude with a discussion of the Presidency of Barack Obama and the Black Lives Matter Movement.

Requirements/Evaluation: Students will be graded on class participation, a midterm and a final exam, and two to three formal papers (3-5 pages each)

Prerequisites: None

Enrollment Limit: 40

Enrollment Preferences: History or Africana Studies majors

Expected Class Size: 18-20

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

Distributions: (D2)

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

HIST 279(D2) AFR 279(D2)

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

Fall 2024

LEC Section: 01 TF 1:10 pm - 2:25 pm Andrew L. Grim

AFR 280 (S) Emancipation to BlackLivesMatter

Cross-listings: LEAD 280 / HIST 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.

Class Format: Class will be a mix of lecture/seminar

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: 25

Enrollment Preferences: Students with demonstrated interest in material. If the course is overenrolled, students will be asked to complete a questionnaire.

Expected Class Size: 25

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

Distributions: (D2)

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

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

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

Not offered current academic year

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

Cross-listings: AMST 283 / ENGL 286 / WGSS 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:

AFR 283(D2) AMST 283(D2) ENGL 286(D1) WGSS 283(D2)

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

Not offered current academic year

AFR 291 (F) Africana Studies Approaches to AI

The rise of artificial intelligence is a hot topic in contemporary thought. However, much of this thought ignores Africana Studies. This class asks the question, what can Africana Studies tell us about the mid-twentieth century rise of artificial intelligence? The course's approach to answering this question has two parts. First, the course contextualizes the rise of artificial intelligence in the post-World War II moment, particularly around the Cold War. Second, it links this rise of artificial intelligence to the anticolonial politics and thought of this Cold War era, of which Africana Studies was central. In other words, the course shows that there is an increasing need for artificial intelligence in a world of challenges to the dominance of western thought and humanity. Just as western thought and humanity are challenged, via anticolonial action and Africana Studies thought, western thought and humanity increasingly go digital, into computers as a shield from critique.

Requirements/Evaluation: Quizzes and essays

Prerequisites: None

Enrollment Limit: 25

Enrollment Preferences: Africana Studies and Science and Technology majors and concentrators

Expected Class Size: 20

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

Distributions: (D2)

Attributes: AFR Core Electives AFR Culture, Performance, and Popular Technologies

Fall 2024

LEC Section: 01 MR 1:10 pm - 2:25 pm Armond R. Towns

AFR 300 (S) "Rebel Ecologies": Black and Indigenous Struggles for Land and Life"

Cross-listings: WGSS 362 / ENVI 300 / AMST 362

Primary Cross-listing

This course will ask, what other socioecological models exist? We will weave together a study of differing, yet often converging or synergistic traditions of Black/Womanist eco-feminism that often confronts the social constructions of race, gender, class and sexuality, dominant religion as a means of social control, imperialism, capitalism, and colonialism; Ecosocialism which often frames ecology in terms of a mode of production beyond or outside of capitalism; and Indigenous perspectives on resistance to capitalist extraction, imperialism, and colonialism. Given ongoing struggles against the

extraction of land and labor, the urgent calls raised in the present-day "climate strike," the COVID-19 Pandemic, Black-led pandemic rebellions, along with long(er) histories of land-based peoples around the planet opposing racial capitalism, settler colonialism, and imperialism, this class will explore not only what those in opposition to both extractivism and expropriation resist, but also what we want. We will critique binaries, settler notions of time and explore theories of change. Additionally, this class will look to an array of literature, film, sound, and other forms of cultural production in order to not just "locate," but describe and reveal rebel ecological visions emerging "from below." Ultimately this class will consider how the above ecological praxis can work simultaneously and within a sense of plurality, examining what we can learn from the work of activists, intellectuals, and defenders on the frontline. This course is an extension of Dr. Guess' concept of a "rebel ecology."

Requirements/Evaluation: The following requirements serve as the basis for course evaluation: Attendance and Participation 30%; Serve as Discussion Leader at least twice 20%; Weekly 500-word Literature Review 20%; One Final Project, which can take any number of forms, including the conventional research paper (8-12 double-spaced pages plus bibliography). More projects might include, an annotated bibliography of 7 texts, film analysis, syllabus, book review, a written play, an op-ed, etc. We will discuss further possibilities in class.

Prerequisites: None

Enrollment Limit: 10

Enrollment Preferences: If the course is overenrolled, preference will be given to Africana studies concentrators.

Expected Class Size: 7

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

Distributions: (D2)

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

WGSS 362(D2) AFR 300(D2) ENVI 300(D2) AMST 362(D2)

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.

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 AFR Culture, Performance, and Popular Technologies AMST Arts in Context Electives AMST Comp Studies in Race, Ethnicity, Diaspora

Spring 2025

SEM Section: 01 W 7:00 pm - 9:40 pm VaNatta S. Ford

AFR 303 (S) The 19th Century and Its Shadow

Cross-listings: ENGL 417

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: 15

Enrollment Preferences: English majors, then sophomores considering the major

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:

AFR 303(D2) ENGL 417(D1)

Attributes: AMST pre-1900 Requirement ENGL Criticism Courses ENGL Literary Histories B ENGL Literary Histories C

Spring 2025

SEM Section: 01 MR 2:35 pm - 3:50 pm Ricardo A Wilson

AFR 306 (F) Transcending Boundaries: The Creation and Evolution of Creole Cultures (DPE)

Cross-listings: RLFR 320 / COMP 310 / GBST 306

Secondary Cross-listing

Born out of a history of resistance, Creole cultures transcend racial boundaries. This course provides a comprehensive framework for understanding the creation of Creole nations in various parts of the world. Beginning with an examination of the dark history of slavery and French colonialism, we will reflect upon the cultural transformation that took place when people speaking mutually unintelligible languages were brought together. We will then delve into the study of how deterritorialized peoples created their languages and cultures, distinct from the ones imposed by colonizing forces. As we journey from the past to the present, we will also explore how international events such as a worldwide pandemic, social justice, racism, and police brutality are currently affecting these islands. Potential readings will include prominent authors from different Creole-speaking islands, including Frantz Fanon and Aimé Césaire from Martinique, Maryse Condé from Guadeloupe, Ananda Devi from Mauritius and Jacques Roumain from Haiti. Conducted in French with introductions to different creoles.

Requirements/Evaluation: Active class participation, three papers (of 3-4 pages each), presentation, final research paper (7-8 pages)

Prerequisites: Any RLFR 200-level course or above, or by permission of instructor.

Enrollment Limit: 18

Enrollment Preferences: All are welcome. If overenrolled, preference will be given to French majors and certificate students; Comparative Literature majors; Africana Studies students; Global Studies students; and those with compelling justification for admission

Expected Class Size: 15

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:

RLFR 320(D1) COMP 310(D1) GBST 306(D2) AFR 306(D2)

Difference, Power, and Equity Notes: This course qualifies for a Difference, Power, and Equity requirement because it examines the history of slavery as related to French colonialism in different parts of the world. It also considers International issues of social justice, racism and police brutality.

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 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

Not offered current academic year

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

Cross-listings: THEA 317 / DANC 317 / AMST 317 / ENGL 317 / COMP 319

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

Enrollment Preferences: Africana Studies majors and concentrators; Dance and Theatre majors; American Studies, Comparative Literature, and English majors

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:

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

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

Not offered current academic year

AFR 320 (S) Dangerous Bodies: Black Womanhood, Sexuality & Popular Culture

Cross-listings: AMST 320 / WGSS 320

Primary Cross-listing

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

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

Prerequisites: none

Enrollment Limit: 19

Enrollment Preferences: Women's Gender & Sexuality Studies majors and 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 320(D2) AMST 320(D2) WGSS 320(D2)

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

Not offered current academic year

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.

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 AFR Culture, Performance, and Popular Technologies AMST Comp Studies in Race, Ethnicity, Diaspora FMST Core Courses

Fall 2024

SEM Section: 01 W 7:00 pm - 9:40 pm VaNatta S. Ford

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

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

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. This class may feature Object Lab participation, film screenings, and collaborations with guest speakers.

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:

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

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

Spring 2025

SEM Section: 01 TR 9:55 am - 11:10 am Rashida K. Braggs

AFR 326 (F) Gender, Race, and the Power of Personal Aesthetics

Cross-listings: WGSS 313 / LATS 313 / AMST 313 / AAS 313

Secondary Cross-listing

This media/cultural studies course focuses on the politics of personal style amongst women of color in the US and around the globe in the digital era. We undertake a comparative, transnational exploration of the ways in which categories of difference such as gender, disability, sexuality, class, and ethno-racial identity inform normative beauty standards and ideas about the body. The class pays particular attention to the ways in which neoliberal capitalism shapes contemporary understandings of gendered bodies and the self. We examine an array of materials from across the disciplines including commercial websites, music videos, photography, histories, film, television, personal narratives, ethnographies, and sociological case studies. Departing from the assumption that personal aesthetics are intimately tied to issues of power and privilege, we engage the following questions, among others: What are some of the everyday functions of personal style among women of color in the US and globally? How do Latina/x, Black, Arab American, and Asian American personal aesthetics reflect the specific circumstances of their creation, and the unique histories of these racialized communities? What role do transnational media and popular culture play in the development and circulation of gendered, raced, and sexualized aesthetic forms? How might the belief in personal style as an activist strategy complicate traditional understandings of feminist political activity? And what do the combined insights of ethnic studies, feminist studies, cultural studies, media studies, queer studies and disability studies contribute to our comprehension of gendered Asian American, Arab American, Black, and Latina/x bodies?

Requirements/Evaluation: participation, one student-led discussion period, two written essays of 5-6 pages, final written reflection.

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) LATS 313(D2) AMST 313(D2) AAS 313(D2)

Attributes: AAS Non-Core Electives AMST Comp Studies in Race, Ethnicity, Diaspora LATS Core Electives WGSS Racial Sexual + Cultural Diversity Courses WGSS Theory Courses

Fall 2024

SEM Section: 01 TF 2:35 pm - 3:50 pm Maria Elena Cepeda

AFR 327 (F) Topics in Philosophy of Race: Hegel and Africana Philosophy (DPE)

Cross-listings: PHIL 319

Secondary Cross-listing

How are individual and social subjects formed, and how do they connect to questions of race? What is the nature of consciousness and how can it be unhappy, false or double? What do we mean when we talk about racial capitalism? This course introduces philosophy students to these and related questions through a parallel reading that brings together 19th century German philosopher Hegel and a tradition of Africana philosophy running through Douglas, Du Bois, Fanon, Gilroy, Hartman and Wynter. While Hegel studies tends to occur in isolation from philosophers in the Africana tradition, many of the above explicitly refer to and take up questions in Hegel. This course argues that by reference to the historically specific modes of subjectivity and sociality that resulted from the Transatlantic Slave Trade and the Haitian Revolution, for instance, we can better understand and address long-standing questions in European Social Philosophy. Topics to be considered include the nature of freedom (both individual and social), the master/slave dialectic and subject constitution, self-consciousness and double consciousness, the stages of history, and racial capitalism

Requirements/Evaluation: Progressive writing assignments including 4 exegetical commentaries, one 5 page paper and one 10-12 page final paper.

Prerequisites: One prior 100 level philosophy course or permission of instructor.

Enrollment Limit: 15

Enrollment Preferences: Preference given to philosophy majors and Africana studies concentrators.

Expected Class Size: 10-15

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:

PHIL 319(D2) AFR 327(D2)

Difference, Power, and Equity Notes: Course material involves self-conscious and critical engagement with the history of racial subject formation as well as Africana philosophy, and thinking about how power's distribution connects to questions of race.

Attributes: PHIL History Courses

Not offered current academic year

AFR 328 (F) Poetry of Indignation: Poetics and Transnational Liberation (DPE) (WS)

Cross-listings: COMP 335 / ARAB 320

Secondary Cross-listing

Poetry is usually associated with beautiful, metered, and charged language. However, beyond its poeticity, poetry has also functioned as a tool of liberation and transnational construction of identities and solidarities. States have national poets, and, in many countries, national anthems were written by famous poets. From Abu al-Qasim al-Shabbi and Claude McKay to Pablo Neruda, poetry has acted as a space for life, rebellion, resistance, revolution, and the defense of a common humanity that transcends the barriers of language and national aesthetics. This course draws on a variety of materials from the Caribbean to Africa and from the Middle East to India to conceptualize a "poetics of indignation" against slavery, social injustice, colonization, authoritarianism, capitalism, and globalization. The students in this course will read poets, such as Okot p'Bitek, Derek Walcott, Tsitsi Jaji, Mahmoud Darwish, and Pablo Neruda, among many other poets, to examine how poetics changed and shifted across times and geographic boundaries while retaining a commitment to indignation, rebellion, and anger at almost the same recurring oppressive forces.

Requirements/Evaluation: Two 5pp. midterm papers; a 1000-word reflection statement; weekly GLOW posts; one 10-minute presentation; active participation in the discussions in class.

Prerequisites: None

Enrollment Limit: 14

Enrollment Preferences: If the class is overenrolled, the students will submit a 200-word paragraph in which they explain how the course fits within their plan of study at Williams.

Expected Class Size: 14

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 328(D2) COMP 335(D1) ARAB 320(D1)

Writing Skills Notes: The students in this course will receive intensive feedback on their writing. This includes writing two 5pp. papers as well as a 10pp. final paper. The students will submit weekly GLOW posts and a final reflection statement.

Difference, Power, and Equity Notes: The students will understand that poetry is a field in which power dynamics and imbalances of access to resources are reflected. They will also pay attention to who writes what and who publishes where in order to understand the imbrication of inequality within the institutions that produce, disseminate, and reward poets.

Fall 2024

SEM Section: 01 MR 2:35 pm - 3:50 pm Brahim El Guabli

AFR 329 (S) Marxist Feminisms: Race, Performance, Labor (DPE) (WS)

Cross-listings: THEA 329 / AMST 329 / WGSS 369

Secondary Cross-listing

This seminar provides an overview of queer, black and women of color feminist, decolonial, and critical ethnic studies critiques of orthodox Marxism. Beginning with core texts from the tradition, including *Capital Volume I*, we will examine a range of social positions and modes of extraction that complicate Marx's emphasis on the white male industrial factory worker. Every week, we will focus on texts that foreground conditions of reproduction, racial slavery, care and domestic work, indentured servitude, immigrant labor, land expropriation, and sex work among others. Throughout the seminar and particularly at the close of it, we will turn to critical perspectives and aesthetic practices that not only respond to these conditions but also incite new social relations and ways of being in the world. As such, this seminar will equip students with critical understandings of how racial capitalism has fundamentally relied on the mass elimination, capture, recruitment, and displacement of different racialized, gendered, and abled bodies in and beyond the U.S. as well as how the capitalist system of value and life under these conditions can and must be undone and reimagined.

Requirements/Evaluation: in-class participation, short presentation, weekly posts, paper, and final project (paper, community resource distribution proposal, and creative project options)

Prerequisites: previous coursework in AMST, WGSS, AFR, THEA, or LATS

Enrollment Limit: 15

Enrollment Preferences: AMST, AFR, WGSS, THEA juniors and seniors, AAS concentrators

Expected Class Size: 15

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:

THEA 329(D1) AMST 329(D2) AFR 329(D2) WGSS 369(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

Not offered current academic year

AFR 334 Ghosts: Race, Memory, and Haunting in the United States (DPE)

This course explores interdisciplinary scholarship, literature, and artistic work related to race, memory, and haunting in the United States. Across diverse historical moments and sites of cultural production, ghosts and other absent presences are conjured to mediate the meanings of race, gender, colonialism, enslavement, patriotism, and other keywords in American Studies. From plantations and abandoned prisons, to battlefields and sites held sacred by indigenous communities, the contemporary ghost tourism industry offers a blend of history, national mythology, and popular beliefs about paranormal activity to reshape national memory. During the 19th century, activities such as spirit photography, telepathic experiments, and seances engaged with ghostly phenomena. In the 21st century, digital technologies have the capacity to resurrect dead musicians and other cultural icons as "holograms" or "digital humans" that can interact with the living. In a series of self-designed, analytical essays, students will explore how haunting has played an important role in the formation of American identities, how various kinds of ghosts come to life through texts, material culture, performance, and technology, and how the past can be reimagined to generate new understandings of the present and the future.

Requirements/Evaluation: Four papers, in-class writing/reflective work, and a presentation.

Prerequisites: At least sophomore standing, permission of instructor (please email instructor a brief paragraph explaining your interest in the course)

Enrollment Limit: 12

Enrollment Preferences: American Studies majors or prospective majors

Expected Class Size: 12

Grading:

Distributions: (D2) (DPE)

Difference, Power, and Equity Notes: This course requires students to explore the history and afterlife of racialized, gendered, and otherwise inequitable social arrangements and labor systems in the United States. Students analyze historical narratives that operate through combinations of text, material culture, performance, tourism, and digital technology, and learn about scholarly and creative interventions for reshaping memory, questioning power, and building narratives that offer a fuller picture of the past.

Attributes: AMST Comp Studies in Race, Ethnicity, Diaspora AMST Space and Place Electives

Not offered current academic year

AFR 335 (S) Sacred Custodians: Environmental Conservation in Africa (DPE)

Cross-listings: HIST 304 / GBST 304 / ENVI 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.

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

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: 15-20

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:

HIST 304(D2) GBST 304(D2) ENVI 304(D2) AFR 335(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 HIST Group A Electives - Africa

Spring 2025

SEM Section: 01 TF 1:10 pm - 2:25 pm Benjamin Twagira

AFR 336 (S) The Walter Rodney Seminar

Born in Guyana in 1942, Walter Rodney is one of the more important Africana Studies thinkers of the twentieth century. His work marks an inseparable relationship between Africana Studies and Marxism. This course will examine written and audiovisual materials from Rodney himself, as well as situate his work in the context of everything from British colonization of the Caribbean to the Russian Revolution to African anticolonialism to North American Black Power. The course will also introduce students to Rodney and his interlocutors, such as the members of the Institute of the Black World, the Rastafari, and CLR James. Rodney's thought and life, then, will be a vehicle to think about the development of Africana Studies.

Requirements/Evaluation: Essays

Prerequisites: None

Enrollment Limit: 13

Enrollment Preferences: Africana Studies, American Studies, and Global Studies majors and concentrators

Expected Class Size: 13

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

Distributions: (D2)

Attributes: AFR Core Electives

Spring 2025

SEM Section: 01 MR 1:10 pm - 2:25 pm Armond R. Towns

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

Cross-listings: AMST 343 / WGSS 343 / INTR 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:

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

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

Not offered current academic year

AFR 349 Race, Gender, and Labor (DPE)

This course draws on approaches from sociology, labor studies, and Black studies to examine the historical and contemporary intersections of race, gender, and labor. In particular, we will explore the racial, classed, and gendered dimensions of the labor movement, historic economic shifts that impacted and reorganized U.S. labor regimes, Black labor in slavery's afterlife as it relates to prisons, and global analyses of racialized gendered labor regimes for migrant and immigrant labor within the Global South and the U.S. We will begin the course by grounding ourselves in the Black feminist framework of intersectionality, which will guide our analyses of the intersections of race, class, and gender in labor formations. We will then focus on the monumental shift in labor relations that enslaved Black people's toppling of the plantation system in the US South brought forth, as well as the technologies of re-enslavement instituted as a reaction to Black people's emancipation. After that, we will move through different themes and time periods, considering how race, gender, and class intersect in regimes of labor exploitation and the successes and setbacks of labor movements.

Requirements/Evaluation: Major course requirements include engagement in course discussions, reading reflections, a midterm paper, group presentations, and final research paper.

Prerequisites: None

Enrollment Limit: 15

Enrollment Preferences: Anthropology and Sociology, Women, Gender, and Sexuality Studies (WGSS) and/or Africana Studies majors

Expected Class Size: 15

Grading:

Distributions: (D2) (DPE)

Difference, Power, and Equity Notes: This course foregrounds intersectional subjectivities and perspectives. It provides interdisciplinary toolkits to strengthen students' ability to identify and address how unequal power dynamics sustain difference and inequity--e.g., in racial and gender pay gaps and inequalities in the globalized care economy--and to practice collective strategies for transformative social change, engaging with critical epistemologies developed by workers fighting for racial, gender, and economic justice.

Not offered current academic year

AFR 350 (F) The Nile (DPE)

Cross-listings: ARAB 308 / GBST 320 / ENVI 335 / HIST 308

Secondary Cross-listing

For millennia, the Nile River has sustained civilizations in eastern and northern Africa. It was on the banks of this river that the great Egyptian empires were founded that led to the building of some of humanity's most astounding structures and artworks. While the Nile seems eternal and almost beyond time and place, now in the 21st century, the Nile River is at a historical turning point. The water level and quality is dwindling while at the same time the number of people who rely on the river is ever increasing. This alarming nexus of demography, climate change, and economic development has led to increasingly urgent questions of the Nile's future. Is the Nile dying? How has the river, and people's relationship with it, changed over the last century? This course will consider the history of the Nile and its built and natural environment. After a brief overview of the role of the river in ancient Egypt, we will explore the modern political and cultural history of the Nile. By following an imaginary droplet flowing from tributaries until it makes its way into the Mediterranean Sea, we will learn about the diverse peoples and cultures along the way. We will evaluate the numerous attempts to manage and control the Nile, including the building of big dams, and the continuous efforts to utilize the river for economic development such as agriculture and the tourism industry. At the end of the semester we will consider the relationship of the major urban centers with the Nile and whether the tensions among Nile riparian states will lead to "water wars" in East Africa and the Middle East.

Requirements/Evaluation: short papers and final project/paper

Prerequisites: none, though background in Middle East history is preferable

Enrollment Limit: 19

Enrollment Preferences: History and Arabic Studies majors

Expected Class Size: 15

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:

ARAB 308(D2) GBST 320(D2) AFR 350(D2) ENVI 335(D2) HIST 308(D2)

Difference, Power, and Equity Notes: The course fulfills the DPE requirement because it evaluates the differing experiences of the Nile among different cultural groups. It will evaluate how the central government is constantly trying to change how people use their water and therefore over-determine how people interact with their natural environment.

Attributes: HIST Group E Electives - Middle East HIST Group P Electives - Premodern

Not offered current academic year

AFR 353 (F) Capitalism and Racism in the American Context and Beyond: A Global Approach (DPE)

Cross-listings: AMST 345 / GBST 344

Secondary Cross-listing

American Studies emerged with the idea that transdisciplinarity is crucial for comprehending the concept of America. Building on this framework, this course foregrounds transepistemology as an equally important method for understanding the dynamics of America, both locally and globally, at the level of the world-system. In addition to tracing the consubstantial genealogy of racism and capitalism, we will examine their local manifestations, mainly in Asia, Europe, Africa and America, as well as their current geopolitical, social and economic outcomes, especially the reproduction of systemic inequalities and domination. Through an interdisciplinary approach and engagement with a variety of resources from economics, anthropology, sociology, critical race theory, comparative ethnic studies and decolonial thinking, this course will address the following: i) review the different forms of economic organization of human societies throughout history (with special focus on the work of Karl Polanyi); ii) trace the epistemological origins of capitalism and investigate what makes capitalism and its crises unique; iii) trace the genealogy of the concepts of race, racism and discrimination; iv) interrogate the intersection of racism and capitalism in different traditions of thought and epistemologies in Asia, Europe, Africa, and the Americas. For example, we will read key texts from "French theory", (Deleuze, Foucault, etc.), US Black tradition, (W. E. B. Du Bois and Cedric Robinson, etc.), Chinese social sciences (Li Shenming, Cheng Enfu, etc.) and African economy and anthropology (Mahdi Elmandjra, Cheikh Anta Diop, etc.) and Latin American decolonial philosophy (Quijano, Dussel, Mignolo, etc.) By doing this, we will situate the rupture that capitalism and racism introduced at the level of global history, which is the first step to conceptualizing racism and capitalism. After showing that the development of capitalism and racism are historically linked, we will proceed to examine the manifestations of their interaction at local and global levels. Locally, we

will focus on the effects of racism on the labor market: discrimination in hiring, wage discrimination, segregation, duality and stratification of the labor market, etc. We will also analyze how sexism and racism play out in the labor market in racialized communities. We will also reflect on the links between racism and politics and their effects on economic policies. From a more global perspective, we will analyze the roots of the global economic crisis and the resulting geopolitical issues at the international level and the racist dynamics they generate. Overall, as we will move through readings, we will situate the United States in a cross-regional perspective that would enable us to develop critical insights concerning links and convergences between capitalism and racism.

Requirements/Evaluation: Requirements: An active participation is required of students in terms of engaging in the in-class debates and weekly response paper as a feedback on the lectures as well as a final paper. Evaluation: Participation 25%; Weekly Response (350-500 words) 30%; Final Research Paper (12-15 pages) 45%

Prerequisites: None

Enrollment Limit: 20

Enrollment Preferences: American Studies majors and seniors

Expected Class Size: 20

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(D2) AMST 345(D2) GBST 344(D2)

Difference, Power, and Equity Notes: This course addresses questions of difference, power, and equity through its examination of domination, racialization, the economics of discrimination, geopolitical and epistemological inequalities at the world-system level. Students will learn how racism and capitalism produce social categories, such as race, ethnicity, and class; how they interact with issues of gender; and how they perpetuate difference, power dynamics, and inequalities across these categories.

Attributes: AMST Comp Studies in Race, Ethnicity, Diaspora AMST Critical and Cultural Theory Electives AMST pre-1900 Requirement

Not offered current academic year

AFR 364 (S) Black Political Thought

Cross-listings: PSCI 361

Secondary Cross-listing

This seminar will introduce students to the study of Black Political Thought as a set of critical normative and diagnostic gestures that help theorize the Black experience. By thrusting students into the "problem space" of Black Political Thought, students will examine the historical and structural conditions, normative arguments, theories of action, ideological conflicts, and conceptual evolutions that help define African American political imagination. Students will take up the central philosophical questions that shaped the tradition from the early nineteenth century to the present by engaging historical thinkers like Anna Julia Cooper, W.E.B. DuBois, Frantz Fanon, Ida B. Wells-Barnett, and Ella Baker and contemporary theorists like Saidiya Hartman, Charles Mills, bell hooks, and Frank Wilderson--among others. Guided by a Black diasporic consciousness, students will explore the canon's structural and ideological accounts of slavery, colonialism, patriarchy, racial capitalism, Jim Crow, and state violence and, subsequently, critique and imagine visions of Black liberation. With a theoretical grounding in the "Black radical tradition," students will leave this course with the conceptual resources and philosophical tools needed to realize political theory's potential as an instrument they can employ in their daily lives to normatively and diagnostically evaluate political, economic, cultural, and social institutions.

Requirements/Evaluation: Weekly discussion questions; two (1-2 pages) short reading responses; and three essay-style writing assignments, including one short (3-4 pages), one medium (5-6 pages), and one longer (10-12 pages)

Prerequisites: at least one prior course in political theory or permission of the instructor

Enrollment Limit: 16

Enrollment Preferences: political theory concentrators, Political Science majors, Africana majors

Expected Class Size: 16

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 361(D2) AFR 364(D2)

Attributes: AFR Core Electives AFR Theories, Methods, and Poetics PSCI Political Theory Courses

Not offered current academic year

AFR 365 (F) Race and Psychoanalysis: Slavery and the Psyche (DPE)

Cross-listings: ENGL 320 / AMST 365 / GBST 365

Secondary Cross-listing

This course explores slavery and the psyche through a constellation of Black diasporic literary, visual, and theoretical texts from the US, Caribbean, and Africa. Unwieldy and generative, the opacity of race within the field (and practice) of psychoanalysis shares a fraught intimacy with the co-constitutive terrains of violence and race that form the unconscious. Querying what escapes the hermeneutics of psychoanalysis and aesthetics in the fantasies race engenders, we will examine modernity's articulation of racialization through conceptualizations--both fantasmatic and real--of self, world, knowledge, and possibility. Course texts may include: Edwidge Danticat's *The Farming of Bones*, Adrienne Kennedy's *Funnyhouse of a Negro*, Bessie Head's *A Question of Power*, Arthur Jafa's *APEX and Love is the Message and the Message is Death*, Conceição Evaristo's *Ponciá Vicêncio*, Lars von Trier's *Manderlay*, Charles Burnett's *Killer of Sheep*, Derek Walcott's "Laventille"; and, selections from Sigmund Freud, Jacques Lacan, David Marriott, Kathleen Pogue White, Franz Fanon, Hortense Spillers, Nathan Gorelick, Jaqueline Rose, Jared Sexton, Melanie Klein, Jacques-Alain Miller, Melanie Suchet, and Jean Laplanche. Note: This course will reflect the Continental tradition in philosophy. Student should be familiar with the basic interventions of psychoanalysis.

Requirements/Evaluation: Weekly discussion posts and questions, 2 Papers, 10-12 pages, Research presentation

Prerequisites: One Writing Skills or writing intensive course; one intro course in one of following: American Studies, Africana Studies, Comparative Literature, English, Global Studies, Philosophy, Psychology, Women, Gender, and Sexuality Studies

Enrollment Limit: 15

Enrollment Preferences: Juniors or Seniors with majors or concentrations in any of the areas: American Studies, Africana Studies, Comparative Literature, English, Global Studies, Philosophy, Psychology, and Women's, Gender, and Sexuality Studies

Expected Class Size: 15

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:

ENGL 320(D1) AMST 365(D2) GBST 365(D2) AFR 365(D2)

Difference, Power, and Equity Notes: This course examines racialization as it relates to the racial violence of slavery on the psyche. Racialization as a process will be connected to concepts of self, world, and knowledge. Black diasporic literary, visual, and theoretical texts from the US, Caribbean, and Africa will be at the forefront of the course.

Attributes: AMST Critical and Cultural Theory Electives

Not offered current academic year

AFR 367 (S) Black History is Labor History (DPE) (WS)

Cross-listings: 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 and 6-8 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 and first-year students who both have taken a 200-level history course

and have received instructor permission to enroll into the course.

Enrollment Limit: 25

Enrollment Preferences: HIST and AFR majors followed by students with sophomore, junior, or senior standing. If the course is overenrolled, students will be given a questionnaire and only first-year students who have completed a 200-level history course will be enrolled.

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:

HIST 367(D2) AFR 367(D2)

Writing Skills Notes: Students will be required to write two comparative essays (5-7 and 6-8 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). Throughout the semester, these writing assignments will total roughly 22-30 pages. Students can expect to have line-edited feedback on their papers with substantial and timely, writing-related suggestions for improvement.

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 2025

SEM Section: 01 MR 1:10 pm - 2:25 pm Tyran K. Steward

AFR 369 (S) African Art and the Western Museum (DPE) (WS)

Cross-listings: 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 current 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. Further, students will explore how the dialogues created between objects, individuals, and space often speak to the voices and agendas that collide, collaborate, and even compete with each other within the environment of the museum.

Requirements/Evaluation: Targeted bi-monthly writing assignments (3-5 pages in length) and bi-monthly peer response paper (1 page in length)

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: (D2) (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 (3-5 pages in length) and bi-monthly peer response paper (1 page in length). Students can expect to receive timely comments on their writing skills, with suggestions for improvement from the instructor.

Difference, Power, and Equity Notes: This course explores issues of agency, authenticity, and appropriation 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 will analyze how the meaning of "African art" has been largely dictated by a Western museum culture and how this hegemony is currently

being disrupted through strategic exhibition and display practices and narratives.

Not offered current academic year

AFR 372 (F) Cuba, US, Africa, and Resistance to Black Enslavement, 1791-1991 (DPE)

Cross-listings: AMST 400 / GBST 400 / INTR 400 / PSCI 379

Secondary Cross-listing

This seminar focuses on the entwined histories of liberation movements against racism, enslavement, and imperialism in the US, Cuba and Africa. Readings include: Hugh Thomas, *Cuba: A History*; Che Guevara: *The Motorcycle Diaries*; Walter Rodney, *How Europe Underdeveloped Africa*; Laird Bergad, *The Comparative Histories of Slavery in Brazil, Cuba, and the United States*; Thomas Sankara, *Women's Liberation and the African Freedom Struggle*; Nelson Mandela and Fidel Castro, *How Far We Slaves Have Come!* Students will read and analyze texts, screen documentaries, collectively compile a comprehensive bibliography, and present group analyses. The seminar is open to all students; however, priority is given to seniors majoring in American Studies.

Requirements/Evaluation: Reading and analysis of texts, collective compilation of a comprehensive bibliography, presentation of group analyses; two brief papers due at midterm and the end of the semester

Prerequisites: None

Enrollment Limit: 12

Enrollment Preferences: Seniors majoring in American Studies

Expected Class Size: 12

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:

AMST 400(D2) AFR 372(D2) GBST 400(D2) INTR 400(D2) PSCI 379(D2)

Difference, Power, and Equity Notes: This course addresses international, anti-colonial solidarity between Blacks in the US, Cuba, Africa. It tracks the evolution of "racial capitalism," noting intersections between enslavers in the US and Cuba, and accumulation of wealth through the Atlantic slave trade. Students will analyze the powers of the enslaved, tracing history, political economies, culture, violence, and dispossession, to emphasize resistance to human bondage and successful and compromised revolutions in Cuba and the US.

Attributes: AMST 400-level Senior Seminars

Not offered current academic year

AFR 374 (S) Technologies of Race (DPE) (WS)

Cross-listings: AMST 372 / STS 373

Secondary Cross-listing

This course is an introduction to theories, methods, sources, and approaches for interdisciplinary research and creativity in and through the interdisciplinary field of American Studies. We will focus on the intersection of race, gender, sexuality, and disability with modern media technologies, from early photography in the mid-19th century to contemporary trends in machine learning and artificial intelligence. Through a process of shared inquiry, course participants will investigate the ways that historical legacies of oppression and futuristic speculation combine to shape human lives in the present under racial capitalism. Whether analyses of the automation of militarized border control in Texas, or of the ways that obsolete, racist concepts are embedded in machine vision and surveillance systems, the readings in the course will chart out the key moments in the co-evolution of race and technology in the Americas. Students will gain a working competence in all four tracks of the American Studies major (Space and Place; Comparative Studies in Race, Ethnicity, and Diaspora; Arts in Context; and Critical and Cultural Theory). Finally, we will also explore alternative paths toward a future where technology might help to effect the abolition of oppressive structures and systems, rather than continue to perpetuate them.

Requirements/Evaluation: Four papers, in-class writing/reflective work, and a final exam.

Prerequisites: none

Enrollment Limit: 16

Enrollment Preferences: AMST majors or prospective majors.

Expected Class Size: 16

Grading: no 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 372(D2) STS 373(D2) AFR 374(D2)

Writing Skills Notes: Students in this course develop a capacity to write generative arguments in an interdisciplinary scholarly context. Students will receive feedback not only on structure, substance, and style, but also on how to best build a line of inquiry, how to gather high-quality evidence, and how to make one's thinking productively intersect with more than one scholarly or creative field.

Difference, Power, and Equity Notes: This course requires students to contextualize technologies historically and in relation to one another, with attention to their entanglements with racial discourses and racism. Students gain critical skills that equip them to imagine possible futures where technologies serve increasingly as abolitionist tools.

Attributes: AFR Theories, Methods, and Poetics AMST Arts in Context Electives AMST Comp Studies in Race, Ethnicity, Diaspora AMST Critical and Cultural Theory Electives AMST Space and Place Electives

Spring 2025

SEM Section: 01 MR 1:10 pm - 2:25 pm Brian Murphy

AFR 376 (S) Black Critical Theory, Black Avant-Garde (DPE)

Cross-listings: AMST 374 / ENGL 311

Secondary Cross-listing

What is the relationship between violence and what constitutes the Black avant-garde and Black critical theory? Is it possible to conceptualize the latter two without an investigation of Black rebellion and its relationship between Black artistic and intellectual production? Can one argue that Black critique is none other than Black experimentation in form, or that Black abstraction is the requisite effector for all modes of Black praxis and thought? This course will explore these questions through a study of Black continental and diasporic avant-garde texts in multiple mediums. Alongside, we will also consider the emergence of contemporary Black critical theory, chronicling its development as both experimental and critical. Through the works of historical subjects of experimentation also considered to be objects critiquing in experimental form, the course will approach Black avant-gardism and Black critical theory as a productive opportunity to think about Blackness as critique, as experimentation, and as theoria. This pairing of Black avant-gardes and Black critical theory takes "avant" at its root--indicating what precedes or takes precedent--and "garde" as what is preeminent, or what protects. As such, we will start with the question of whether blackness, as an ideological fiction produced through violent historical ideologies and practices, could ever, or ever not, be anything but avant-garde?

Requirements/Evaluation: Weekly discussion posts and questions, a research presentation, and two 10-12 page papers

Prerequisites: None

Enrollment Limit: 15

Enrollment Preferences: Preference will be given to AMST majors and prospective majors, as well as ENGL and AFR majors or prospective majors.

Expected Class Size: 15

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:

AMST 374(D2) ENGL 311(D1) AFR 376(D2)

Difference, Power, and Equity Notes: This course examines race through the lens of historic modalities of power and violence. Additionally, it attends to the artistic, political, and intellectual production of a racialized population responding to ideological and state technologies that not only create difference, but also perpetuate asymmetrical relations of power.

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

Not offered current academic year

AFR 377 (S) Policing, Punishment, and Protest in African American History

Cross-listings: HIST 369

Secondary Cross-listing

This seminar will examine the development of the criminal legal system in the United States from the early republic to the present. Topics of study will

include legacies of racial slavery; convict leasing; dynamics of gendered state violence; police tactics and technologies; the Great Migration and its impact on policing in the urban North; prisoner rights movements; urban rebellions; law and order politics; the Wars on Crime and Drugs and the rise of mass incarceration. This course will pay particular attention to the distinct relationships between domestic regimes of policing and imprisonment and various Black political struggles. By placing these topics in conversation with the history of African American life and politics, this course seeks to highlight the ways in which the criminalization of Black people has circumscribed Black citizenship and inspired successive insurgent movements for reform of the American carceral system.

Requirements/Evaluation: Students will be graded on class participation, reading responses, an Op-Ed paper (1200-1500 words), a book review (5-7 pages). In addition, students will work in groups to develop a podcast related to course themes.

Prerequisites: None

Enrollment Limit: 25

Enrollment Preferences: History and Africana Studies majors

Expected Class Size: 15-20

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 377(D2) HIST 369(D2)

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

Spring 2025

LEC Section: 01 MR 1:10 pm - 2:25 pm Andrew L. Grim

AFR 381 (F) Media and Society in Africa (DPE) (WS)

Cross-listings: GBST 480 / HIST 480

Secondary Cross-listing

The Media have long played important roles in African societies. As early as the second half of the 19th century, African intellectuals were using print technology to address the people. As radio technology was in its infancy during the first half of the twentieth century, Africans were gathering around re-diffusion stations and later around single receivers to listen to news and entertainment programming. In this tutorial, we will examine these histories of media and media technologies on the continent. Ultimately, we will explore the roles that media played in serving particular community needs and how communities also adapted new media technologies to fit local conditions. Media content has historically been determined based on standards beyond viewers', readers' and listeners' control. We will examine the influences that editors and political leaders on the continent have exerted on content as well as what forces they responded to. We will also further explore the media's role in major events on the continent, from governmental changes to the ending of apartheid in South Africa and the role that media have played in areas of conflict.

Requirements/Evaluation: Students will be evaluated based on a series of 5-7-page tutorial response papers and 2-page critiques, as well as preparedness for and performance in weekly tutorial discussions.

Prerequisites: This course open to all students

Enrollment Limit: 10

Enrollment Preferences: Preference will be given to history majors and students with prior experience with African history. If the course is over-enrolled, students may be asked to complete a questionnaire to determine enrollment

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:

GBST 480(D2) HIST 480(D2) AFR 381(D2)

Writing Skills Notes: Students will alternate weekly between writing 5-7-page tutorial papers and 2-page critiques of their peers' writing. Formal writing assignments throughout the semester will total at least 40 pages. Students will receive regular feedback and critiques- both oral and written - from the professor, as well as oral critiques from tutorial partners.

Difference, Power, and Equity Notes: Modern media developed in Africa as means of control and cultivating dutiful colonial subjects. However,

media then emerged as sites of contestation and even tools with which colonial subjects challenged colonial rule. They have continued to be revealing sites for issues of gender, race, class, and ethnicity. As such, this course immensely explores diversity, power and equity and how these all-important societal concerns are expressed through the media in Africa.

Not offered current academic year

AFR 383 (S) The City in African American History

Cross-listings: HIST 371

Secondary Cross-listing

This course will explore African American urban life in the twentieth century. In particular we will examine the complicated role that cities have played in African American history, serving simultaneously as sites of exclusion and exploitation, and as sites of community organizing and institution building. Through engaging with a variety of case studies, students will examine the ways that African American struggles for equality and self-determination have shaped, and been shaped by, the urban environment in the modern US. Topics of study will include the Great Migration; redlining, real estate, and residential segregation; crime, policing, and surveillance; suburbanization, urban divestment, and the "urban crisis"; municipal politics and policy making.

Requirements/Evaluation: Active participation in class discussion, three 5-6 page essays, a digital history exercise, and a final 8-10 page independent research paper

Prerequisites: None

Enrollment Limit: 25

Enrollment Preferences: Preference to History majors and Africana Studies majors

Expected Class Size: 15-20

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

Distributions: (D2)

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

HIST 371(D2) AFR 383(D2)

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

Not offered current academic year

AFR 385 (S) Assata Shakur and the War on Terror

Since the 1970s, various US policing units, ranging from local New Jersey police to the FBI, have considered Assata Shakur a terrorist. Importantly, most scholarship on terrorism traces contemporary terrorism discourse to the 1970s. This course therefore approaches the trajectory of Assata Shakur through state archives as a guide for understanding developments in counterterrorism. Attention to her story illuminates the relationship between counterterrorism and the persistent question of armed resistance. It also highlights debates on the nature of black people's positioning in the US: as a racial group facing discrimination or as an internal colony? Archival materials like Shakur's letters from prison discussing Islam, her autobiography, and her other writings are an anchor for the course, giving a throughline to additional readings that will allow us to dive into a range of issues to which she is connected: Black land ownership in the South; the politics of the Black Liberation Army and similar Third World formations abroad; the influence of Black Islam through the story of the Shakur family; the experiences of women in prison; the role of Cuba, Algeria, and asylum across the Third World.

Requirements/Evaluation: Attendance/participation, presentation, and final paper

Prerequisites: None

Enrollment Limit: 13

Enrollment Preferences: Africana Studies, American Studies, and Religion majors and concentrators

Expected Class Size: 13

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

Distributions: (D2)

Attributes: AFR Black Landscapes

Spring 2025

AFR 387 (S) Love is Life Force: June Jordan's Living Room

This course is an immersive look at Black feminist poet June Jordan's intimate anti-imperialist work Living Room. Drawing on Jordan's belief that "poems are housework," and her vision of "living room" as form of accountable inclusive peace on earth, this course will include weekly opportunities for reflective writing* prompted by Jordan's work, real-time engagement with a wide range of community members beyond Williams who are inspired by Jordan's life and poetry. The mid-term assignment will be for each student to create a "breathing room" resource or peace practice that is shareable with other students and the world and the final assignment will be to facilitate a workshop for a community of your own accountability (with 1 or more real-time participants) drawing on at least one poem from Living Room.

Requirements/Evaluation: Weekly reflective writing, a mid-term assignment asking you to create a self-care/political warfare resource that is shareable with other students and the world, and a final assignment involving the facilitation of a workshop for a community of your own accountability (with 1 or more real-time participants). Evaluation based completely on participation in the workshops and the completion of the mid-term and final assignments.

Prerequisites: None

Enrollment Limit: 15

Enrollment Preferences: Should the course be overenrolled, preference will be given to Africana Studies students.

Expected Class Size: 15

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

Distributions: (D2)

Attributes: AFR Theories, Methods, and Poetics

Not offered current academic year

AFR 388 (S) "The Black Unicorn: Audre (Lorde) as Avatar"

This course is a deep and expansive dive into Black lesbian feminist socialist warrior mother poet Audre Lorde's transoceanic poetic work The Black Unicorn. Guided by Lorde's vision that her poems would not only offer beautiful images to readers but teach readers how to "re-feel" their own capacity for being alive, this course will include weekly opportunities for reflective writing prompted by Lorde's work, and real-time engagement with a wide range of community members beyond Williams who are inspired by Lorde's work. Reflective writing, as I use it, is a technology for participants to use writing to gain clarity on their own internal life, which is different from writing to demonstrate knowledge or to create beauty in the world. The fall and spring sections of the course will focus on different poems in The Black Unicorn, offering students either a fall, spring, or year-long journey into this extraordinary collection.

Requirements/Evaluation: Weekly reflective writing, a mid-term assignment asking you to create a self-care/political warfare resource that is shareable with other students and the world, and a final assignment involving the facilitation of a workshop for a community of your own accountability (with 1 or more real-time participants) drawing on at least one poem from The Black Unicorn. Evaluation based completely on participation in the workshops and the completion of the mid-term and final assignments.

Prerequisites: None

Enrollment Limit: 15

Enrollment Preferences: Should the course be overenrolled, preference will be given to Africana Studies students.

Expected Class Size: 15

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

Distributions: (D2)

Attributes: AFR Theories, Methods, and Poetics

Not offered current academic year

AFR 394 (S) Cold War Archaeology (DPE) (WS)

Cross-listings: AMST 412 / STS 412

Secondary Cross-listing

In this advanced American Studies course, we will examine Cold War history and culture with attention to the intersection of racialization and nuclear paranoia. The concurrent unfolding of the struggle for Civil Rights and the national strategy of Civil Defense played out against the backdrop of a global ideological battle, as the United States and the Soviet Union fought each other for planetary domination. From the scientific fantasy of bombproofing and "safety in space," to the fears of both racial and radioactive contamination that drove the creation of the American suburbs, the affective and material dimensions of nuclear weaponry have, from the beginning, been entangled with race. Drawing on the critical and analytical toolkits of American Studies and media archaeology, students will dig beneath the surface of received narratives about the arms race, the space race, and race itself. Students will uncover generative connections between mineral extraction, the oppression of Indigenous populations, the destructive legacies of "urban renewal," and the figure of the "typical American family" huddled in their backyard bunker. Finally, this course will examine the ways in which the Cold War exceeds its historical boundaries, entangles with the ideology and military violence of the Global War on Terror, and persistently shapes the present through its architectural, affective, and cultural afterlives.

Requirements/Evaluation: Three short papers, in-class writing/reflective work, and a final paper.

Prerequisites: none

Enrollment Limit: 12

Enrollment Preferences: AMST majors or prospective majors.

Expected Class Size: 12

Grading: no 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 412(D2) STS 412(D2) AFR 394(D2)

Writing Skills Notes: Students in this course develop a capacity to write generative arguments in an interdisciplinary scholarly context. Students will receive feedback not only on structure, substance, and style, but also on how to best build a line of inquiry, how to gather high-quality evidence, and how to make one's thinking productively intersect with more than one scholarly or creative field.

Difference, Power, and Equity Notes: This course requires students to contextualize historical events during the Cold War in relation to racialization, inequitable distributions of resources, and the stratification of national space in relation to risk and radioactivity. Students gain critical skills that equip them to see the ways in which the Cold War continues to shape processes of racialization, oppression, and imperial extraction, and spatial arrangements.

Attributes: AFR Black Landscapes AMST Comp Studies in Race, Ethnicity, Diaspora AMST Critical and Cultural Theory Electives AMST Space and Place Electives

Not offered current academic year

AFR 396 (S) Relationality and Its Antagonisms (DPE) (WS)

Cross-listings: AMST 428 / WGSS 428

Secondary Cross-listing

Relationality has been the defining approach, feature, and framework of ethnic studies since its inception in the late 1960s. Since then, notable scholars have applied multiple keywords, including difference, comparison, entanglements, cacophonies, and intimacies, to emphasize how processes of racialization and racial formation are not isolated and separate but inextricably linked and shaped by one another. Only from these distinct, uneven, yet shared positions of oppression, as scholars argue, solidarity across race, gender, class, sexuality, and location may emerge. At its crux, this seminar will underscore major tensions and antagonisms *against* frameworks of relationality. Tracing primary sources, cultural expressions, and literature within the traditions of ethnic studies and transnational/women of color feminisms, it will trace the shifts in approaches to relationality, especially as it relates to practices of reciprocity and community-building across difference. At the same time, it will turn to works that name relationality as what Frank B. Wilderson calls a "ruse," or trick, that subsumes the specific, exceptional position of blackness. Our units will include discussions of Afro-Pessimism, indigeneity, racialized settler colonialism as well as queer theory debates on queer presentism (i.e., a queer "no future") versus queer futurity. Studying the tensions that emerge from multiple, distinct, and contradictory planes of power, oppression, and temporalities, how do we assess, work through, and reconcile, if at all, relations deemed as "irreconcilable" across vectors of difference?

Requirements/Evaluation: in-class participation, paper presentation, peer feedback, writing webs (short series of writing exercises), and final project developed from original research and/or creative work

Prerequisites: AMST 101 or WGSS 101

Enrollment Limit: 12

Enrollment Preferences: AMST and WGSS seniors and juniors

Expected Class Size: 12

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 396(D2) AMST 428(D2) WGSS 428(D2)

Writing Skills Notes: Students will regularly engage in a series of writing exercises and submit a longer paper presentation that will be peer reviewed and revised.

Difference, Power, and Equity Notes: The main objective of the course is to study and assess ethnic studies' approaches to questions of difference, particularly as it relates to theories of racialization and relationality across multiple nodes of power and oppression.

Attributes: AFR Theories, Methods, and Poetics AMST Comp Studies in Race, Ethnicity, Diaspora AMST Critical and Cultural Theory Electives
AMST 400-level Senior Seminars WGSS Theory Courses

Spring 2025

SEM Section: 01 W 1:10 pm - 3:50 pm Kelly I. Chung

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 majors and concentrators

Expected Class Size: 10

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

Distributions: (D2)

Attributes: AFR Capstones AFR Core Electives AFR Theories, Methods, and Poetics AMST Comp Studies in Race, Ethnicity, Diaspora

Not offered current academic year

AFR 410 (S) CAPSTONE: Black Epistemologies

How do we know what we know? This course examines approaches to this question of epistemology in Black studies in comparative perspective. We read Black epistemologies in relation to other disciplines' and thinkers' approaches. The course examines overlap and departure across lines of difference. The work of intellectual giant W.E.B. Du Bois is an anchor for the course, given his wide-ranging career over many decades. We read his statistical work in relation to that of his European contemporaries on statistics. We also think about his relationship to sociology and relatedly ethnography, the autobiographical character of critical race theory, and the historiography of the Black radical tradition in which scholars like Cedric Robinson have situated Du Bois. We look at contemporary engagement with his work to think on trajectories of Black epistemologies from the early twentieth century until today.

Requirements/Evaluation: Attendance/participation, presentation, final paper

Prerequisites: None

Enrollment Limit: 13

Enrollment Preferences: Africana Studies majors and concentrators

Expected Class Size: 13

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

Distributions: (D2)

Attributes: AFR Capstones AFR Theories, Methods, and Poetics

Spring 2025

SEM Section: 01 W 1:10 pm - 3:50 pm Atiya Husain

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.

Requirements/Evaluation: class participation, performance exercises, response papers, and a final creative research project

Prerequisites: none

Enrollment Limit: 15

Enrollment Preferences: Africana Studies majors and concentrators

Expected Class Size: 10

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

Distributions: (D2)

Attributes: AFR Black Landscapes AFR Capstones AFR Core Electives

Fall 2024

SEM Section: 01 W 1:10 pm - 3:50 pm Rashida K. Braggs

AFR 460 (S) Capstone: Documenting Black

Documenting Black begins with a shared understanding that depicting the stories and lives of Black folks is its own important and necessary creative form. In this Africana Studies capstone seminar we will focus on the art of documentary production as a means through which Black lives are illustrated. We will also explore the historical and conceptual framing of Black experience in the field of documentary studies, consider documentary techniques and methodologies, and discover how artists and creatives have used the medium of documentary to interpret Black diasporic life. This course is a practicum that will culminate with students writing, designing, editing, and producing a documentary short of 3-5 minutes.

Requirements/Evaluation: In addition to weekly course sessions, for the final project students will submit a documentary short of 3-5 minutes, which students will write, design, edit, and produce.

Prerequisites: Must be an Africana Studies concentrator

Enrollment Limit: 12

Enrollment Preferences: As this is a capstone designed for Africana Studies concentrators, priority will be given to third and fourth year students who have declared the concentration.

Expected Class Size: 10

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

Distributions: (D2)

Attributes: AFR Core Electives

Not offered current academic year

AFR 494 (F)(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)

Fall 2024

HON Section: 01 TBA Rashida K. Braggs

Spring 2025

HON Section: 01 TBA Rashida K. Braggs

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 2024

IND Section: 01 TBA Rashida K. Braggs

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 2025

IND Section: 01 TBA Rashida K. Braggs

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