

**2014 Fall & Summer  
Course Offerings  
Africana Studies  
Director: Professor James  
Peterson**



Major and minor declaration forms are available in the Office of Interdisciplinary Programs, Maginnes 490

## FALL COURSE OFFERINGS

### **AAS/THTR 095 - West African Dance 2 credits (HU) CRN 49573**

This course will explore the dance movement and rhythms of West Africa. Students will learn African-based dance technique, characteristics, and the fundamental connection between the drums and the dance. Although some videos will be viewed, this is primarily a studio course; students should come prepared to move. Course fee of \$160 applies. Professor Carlson

T, R / 9:20 - 10:35 a.m.

### **AAS 003-10 Introduction to Africana Studies: Exploring the Black Theatrical Body (SS) 4 credits** THTR Attribute **CRN 49498**

An in depth study of the international historiography of Pan African and African American Theatre. Critical engagement with selected plays will consider the cultural production of Black Theatre as a radical site where the socio-political dynamics of the racialized Black body is centralized. The course will also consider the intertextual function of different aesthetics and cultures as a revisionist response to Western colonial texts. Professor Williams

T, R / 2:35 - 3:50 p.m.

### **AAS, HIST 005-10 African Civilization (SS) 4 credits CRN 47180**

Sub-Saharan Africa through the millennia of the ancient world to the present. Human origins, state and non-state systems, the external slave trade; colonialism, resistance to European rule; independence movements; neocolonialism. Professor Essien

T, R / 9:20 - 10:35 p.m.

### **AAS, REL 025-10 Introduction to Black Religions and Hip-Hop (HU) 4 credits CRN 49321**

Longtime rapper KRS ONE, aka, "The Teacha" once stated that, "Rap is something you do and Hip-Hop is something you live." Traditionally seen as a response to racism, poverty, and urban social decay, hip hop culture is now considered a global, local, and trans-cultural phenomenon. Similarly, religions of the "oppressed" – that is, those that arise from within and among communities seen as "marginal" – are often viewed as responses to similar social problems. But is that the end of the story? Who has ownership over cultural products like hip hop or religion? Who decides hip hop's 'fate,' and does it even have one? Taking a sociological lens of analysis, this course introduces students to the critical study of religion through close study of various expressions of black religion and hip hop, interrogations of the traditional theories of each, and an ongoing focus on social structures, the weight of history, and the changing face of religion in culture. We will consider themes of resistance, constraint, power, the body, deviance, morality, and pressing social concerns related to race, class, gender, and sexuality from a range of sources in and among a wide variety of hip hop cultural practices. Professor Miller

T, R / 1:10 - 2:25 p.m.

### **AAS, THTR 062-10 Contemporary African American Theater: 1990's to Present (HU) 4 credits CRN 49185**

Exploration of the theory and practice of Contemporary African American Theatre using dramatic literature, live performance and literary criticism as central resources. Students will engage in class discussions and group exercises that draw from African American plays written and produced over the past two decades. Special consideration will be given to the social, political and cultural impact of African American Theatre during this particular era with a keen emphasis on its most representative plays, playwrights, personalities, and events. Professor Williams

T, R / 10:45 - 12:00 p.m.

### **AAS, REL 090-10 Tupac: Thug Life and the Black Revolutionary Tradition (HU) 4 credits CRN 48927**

We will explore the religious, existential, political, and ethical dimensions of RAP in relation to the work of Tupac Shakur. We will analyze Tupac's work--alongside classic memoirs, documentaries, and social theory texts--with an interest in understanding the conceptions of God, justice, love, the sacred, and the profane reflected in them, and how these conceptions connect to and reflect American and African American cultural practices and traditions. Graded assignments will include oral presentations, creative expression projects, and analytical essays. Professor Wiley

T, R / 10:45 - 12:00 p.m. (Freshman Seminar, Dean Permission Required)

### **AAS, ART 195-10 Arts of the African Continent (HU) 4 credits** GS Attribute **CRN 47726**

"Africa" is a concept created during the colonial period. As such our understanding of "African Art" is historically based on colonial models of documentation and knowledge collection. Understanding this allows for deeper, and more productive engagement with the diversity of cultures and arts associated with the African continent. This course covers artworks from early traditions on the continent up through the modern era. The thematic focus is on issues of interchange of cultural ideas and art as manifested in religion (local as well as Christian and Muslim traditions), craftsmanship, style, materials, trade and valuation of art, and international and regional exchanges between peoples. The supporting course literature draws from art historical, anthropological, and historical analyses as well as museum studies. Professor Kart

W, F / 8:45 - 10:00 a.m.

### **AAS, REL, WGSS 198-10 Identity Wars and the Battle for Authenticity (HU) 4 credits CRN 49338**

As identities proliferate so does the ongoing battle for recognition, power and authority. From race, religion, citizenship, sexuality, law, class, gender, etc., – much of society seems engaged in an endless struggle over and for authenticity, access, control, and influence in competing spheres of significance (i.e., popular culture, academic discourse, virtual reality). We'll explore what's at stake in ensuing culture wars and what strategies help construct and maintain identity claims/positions by applying various intellectual projects/approaches to popular cultural source material. Professor Miller

T, R / 10:45 - 12:00 p.m.

**AAS, ART, GS 221-10 Global Contemporary: Recent Movements Around the World (HU) 4 credits CRN 49505**

This course introduces contemporary artworks from around the world and artists that produce them. Topics include movements emerging in the last 40 years, some of which are: Revolutionary arts, Globalism, EcoArt, Postcolonial arts, phenomenological, experiential and new media arts. Global feminist projects, design/build production, graffiti and popular arts will be covered regularly. The Dakar, Venice and São Paulo Art Biennials as well as Documenta are explored as vectors for international artistic exchange and dissemination. Rotating case studies on the international built environment (e.g.: Qatar, Dubai, Singapore, Dakar) will be featured. Professor Kart W, F / 2:35 - 3:50 p.m.

**ARTS 250 Communication, Cultures, Behaviors and Attitudes (ND) 4 credits AAS, WGSS Attributes**

**Section 10 - CRN 49481** W / 1:10 - 4:00 p.m.

**Section 11 - CRN 49482** R / 1:10 - 4:00 p.m.

Writing-intensive experiential focus on communications, development of social roles and life skills required for effective functioning in a changing society in America and globally. Models of group processes; small group projects; communications; critical thinking and its application to course content; cognitive processes in handling individual differences in race, gender, class, religion, disabilities, sexual harassment, religions of the world, sexual orientation, and culture; synthesis of class experiences with readings and discussions; and social role implications on choices. The application of lessons learned in the course to real life situations such as structured fieldwork will be required in addition to in class work. As part of the "hands-on" experience, students will be required to provide regular written and oral reports of activity and then write a detailed analysis/assessment report of particular issues and lessons learned. Students may not receive credit for both Arts 250 and Comm 65. Professor Odi

**AAS, SSP 313-10 Social Movements (SS) 4 credits CRN 49378**

Explores the origins, dynamics, and consequences of social movements through both sociological theory and empirical case studies. Covers questions of what constitutes a social movement, where and when social movements arise, who joins a social movement, and how social movements are able to contribute to change. Answers to these questions highlight issues of social movement recruitment and leadership, interactions between movements and the media, the state, and the broader public, ideology, strategies and tactics, and the factors contributing to the success and failure of social movements. Course readings drawn from case studies on civil rights, women's rights, gay rights, the environment, American Indians, abortion, globalization, antiapartheid, democratization, peace, and Islamic fundamentalism. Prerequisite: One 100-level SSP course. Professor Munson T, R / 1:10 - 2:25 p.m.

**AAS 371 Independent Study (ND) 1-3 credits**

**Section 10 - CRN 48219**, Professor Peterson

**Section 12 - CRN 49509**, Professor Kart

**Section 14 - CRN 49511**, Professor Williams

**Section 11 - CRN 49508**, Professor Miller

**Section 13 - CRN 49510**, Professor Essien

Independent study in advanced areas of Africana Studies. Instructor Permission Required

**AAS 372 Independent Study (ND) 2-3 credits**

**Section 10 - CRN 48221**, Professor Peterson

**Section 12 - CRN 49513**, Professor Kart

**Section 14 - CRN 49515**, Professor Williams

**Section 11 - CRN 49512**, Professor Miller

**Section 13 - CRN 49514**, Professor Essien

Independent study in advanced areas of Africana Studies.

**ENG 391-10 Afrofuturism and Black Visual Culture (HU) 4 credits AAS Attribute CRN 48458**

This course examines the social justice issues that inform Afro-futuristic literary and visual texts. Afrofuturism, a term coined by Mark Dery in 1993, refers to Black Literature concerned with "technoculture," and the appropriation of the imagery of technology in order to advance a range of speculative narratives about race, gender, space, and humanity itself. Much of the reading will include short stories and cultural criticism that directly engages or reflects Afro-futuristic themes, as well as several comics, animated and/or cinematic films/shows that reflect the visual aesthetics of this body of literature. Professor Peterson; Department Permission Required T, R / 12:45 - 2:00 p.m.

**AAS, HIST 396-10 Global Africa: Aid, Volunteerism, NGO's and International Studies (SS) 4 credits CRN 49516**

This course traces the origins of Aid to Africa, explores various volunteer activities, the role of NGOs, missionaries, philanthropist, medical practitioners, and global education in Africa. In what ways have cross-cultural interactions and exchanges between Africans and foreigners impacted African societies positively and negatively? Professor Essien T, R / 1:10 - 2:25 p.m.

## **SUMMER COURSE OFFERINGS**

**AAS 003-10 Introduction to Africana Studies (SS) 4 credits CRN 22006**

An interdisciplinary examination of the roots, culture, and politics of the modern black world through study of classic works in Africana Studies with emphasis on the continuities among African peoples worldwide and the social forces that have shaped contemporary black life in Africa and the Americas. Professor Gallon Summer Session 2 – T, R / 1:00 -3:50 p.m.

**AAS/ENGL 121-10 Black (Hip) Story and the Power of Rap Songs (HU) 4 credits CRN pending**

This multimedia course is designed to propel students into the world of meaningful Hip Hop and to uncover the creative yet political underpinnings that these artists endeavor in this popular medium. We will focus on contemporary Hip Hop spanning over the last fifteen years, beginning where the "eras of Hip Hop" had ended in 1998. We will find meaning in the music of the commercialized era by reading the songs as lyrical poetry to explore themes like Black history and the unique politicization of people of color. We will also dissect other concepts such as gender constructions of urban masculinity and urban femininity and issues such as poverty, oppression, abuse, politics, activism, and more. It will function as a multimedia course by deconstructing the videos and songs while writing about them on the public platform of a blog. We will use Hip Hop, critical race and black feminism theories to accomplish this by renowned Hip Hop scholars such as Imani Perry, Michael Eric Dyson and Joan Morgan.

Professor Estremera Summer Session 1 – on-line

**AAS 331-10 United States and Africa (SS) 4 credits**

Reciprocal relationships between North America and the African continent from the slave trade in the seventeenth century to the twentieth century Afrocentric movement; impact of Americans on shaping of modern Africa, Pan-African relations; influence of African Americans on U.S. policies toward Africa. Professor Essien Summer Session 1 – M, W 10:00 – 12:50 p.m.