

**Fall 2015 Course Offerings
Africana Studies
Director James Peterson**



Major and minor declaration forms are available in the Office of Interdisciplinary Programs.

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

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 a.m.

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

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 1:10 – 3:00 p.m.

AAS, ENG 090-10 Black Flight: From The Pre-Colonial Era to The Present 4 credits (HU) Dean permission required

This course looks at the notion of Black Flight while contextualizing the historical myth of The Flying Africans using the performativity and theoretical frame of Black Flight as an ongoing intersectional dialogue. Students will examine the social realities of American Africans from the pre-colonial period to the present using a toolbox of resources to unpack specific ways in which the genealogy of Black Flight functions as a touchstone in novels, films, music, and African and American dramatic literature. Course texts will include Glenda Dicker/sun's African American Theatre: A Cultural Companion, Toni Morrison's Song of Solomon, Zora Neal Hurston's Their Eyes Were Watching God, Ben Okri's The Famished Road and Alice Walker's In Search of Our Mother's Gardens. Films and Documentary films include: Daughters of the Dust, Sacred Journeys | Notes from the Field: Osun's Sacred Bells, A Tribute to Alvin Ailey, Beah: A Black Woman Speaks and Paris is Burning.

Professor Williams; T, R 10:45 - 12:00 p.m.

AAS, WGSS 090-10 Perspectives in Black Popular Culture 4 credits (SS) Dean permission required

This course critically investigates the media's role in aiding, authorizing, or challenging the social constructions of "Blackness". Paying particular attention to interplays of race, sexuality, and gender, we will think about how blackness exposes the limitations of U.S. democracy. Specifically, we will explore how black artists have used popular cultural forms to resist and respond to the contradictions of contemporary "race" in America. We will examine figures in black popular culture such as Nicki Minaj, LeBron James, Tyler Perry, Shonda Rhimes, Oprah and Beyonce Knowles, among others- marrying their work with insights provided by critical race theorists, feminist thinkers, and media scholars.

Professor Phillips; T, R 1:10 - 2:25 p.m.

AAS, REL, WGSS 096-10 New Black Godz in Pop-Culture 4 credits (HU) CBE Diversity

"You in the presence of a King, scratch that you in the presence of a God," says rapper Jay Z in the song "Crown." From Illuminati based conspiracy theories of black expressive culture to the rhetorical use of "devils" "monsters" and "demons" that proliferate in American discourse surrounding marginal identities, this course takes a cue from hip hop's rhetorical signifying on god to examine the relationship between contemporary cultural production, identity formation (race, religion, gender, sexuality, class), privilege/marginality, and the "operational acts of identification" used in processes of legibility and illegibility - who sees who, who gets to be seen, and what does such seeing require?

Professor Miller; T, R 1:10 - 2:25 p.m.

AAS, PHIL 117-10 Race and Philosophy 4 credits (HU) CBE Diversity

An introduction to the philosophy born of struggle against racism and white supremacy. We will read the work of philosophers, mostly European, who quietly made modern racism possible by inventing the category of race, but we will concentrate on the work of philosophers, mostly of African descent, who for 200 years have struggled to force a philosophical critique of the category of race and the practice of white supremacy.

Staff; M, W, F 10:10 - 11:00 a.m.

AAS, MUS 128-10 Jazz History I 3 credits (HU)

A study of the roots of jazz. Starting in West Africa, the course traces the synthesis of African and European elements to 1945. Musicians covered are Gottshalk, Bolden, Morton, Armstrong, Hawkins, Basie, Ellington, and others.

Professor Warfield; M, W 12:45 - 2:00 p.m.

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

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, F 12:10 - 1:00 p.m.

AAS, ENTP 195-10 Hustle Hard: Hip Hop Culture and Entrepreneurship 4 credits (SS) CBE Diversity

This course critically examines the interface of the cultural and entrepreneurial developments of Hip Hop Culture. In the last 40 years, Hip Hop culture's emergence (from being a relatively unknown and largely ignored inner city culture into a global phenomenon), has shaped a wide range of entrepreneurial strategies and approaches to culturally competent marketing. The foundational elements of Hip Hop Culture (DJ-ing, MC-ing, Breakdance, and Graffiti/Graf) are manifest in youth culture across the globe, including Japan, France, India, South Africa, Cuba, and the UK. Considering its humble beginnings in the South and West Bronx, the global development of Hip Hop is an amazing socio-cultural movement. Its current popularity suggests and reflects its culturally rich origins. Moreover, the presence of rap music and other elements of the culture in television, film, marketing and advertising signal American mainstream acceptance (or consumption) around the world. "Hustle Hard . . ." explores the entrepreneurial ethos in Hip Hop Culture and investigates the wide variety of cultural commodities that have been deployed in the corporate world from the streets of the inner city to the board rooms of America. Course texts include: Murray Forman and Mark Anthony Neal's That's the Joint: The Hip Hop Studies Reader, Steve Stout's The Tanning of America: How Hip Hop Created a Culture that Rewrote the Rules of the New Economy, and Dan Charnas' The Big Payback: The History of the Business of Hip Hop. Taken at the graduate level this course will require additional reading, in-class presentations, and a seminar research paper for the final project. **Professors Peterson and Ehrig; W 7:10 - 10:00 p.m.**

AAS, ART 196-10 Black Male: Representations in American Art 4 credits (HU) \$75 lab fee CBE Diversity

An investigation into representations of the black male character, persona, myth and reality in American art and culture. Beginning with images of the black males by European Americans, we will evaluate the cultural and socio-political necessity of black male stereotype and look at 'corrective images'. Course objective is to present images that shaped the African into the American 'black' while cataloging a more relevant picture of the black male throughout shifting cultural "norms." Contemporary representations cover a wide spectrum of images which will be presented and cast against the earlier codified black male identity. Coursework requires research, writing and expressive studio art-making reactive to content. **Professor Boothe; M, W 8:45 - 10:00 a.m.**

AAS, POLS 205-10 The Political Development of American Race Relations 4 credits (SS) CBE Diversity

This course examines the distinctive role race has played in shaping the political history of the United States. **Professor Ambar; M, W 11:10 - 12:25 p.m.**

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

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; R 1:10 -4:00 p.m.

***CANCELED* AAS, ART, LAS 296-10 The Political Documentary Workshop** 4 credits (HU) CBE Diversity

During the documentary workshop students will create a documentary of 5 minutes from the initial idea to production, all in the context of social issue documentaries on the Latino and African American community. The students will learn from well known political documentaries, and will gain experience from writing a project up to the basic knowledge of cutting.

Professor Bacallao; T, R 10:45 - 12:00 p.m.

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

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.

***CANCELED* AAS, WGSS, SDEV 397-10 Women, Engineering and Sustainable Development in Africa** 4 credits (SS) ES attribute, CBE Global

This course embraces multi-disciplinary approaches in Environmental Engineering and Africana Studies. The course will engage students on issues of sustainable development and explore various green energy and environmental initiatives in Africa. Students will learn and develop models for simple, culturally competent, and economically feasible technologies, either adopted or developed, that can enhance the communal, infrastructural and individual capacity for agricultural communities in rural Africa to alleviate poverty. Through research, situational/case study analysis and several discussion-based approaches, we will examine women's roles and various gendered issues and challenges that impede the economic advancement and environmental conservation that is vital to development in Africa.

Professor Dzidzor Darku; M, W 12:45 - 2:00 p.m.

AAS, COMM 398-10 Global Media and Culture 4 credits (ND) (Writing Intensive) Restricted to Africana Studies and Journalism majors/minors only

As an interdisciplinary field, Cultural Studies investigates dominant understandings, issues of identity and experience, and social institutions. Our class will take a Cultural Studies approach to understanding representations of difference in global media. Class assignments and discussions will center upon the role of media in shaping the contemporary dominant understandings of various groups in a globalized world; students will be introduced to philosophies and theories that function as fundamental texts on the relationship between media, social life and human behavior and the ways in which media socially construct reality.

Professor El-Burki; M, W 11:10 - 12:25 p.m.