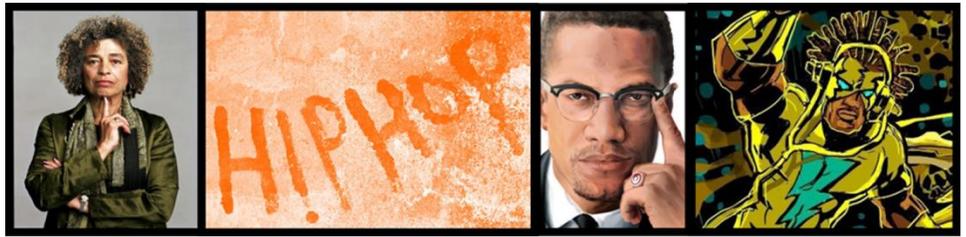


Spring 2016 Course Offerings Africana Studies Director James Peterson



Major and minor declaration forms are available in the Office of Interdisciplinary Programs, 31 Williams Hall, Suite 101

AAS 003-10 Introduction to Africana Studies: Exploring African Diaspora and African American Theatre

(SS) *THTR attribute, CBE Diversity 4 credits* 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 Williams** T,R; 10:45 - 12:00 p.m.

AAS, HIST 005-10 African Civilization (SS) *CBE Global 4 credits*

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** M, W, F; 11:10 - 12:00 p.m.

AAS, THTR 095-10 Hip Hop Dance (HU) *CBE Diversity 2 credits*

Students will develop and learn the techniques, vocabulary, and the history behind the genres of HipHop movement and cultural influence of the dance styles and it's influence of society through, HipHop movement. **Professor Reyes** T, R; 10:45 - 12:00 p.m.

AAS, REL, GS, WGSS 096-11 God and the Almighty Market: Capital, Religion, and Future ROI (Return On Identity)

(HU) *CBE Global 4 credits* Religion functions economically, and economies function religiously. Various ideas and practices of social/economic actors often take on superstitious and even religious/theological qualities, in that capital is procured/created/lost in ways that we still don't fully understand. This interdisciplinary course looks at economy and market exchanges (broadly conceived) in global context, exploring the social and cultural concepts that shape capital by way of social identities, and web-like relationships between religion/theology, capital, culture, markets, marketing and growing economies of identity. **Professor Miller** T, R; 1:10 - 2:25 p.m.

AAS, THTR, GS 097-10 World Theatre: The Creative Spirit (HU) *4 credits*

Focusing on the collaborative and creative processes that go into productions, this course invites students into a multi-cultural experience of the theatre through the plays and the people who create them; the playwrights, directors, actors, and designers. Students approach the theatre from the inside -- the cultural and historical context, playwright's biography and sources, and developing a production concept. Contemporary theatre from a multi-cultural perspective provides a unique context for each play, and an opportunity to compare and contrast stylistic forms. **Professor Babatunde** T, R 1:10 - 2:35 p.m.

AAS, REL, GS, HMS, WGSS 097-11 Engineering the Impossible (in Modernity and Postmodernity) (HU) *4 credits*

Engineering the Impossible places religious studies in conversation with science and engineering to explore amazing technological successes AND the social, ecological, and economic costs associated with scientifically and technologically overcoming human limitations. Using a case study model covering topics including ecology, biomedical research, urban planning, the technological singularity, internet privacy, contemporary eugenics, and cutting-edge military research and development, this course is for anyone who might ever ask the question: "Sure, we can make that happen, but should we?" **Professor Driscoll** M, W; 11:10 - 12:25 p.m.

AAS, ART, GS 125-10 Art and Architecture of Africa from Colonial to Contemporary Times (HU) *4 credits*

This course is structured around case studies of art and architecture from early traditions up through the present. The focus is on cultural production, religious art and architecture (local as well as Christian and Muslim traditions), craftsmanship, style, materials, trade, and international exhibition of art objects in Museums. The literature draws from art historical, anthropological, and historical analyses as well as museum studies. Students should be prepared to attend Museums/galleries during the semester. **Professor Kart** M, W; 8:45 - 10:00 a.m.

AAS, HIST 130-10 African American History (SS) *CBE Diversity 4 credits*

Blacks in America from the first importation of Africans to the implementation of civil rights laws. West African origins, slave trade, slavery, free blacks and emancipation and study of Reconstruction, segregation, urbanization, and the struggle for racial equality. **Professor Duncan** M, W; 11:10 - 12:35 p.m.

AAS, THTR 132-10 Hip Hop Theatre (HU) *4 credits*

Introduction to the creation and performance of Hip Hop Theatre. Exploration of the history and culture of Hip Hop through original written material, live performance, music, film, video and web based content. Prerequisite audition and consent of instructor. **Professor Johnson** T, R; 2:10 - 4:00 p.m.

AAS, WGSS, HIST 195-10 How Black Women Made Modern America (HU) *CBE Diversity 4 credits*

This course focuses on African American Women's sociopolitical activism in the United States from 1890 to the present. Considering the Black freedom struggle as a series of interconnected but distinct "waves," we will examine the critical role of black women in building, sustaining and leading movements across spatial and temporal boundaries in the United States. **Professor Duncan** M, W; 2:35 - 3:50 p.m.

AAS, THTR, WGSS 196-10 Black Queer Performance (HU) *CBE Diversity 4 credits*

This course explores the creativity and vitality of black cultural experiences shaped by gender and sexuality. Highlighted through theatre, literature, media, film, music, dance, art and television, students will use black performance theory and black queer studies to examine black diaspora queer performance as witnessed in the work of Jussie Smollett (Empire) Lavern Cox (Orange is the New Black), Alex Newell (Glee), Big Freedia (New Orleans Bouance), Andy Cohen/Nene Leakes (Real Housewives of Atlanta) Derek J. and Miss Lawrence (Fashion Queens), Rupaul (RuPaul's Dragrace), Frank Ocean, Michael Sam, Jomama Jones, Sharon Bridgforth, Tarell Alvin McCraney, E. Patrick Johnson, Tori Fixx, Nicki Minaj and others. **Professor Williams** T, R; 2:35 p.m. - 3:50 p.m.

AAS, GS 198-10 The Challenges of Global Hip Hop: From Ghetto to the Rest of the World (HU/SS) *4 credits*

Over the last decade youth from all over the globe have been creating original soundscapes through Rap music. Hip Hop, as a 'Cult-ure', has provided the framework for socio-cultural realms to collide and for social categories to be challenged and dismantled. During the course, students will directly engage with audio and video material and they will take part in critical discussions about the contextualization of the Hip Hop phenomenon in Europe, Asia and Africa and its re-contextualization into the discourses of American rappers of diverse backgrounds. The narrative of empowerment and cultural sovereignty that emerges from the creative work of Hip Hop artists in disparate parts of the globe raises critical questions on the cultural and semantic implications of processes of identification and identity construction, race, gender (the politics of sex), power and meaning making through Rap as a multimodal text. These categories will be problematized and critiqued in the first half of

the course in relation to notions of authenticity, competing public spheres, 'Glocal' (Global and local) narrative flows and transcultural dialogues. Elaborating on the idea of 'glocal narrative flows', the second half of the course will be dedicated to an examination of how the Rap vernacular has been adopted and adapted to suit the most diverse expressive needs in different countries, through multiple idioms. **Professor Minestrelli M, W; 12:45 - 2:00 p.m.**

AAS, POLS 230-10 Social Movements and Legacies of the 1960s (SS) *CBE Diversity 4 credits*

The lessons and legacies of 1960s social and political movements. Students examine civil rights, black power movements, the New Left, campus protests, the Vietnam war and antiwar movement, the counterculture, women's ecology movements and assess their connection to democracy, today's world and their own lives.

Professor Morgan M, 1:10 - 4:00 p.m.; W 1:10 - 3:00 p.m.

AAS, COMM 276-10 Media and Race (SS) *4 credits*

Examines the representation of various races and ethnicities in news media as well as the impact of such portrayals upon public opinion, public policy and interpersonal life. Considers the role of print, broadcast focuses on making connections between information and entertainment media that perpetuate stereotypes and dominant understandings of various groups. *Restricted to COMM or AAS major/minors, others dept. permission.* **Professor El-Burki M, W; 12:45 - 2:00 p.m.**

AAS, WGSS 297-10 Histories of Black Queer Resistance (ND) *4 credits*

What are the possibilities and limitations for black liberation that can only be seen through studying the work of the queer and trans activists in its community? This course investigates the work of queer black activists, artists, and intellectuals, studying the ways they carved a space for themselves in the face of racism in white LGBT spaces and ongoing homophobia in communities of color. We will study written texts, music, art, and film foundational to black feminist and queer social formation and intellectual production. Our focus is on the ways in which questions of race, gender, and sexuality figure into the grassroots work of changing global, economic, and cultural structures. **Professor Phillips M, W 11:10 – 12:25 p.m.**

AAS, SOC 313-10 Social Movements (SS) *4 credits*

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, ENG 318-12: #Black Lives Matter: A Literary History of Resistance in American (HU) *CBE Diversity 4 credits*

This course will examine an African American literary history for the contemporary "Movement for Black Lives" (i.e. the Black Lives Matter movement). Formulated in the aftermath of the shooting of Trayvon Martin, Black Lives Matter organizers and activists have worked consistently to establish an intersectional emphasis on the identity politics of social justice movements. The course juxtaposes the BLM movements' emphasis with and amongst the Black writers who have been writing about black lives mattering since the arrival of captured and enslaved Africans in America. This course is also available to graduate students who will be required to read an enhanced syllabus, give in-class presentations and write a final seminar paper. Course texts include: Dessa Rose, A Red Record, "The Ethics of Living Jim Crow," The Fire Next Time, Between the World and Me, and The View from Flyover County. **Professor Peterson M; 4:10 - 7:00 p.m.**

AAS, ENG 318-10 Imagining Freedom: 19th Century African American Lit & Politics (HU) *CBE Diversity 4 credits*

This course will provide an interdisciplinary survey of African-American literature and politics from the 1820s to the turn of the twentieth century. We will read diverse texts, including autobiographical slave-narratives, novels and poems, protests against slavery and lynching, demands for political equality, calls for slave rebellion and appeals for inter-racial cooperation. We will read some of the most famous writings in the African-American tradition, including works by Sojourner Truth, Frederick Douglass, Harriet Jacobs, Booker T. Washington and W. E. B. Du Bois. (Other readings will include works by David Walker, Maria Stewart, Henry Highland Garnet, Harriet Wilson, T. Thomas Fortune, Ida B. Wells, and Charles Chesnut.) By listening to spirituals and work-songs, we will also attempt to hear the aspirations of those who endured the experience of slavery and its aftermath, as they have been handed down through vernacular musical traditions. Throughout the term, we will focus on the varied efforts of African Americans to imagine the possibility – and the content – of freedom, in the face of slavery, political disenfranchisement, economic exploitation, and racial discrimination. These imaginings of freedom are among the richest cultural legacies of the American people, and they are a necessary part of any effort to understand the contradictory history of the United States. No prior study of African-American history or culture will be required, but a willingness to engage in interdisciplinary inquiry will be expected. **Professor Moglen T, R; 2:35 - 3:50 p.m.**

AAS, POLS, GS, ASIA 343-10 Global Politics of Race: Asia and Africa (SS) *CBE Diversity 4 credits*

An examination of the concept of "race" and its impact on domestic and international politics. **Professor Fennell T; 4:10 p.m. - 7:00 p.m.**

AAS, COMM, WGSS 376-10 New Media, Race and Gender (SS) *4 credits*

This class will take an exploratory approach to understanding the relationship between race, gender and new media. To this end, it will examine depictions of racial minorities and women online; how users access and use new media across race and gender (including a look at the digital divide); and differences in use of social media websites across race and gender. The goal of this course is for students to understand the ways in which existing racial and gender categorizations are/are not transmitted to the online community and do/do not become an extension of present social hierarchy. *Open only to Africana Studies, COMM and WGSS majors/minors. All others require instructor permission.* **Professor El-Burki T, R; 10:45 - 12:00 p.m.**

ARTS 250-10 Communication, Cultures, Behaviors and Attitudes (ND) *AAS, WGSS attributes, 4 credits*

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. **Professor Odi R, 1:10 - 4:00 p.m.**

THTR 185-11 Hip Hop Theatre Advanced Project (HU) *AAS attribute 4 credits* **Professor Johnson T, R; 2:10 - 4:00 p.m.**

WINTER STUDY ABROAD

AAS, MLL, FREN, HIST, LAS, POLS 133-10 Lehigh in Martinique: Globalization and Local Identity (ND) *3 credits*

History, culture and politics of the French Caribbean island of Martinique, from its position as a key site of the 18th century Atlantic World economy to becoming an official French department and outpost of the European Union. Interdisciplinary perspectives on the complex nature of social identity, historical memory and impact of globalization. No French is required.