

Self Design Major Proposal Black Voice and Cultural Studies

A. Description

Black Culture speaks to the cultural contributions of black people to the culture of the United States, both as a part of and distinct from the American culture. I am interested in studying areas of performance and artistic expression in black culture – and how both nationally and internationally these cultural art forms have been unique from mainstream narratives and storytelling (this is the Black voice); and quite frankly, have been necessary alongside various black experiences.

My proposed major focuses on the uniqueness of black creative expression and its relationship to the surrounding social structures; black identity and how those identities might be salient in artistic works; and notions of blackness – whether the art influences notions of blackness, or those notions lend itself to the art. The major is essentially both a study of cultural production and expression – focused prominently on Film and Theatre – and a study of social and structural conditions. My own body of work, possibly a written film or some form of art, will serve as a result of my research on how Black artists are using the power of these media to reach massive audiences, represent themselves, and yet still talk about the issues/concerns/special circumstances of their experiences.

B. Value

Art is defined as “the expression or application of human creative skill and imagination...to be appreciated primarily for emotional power.” To look at, or study art is to take a look at oneself – and the art forms of Theatre and Film have been nothing but absolute proof of this! Film and Theatre are engrained in our culture, yet America’s first real cinema was *Birth of A Nation*, a film where Klu Klux Klan members are our heroes, and the narrative of Theatre in America consist of largely European aesthetics – and to have the space for Black expression means something distinct. To that end, this major seeks to dig and discover the questions, the facets and details, of this kind of representation via artistic creation.

Currently the college has an Africana Studies minor, and not a full major program; as an extension of the Africana Studies minor, this proposed major will allow me to look at social structures and conditions black bodies find themselves in, while specializing on cultural production and expression – with Film and Theatre as my predominant modes of expression. For that specialized reason, of being more propelled in the direction of art and Black artistic works, this major is distinct from our Africana Studies minor program. Think of this: What makes a film written by a black man or woman different from a white man or woman, if at all? Why is there a need for Black Theatre? What is Black Film? How do these media affect, or inform, notions of Blackness?

Much like Muhlenberg's own course, *FYS: Politics of Hip Hop* (described as a course that "will take up the debates of politics, social justice, and identity through close reading, listening, and viewing Hip Hop texts...") my major will also address questions like: How do Black artists use their medium to deal with experiences of living while black? How can art tackle issues of injustice and oppression (racism, sexism, classism, poverty, homophobia, etc)? These are some of the questions my proposed major can shed some light on; and through the studying of many activists and scholars like Ida B. Wells, W.E.B. Du Bois, Dr. Martin Luther King, Jr., Malcolm X, Patricia Hill Collins, bell hooks, and activists and artists like Sonia Sanchez, Larry Neal, August Wilson, Bruce Lee, Spike Lee, Ava DuVernay, M.K. Asante, and Terence Nance, a look at social justice, representation, oppression, pride and more, within various black experiences, can be seen through artistic expression.

All of this aids the mission of Muhlenberg College in "understanding the diversity of the human experience...providing an intellectually rigorous undergraduate education... [and] educating the whole person through experiences within and beyond the classroom."

C. Courses

The Black Cultural Expression major will consist of eleven 1.0 credit courses, as well as a CUE that is a 1-unit independent research project; ultimately making the major twelve courses total. As new courses become available, and depending on each semester's offering, substitutions may be made. The Committee will be kept informed of such changes.

Core Coursework: Five courses that are the requirements for this major. These courses deal with the language, concepts, and approaches to understand the fields and multitudes of thought in Black Culture. The culmination of these courses creates an interdisciplinary set of base knowledge – setting the foundation for the more specific topics of expression coursework.

AAS-101-00 Intro to African American Studies

This course will provide an introduction to the interdisciplinary study of major themes and topics in African American experience. It will familiarize students with some of the central debates and problems within the field: Is there such a thing as a 'Black' experience? How African is African-American culture? What kinds of theories can we advance to explain the relationship between race and a range of social and economic indicators? How have scholars traditionally understood the connections between Africa, the Caribbean and the Americas? How do issues of gender affect issues of race? What new insights do postmodern and postcolonial theories offer on all these subjects? In addition, AAS 101 will draw on the instructor's scholarly orientations; topics of study will include African American economic, political, and social institutions and their developments over time; artistic, intellectual, and social movements and their

contributions to African American cultural history; and issues of identity in relation to changing social and cultural structures. Students will read major interdisciplinary works in historical and cultural studies and critical race theory. Students will explore influential theories and research methods in African American studies, as well as the basic methods of interdisciplinary analysis and interpretation.

Credit 1.00

To be completed – likely Spring 2014

HST-365-00 (sometimes 366) African American Experience I: to 1896

This course examines the history of African-Americans from colonial times until 1896, the year the Supreme Court sanctioned the notion of 'separate but equal.' Specifically, it uses the writings of African-Americans and other primary sources critical to their history to examine how events (such as the rise of slavery, the push for abolition, the Civil War, and the start of Jim Crow) and cultural influences (such as race, class, gender, the law, Christianity, and family life) shaped African-American lives and experiences until the end of the nineteenth century.

Credit 1.00

To be completed – likely Spring 2015

Or

HST-367-00 (sometimes 368) African American Experience II: since 1896

AAS-280-00 Black Feminist Theory

This course is designed to introduce and familiarize students with the theoretical contributions of African American and African Diasporan feminists working in a variety of disciplinary fields. These contributions include but are not limited to ~multiracial feminism,~ ~critical race feminism,~ ~transnational black feminism,~ and ~womanism.~ The course will address these theories and the concerns of black feminists(intersectionality, reproductive health; sexual violence; homophobia and heteronormativity; the subordination of black women; and the effects of racism and colonialism on Black communities) through the critical examination of a wide range of texts - from memoir to cultural criticism and sociopolitical analysis. While the course will trace Black feminism's historical development, the focus will be on contributions of the past 50 years. The course, then, will concentrate on the period since the height of the Civil Rights Movement, second-wave women's movements, Gay Rights Movement, and the time since the early decolonization period in Africa and the Caribbean.

Credit 1.00

To be completed – likely Fall 2015

SOC-224-00 American Ethnic Diversity

This course is designed to provide a general overview of the field of the sociology of race and ethnic relations, with a particular emphasis on the historical situations and

experiences of various immigrant and minority groups in American society. We will first examine the socio-political and economic history of a variety of minority and immigrant groups. A substantial amount of course material will then focus on analyzing the varying structural conditions and institutional barriers that affect the different strategies by which various minority and immigrant groups have sought entry and success in dominant society. Finally, throughout the course material, discussions will be devoted to examining specific institutions and the various ways in which constructions of racial and ethnic categories and hierarchies are produced and reproduced in the United States.

**Note: In the Africana Studies minor program, students are usually written into this course, and as a result of my previous effort of claiming an Africana Studies minor the Prerequisite course SOC 101 Introduction to Sociology was waived.*

Credit 1.00

Completed – Fall 2013

FLM 336 African American Cinema

This course surveys African American filmmaking from the silent era to the present, along with a few films that represent the broader African Diaspora. In addition, readings put all the films in the context of theoretical discussions concerning what constitutes “black,” “African,” or “Third Cinema,” politically and aesthetically. As the course proceeds chronologically, it briefly demonstrates images of African Americans in mainstream Hollywood films, but focuses primarily on how filmmakers of African descent have sought to respond to mainstream representations and create their own narratives and styles. The emphasis is on narrative films, with some attention to experimental films.

Credit 1.00

To be completed – likely Spring 2015

Electives and Topics Africana Studies Coursework: These nine additional courses make this major 11 courses total (though 18 are listed); however, I will only be taking 5 out of the courses listed below. These courses are more specific in the thought and focus – shedding light on both theory and cultural practices of expression of identity (race, gender, sexuality, etc).

Please note: although I outline a specific time/semester when I’ll hopefully be taking these courses, the time at which I take them, and whether I take the six courses I’ve outlined here as “to be completed”, may be subject to change.

HST-280-00 SPC TOP: History, Memory, and Performance in Ghana

This course investigates the relationship between history, memory, and performance in the West African nation of Ghana. It is a MILA course so will culminate with a trip to Ghana. While at Muhlenberg, we will read about key periods of Ghana's history. Topics will include the trans-Atlantic slave trade, the ~Scramble for Africa~ and the early colonial era, and the achievements of Ghanaian Independence in the 1950s and 60s. We will also examine how such moments have been and continue to be performed in the public sphere. How do performing arts such as festivals, theatre, music, and dance

construct public memory about the past? How is Ghana's history represented in such institutions of memory as national memorials, museums, and heritage sites? What underlying values and agendas inform these representations? While in Ghana, we will hear lectures by leading Ghanaian scholars and artists, tour relevant historical sites, and (if the schedule aligns) attend performances at leading cultural institutions. Our destinations will include the Kwame Nkrumah Mausoleum and the National Theatre in Accra, the former slave trading forts at Elmina and Cape Coast, Kakum National Park in the Central Region, the University of Ghana in East Legon, and the Prempeh II Jubilee Museum in Kumasi.

Credit 1.00

To be completed – likely Spring 2014

ENG-232-00 African American Drama

A study of nineteenth and twentieth century plays addressing the cultural impact of the African Diaspora. In addition to plays, the syllabus incorporates theoretical and historical writing exploring Africanisms in the work of writers like Suzan-Lori Parks and August Wilson and the efforts of African American playwrights to remember often unrecorded histories.

Credit 1.00

To be completed – likely Spring 2016

DNC-150-00 African Dance and Cultures

This course is designed to introduce the student to African and African-derived dance forms. The cultural contexts of secular and religious dance forms are emphasized. Students are involved in physical training, the perfection of style, integration of music and dance, and an appreciation of the diverse values that are embodied in movement. The course includes lecture, video presentations, discussion, singing, drumming, and dancing.

Credit 1.00

To be completed – likely Spring 2016

PSY-211-01 Multicultural Psychology

This course will examine marginalized groups within the United States and will address the role of race, ethnicity, gender, class, disability status, and sexual orientation in psychological discourse. Psychological theory and research will serve as a basis to explore topics such as identity development, acculturation, and world views. This course also aims to examine privilege and the way various "isms" (e.g., sexism, racism, heterosexism, classism, ableism, and their intersections) inform psychological theory, research, and practice.

**Note: In the Africana Studies minor program, students are usually written into this course; I have word from Professor Kate Richmond the same results will be extended to my major.*

Credit 1.00

To be completed – likely Fall 2015

ATH-260-00 Vodou in Haiti & Diaspora

This course employs an anthropological approach in examining the symbols and rituals of Haitian Vodou, as well as their relationship to larger economic, political and cultural issues of peasant life. Students will draw on ethnographic sources in order to gain an understanding of the construction of the Vodou cosmology and humanity's unique place within it amid the spirits and specters of the invisible world. Attention will be paid in particular to rites of zombification and other acts of sorcery, and their instrumental role in effecting social control in the Haitian countryside. Other topics to be addressed throughout the course may include shamanism, vampirism, divination, sacrifice, and the diffusion of Vodou cults into the Haitian diaspora communities of North America.

Credit 1.00

**Note: The Professor who handles this course is on leave, and I'm unsure how I would get into the class without a prerequisist at this point; nevertheless, because of the rotation history of this class I doubt I will have to worry about it, nor is it in my plan to take this course.*

COM-372-00 Race & Representation

Explores the social construction of the concept of race and barriers to communication erected by prejudice, discrimination, and marginalization of minority voices. Examines topics in multicultural, cross-cultural, and interpersonal communication as well as analysis of documents, personal narratives, and media images. Primary emphasis is placed upon African-American experience in the U.S.

Credit 1.00

To be completed – likely Spring 2015

AAS-381-00 SPC TOP: Black Popular Culture

What does it mean to be African American and/or Black in an era that has been defined as post-racial? What does it mean to be post-Black? How do we talk about race and racism in a context in which American society has elected its first ~~Black~~ president? This course is an interdisciplinary investigation of the relationships between Black American life and contemporary Black popular cultural expression in fiction, film, music, television, etc. More specifically, lectures, readings, and class discussions will question the cultural and social construction of Blackness in an effort to uncover the ways that the definition of race more broadly and Blackness more narrowly influences and shapes Black Americans' present social status and struggles for social justice. Over the course of the semester we will closely examine and discuss recent Black cultural phenomena such as Tyler Perry's films, ~Basketball Wives~, ~urban fiction~ (~street lit~), and hip hop music. Together we will attempt to locate these cultural projects in a history of Black cultural expression to help shed light on modern meanings of Blackness.

Credit 1.00

To be completed – likely Spring 2014

ARH-223-00 African American Art

This course surveys art produced by African Americans from the late eighteenth century to the present. The historical, political, and social conditions that shaped art production by African Americans are investigated, from slavery through the Great Migration, and the Black Power Movement to postmodernism. Themes to consider include problems of representation, including racial stereotypes, primitivism, and the audience. This course moves African American art and artists from the art historical margins to the center to account for the way race influences art's production and reception.

Credit 1.00

ENG-273-00 African American Literature

A study of works by African American writers from colonial times to the present, ranging from early slave narratives to the poetry of Amiri Baraka and the fiction of Ralph Ellison and Toni Morrison.

Credit 1.00

Coursework via other institutions: The following courses are a part of my Topics of Expression and Africana Studies track of the major, but will not take place at Muhlenberg College. The possibility of me taking these courses are through the Goldsmiths College's (University of London) Social and Cultural Studies track (I am currently in the process of applying to study abroad), and Lehigh University's Africana Studies Department.

(<http://www.gold.ac.uk/studyabroad/>)

(<http://aas.cas2.lehigh.edu/>)

CU52004A Body, Gender, Culture – Goldsmiths College, University of London

This course is concerned with theorising the body and gender in an interdisciplinary way. Models discussed include: scientific understandings of the body; cultural understandings of the body; and the social construction of gender and sexuality. Specific areas considered may include: body beauty; cosmetic and other surgeries; age and ageing; illness, disability and eating disorders.

DR53033A Culture and Performance: Critical Cultural Theory

You approach the study of performance within a culturally diverse society. Lectures and seminars introduce you to a range of art practices and theoretical issues in the field of multi-cultural performance, including cross- culturalism, interculturalism, interchange and globalisation.

AAS 090-10 Introduction to Black Religions and Hip Hop – Lehigh University

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.

Credit 4

To be completed – likely Fall 2015

This may or may not be the exact course I take, but I am considering doing one course unit at Lehigh's Africana Studies Department.

CUE Experience: I will conduct an Independent Research project, in which I will likely look at the connections between older and younger Black Traditions of storytelling and how they have influenced current waves of storytelling, like Film and Theatre; and moreover, how these forms help in the shaping of Blackness. Possibilities of the result of this research may include a research paper, presentation, or a draft of an original creative piece. My mentors will likely be Dr. Kim Gallon, of Muhlenberg and, if possible, Professor Darius Williams, of Lehigh University.

D. General Academic Requirements

Writing (W)

1. FYS-107-00, Politics of Hip Hop
satisfies the First Year Seminar Requirement
Completed Fall 2012
2. AAS-280-00, SPC TOP: Black Feminist Theory
satisfies major Writing requirement
Not yet completed
3. ENG-275-00, Theories and Methods of Writing
Satisfies Writing requirement
Completed Spring 2013

Reasoning (G)

1. PHL-110-00, Reasoning and Arguments
Currently Enrolled

Fine Arts (A)

1. THR-100-00, Theatre and Society
Completed Fall 2012

Diversity (D)

1. SOC-224-00, American Ethnic Diversity
Completed Fall 2013

Historical Studies (H)

1. HST-280-00, History, Memory Performance in Ghana
Currently Enrolled

Literature (L)

1. ENG-275-00, Theories and Methods of Writing
Completed Spring 2013

Philosophical Reflection (P)

1. *Possibly* PHL-236-00, Philosophy and Arts
Not yet completed – plan to be completed Spring 2015

Religious Traditions (R)

1. *Possibly* REL-102-00, Religion & Violence
Not yet completed – plan to be completed Spring 2015

Human Behavior & Social Institutions (B)

1. COM-201-00, Media and Society
Completed Fall 2012

*Note: PSY-211-00, Multicultural Psychology

Not yet completed – plan to be completed Fall 2015

My small petition to Dean Huber and the Curriculum Committee subcommittee for individual petitions is attached to this submission; and my advisor Dr. Kim Gallon is in support of this decision. In the event this course is granted a (B) GAR status, the following class, listed as number two below, will not be necessary – and therefore insignificant.

2. *Possibly* PSC-101-00, Intro to National Government
Not yet completed – plan to be completed Fall 2015

Physical and Life Sciences (S)

1. BIO-100-149, Concepts of Biology; *Possibly* BIO-115-00, Drugs and Drug Abuse
Not yet completed – plan to be completed Spring 2016
2. *Possibly* NSC-201-00, Mind and Brain
Not yet completed – plan to be completed Fall 2015

Foreign Language (FL)

1. SPN-102-00, Spanish Elementary II
Completed Fall 2012
2. SPN-203-00, Spanish Intermediate I
Completed Spring 2013

Physical Education (PE)

1. Principles of Fitness and Wellness
Completed Fall 2012

E. Term by Term Completion of Courses

Note: the major and GAR courses listed below, and the time frame I wish to take them, may be subject to change, as stated earlier: As new courses become available, and depending on each semester's offering, substitutions may be made. The information below is my greatest estimation, and the Committee will be kept informed in case of changes. Additionally, these courses do not represent an entire class schedule, only a representation of major/GAR classes within a given time – as listed in bold print in earlier sections. These course below have been crossed examined with the "proposed two year course offerings" – via the Registrar's page on the Muhlenberg website – as best possible. Note: Some courses I'm looking to take, especially in the coming semester, are not listed nor documented as being offered, despite the actual status of the classes.

Fall 2013 –

1. SOC-224-00, American Ethnic Diversity – *Major Elective*

Spring 2014–

1. AAS-381-00, Black Popular Culture – *Major Elective*
2. HST-280-00, Hst/Mem/Performance in Ghana – *Major Requirement*
3. AAS-101-00, Intro to African American Studies – *Major Requirement*
**Wescoe/night class*
4. PHL-110-00, Reasoning and Arguments – *(G) GAR Requirement*

*Fall 2014 – Study Abroad, Goldsmiths College

1. DR50002A, Acting in London
2. CU51025A, Script and Screen
3. DR53033A, Culture and Performance
4. CU51007A, Practical Journalism

*Note: these course units will help fulfill the need of at least 34 Credits to graduation.

Spring 2015 –

1. PHL-236-00, Philosophy & the Arts – *(P) GAR requirement*
2. REL-102-00, Religion & Violence – *(R) GAR requirement*
3. HST-365-00, African American Experience I – *Major Requirement*
4. COM-372-00, Race and Representation – *Major elective*
5. FLM-336-00, African American Cinema – *Major Requirement*
**Note: I was given word of this course being offered by Dr. Corbin.*

Fall 2015 –

1. AAS 090-10, Intro to Black Religions and Hip Hop (Lehigh) – *Major Elective*
2. PSC-203-00, Civil Rights and Liberties – *(B) GAR Requirement*
** see note; section D.*
3. PSY-211-00, Multicultural Psychology – *Major Elective*
**see note; section D.*
4. NSC-201-00, Mind and Brain – *(S) GAR Requirement*
5. AAS-280-00, Black Feminist Theory – *(W) GAR/ Major Requirement*
**Note: I was given word of this course being offered by Dr. Gallon either Fall 2015 or Spring 2015 – I will adjust accordingly.*

Spring 2016 –

1. ENG-232-00, African American Drama – *Major Elective*
2. CUE – *Major Requirement*
3. BIO-115-00, Drugs and Drug Abuse – *(S) GAR Requirement*
4. DNC-150-00, African Dance and Cultures - *Major Requirement, Additional Credit*

F. Parallel Major

Dickinson College, a small college like us, holds an Africana Studies major that allows for specific studies – in this regard the following program mirrors my proposed major.

The following is copied from <http://www.dickinson.edu/academics/programs/africana-studies/>

Program Description:

As a discipline, Africana Studies acquaints students with myriad ways of thinking (historical, sociological, anthropological, geographical, political, psychoanalytic and literary), researching (ethnographic, quantitative, and qualitative methods), and writing about Africana people. Issues of particular interest to Africana Studies scholars include: African agency, Diasporic identities, colonialism, the Atlantic slave trade and New World slavery, decolonization, independence, nationalism, post-colonialism and migration).

Program Structure:

Major

11 courses and an Experiential Learning Component

AFST 100: Introduction to Africana Studies

AFST 200: Approaches to Africana Studies

Four Africana Studies approved courses, two in Africa and two in the Diaspora

Three courses in an area of concentration (e.g., with focus on Africa or the Diaspora)

AFST 400: Writing in Africana Studies

One elective, which focuses on topics relevant to Africana Studies, including courses which study race, diaspora, Latin America, colonialism, post-colonialism, etc.

Experiential Learning Component requires students to engage with the actual experiences of people of African descent, in Africa or in the Diaspora, whereby students understand and evaluate issues relevant to these communities through some form of cultural

immersion, approved by the department. Examples include: Study Abroad, Service Learning Course, Mosaic Program, Internship, Independent Research.

Coursework:

Suggested curricular flow through the major

First Year

AFST 100

AFST 200

Sophomore Year

Three courses to fulfill the Africa/African Diaspora requirement

Africana Studies Elective

Junior Year

One course to fulfill Africa/Africana Diaspora requirement

Two Africana Studies courses at the 300-level

Experiential Learning

Senior Year

Africana Studies

AFST 400

Senior Thesis: During the spring of their senior year, Africana Studies Studies majors are required to complete a thesis or project that is based on an original research topic that resonates with their concentration in African or Diasporan studies. The thesis/project must clearly demonstrate that the student understands the concept of African agency, can apply theories and methods of the discipline, and articulate the historical trajectory of the particular topic being examined.

Additional remarks: The Experiential Learning component of the Africana Studies major complements classroom instruction by requiring students to engage directly with people of African descent through some form of cultural immersion in Africa or in the Diaspora. By doing so, students will come to understand and evaluate issues relevant to these communities more substantively. Examples of experiential learning opportunities that may be approved by the Department include: Study Abroad, Service Learning Courses, Mosaic Programs, Internships, Independent Research.

100 Introduction to Africana Studies

This interdisciplinary introduction to Africana Studies combines teaching foundational texts in the field with instruction in critical reading and writing. The course will cover Africa and the Atlantic Slave Trade, the creation of African Diasporic communities, the conceptualization and representation of Black culture and identity, and the intellectual and institutional development of Black and Africana Studies.

This course fulfills the Division II social sciences distribution requirement and the Comparative Civilizations graduation requirement. This course is cross-listed as LALC 121.

200 Approaches to Africana Studies

This course will investigate the importance of conceptual analysis and the development of concepts in the theoretical and textual research of Africana Studies. Thus, the course will focus on various interpretive frameworks and approaches to organizing and understanding Africana Studies, including but not limited to the African model,

Afrocentricity, diaspora model, critical race theory, post-modernism, and post colonialism.

Prerequisite: 100. This course fulfills the Division II social sciences distribution requirement and the WR graduation requirement.

220 Topics in Africana Studies

Selected topics in Africana Studies at the intermediate level. The subject matter will vary from year to year dependent upon the interests of core and contributing Africana Studies faculty as well as the needs and interests of students. Topics may include the Atlantic Slave Trade and Africans in the Making of the Atlantic World, Major African American Writers, Caribbean Diasporic Identities, among others.

Prerequisite dependent upon topic.

235 Introduction to Caribbean Studies

The greater Caribbean region was at the center of the formation of the modern African Diaspora. Over the years, the Caribbean region has played an influential role in the development of social and cultural movements throughout the African Diaspora. This class will survey the Caribbean, examining its location, population, diversity, and significant role in shaping world events. Students will become familiar with the Caribbean region, its place as a site of empire, and the important role of key intellectuals who were foundational in developing anti-colonial and post-colonial black consciousness. The course will cover the following areas of inquiry: geography and sociology of the region, key theoretical concepts, leading intellectuals, transforming world events and cultural production.

This course fulfills the Division II social sciences distribution requirement. This course is cross-listed as LALC 122.

304 Afro-Brazilian Literature

This class analyzes the literary production of Afro-Brazilians writers, as well as the representation of Afro-Brazilian characters in literary texts. It reviews different literary periods and the images those periods created and/or challenged and how they have affected and continue to affect the lives of Afro-Brazilians. Also, by paying particular

attention to gender and social issues in different regional contexts, the class considers how Brazilian authors of African descent critically approach national discourses, such as racial democracy and Brazilianness. Taught in English. Available as a FLIC option in Portuguese.

This course fulfills the DIV I.b. distribution requirement and the WR graduation requirement. This course is cross-listed as PORT 304 and LALC 304. Offered every two years.

310 Special Topics in Caribbean History and Culture

This course offers a critical examination of issues related to the study of the Caribbean within the wider African diaspora. Examples of topics that would be offered at this level are "The Anthropology of Music in the Caribbean" and "The Caribbean and its African and Indian Diasporas."

This course fulfills the Division II social sciences distribution requirement.

320 Topics in Africana Studies

Selected topics in Africana Studies at the advanced level. The subject matter will vary from year to year dependent upon the interests of core and contributing Africana Studies faculty as well as the needs and interests of students. Topics may include Representation of the Black Power Revolution, Black Feminisms, African American Women Writers, African Women's History, Race, Gender and the Body, Post-Colonial Feminist Science Studies, and Black Aesthetics and Visual Culture, among others.

Prerequisite dependent upon topic.

400 Writing in Africana Studies

This course will build on experiences in the methods course. Students in this course continue research toward and writing of a senior thesis. The emphasis is on writing skills and course material; assignments link those skills to work in Africana Studies. Seniors in the major will work independently with the director of Africana Studies and a second faculty reader (representing a discipline closer to the senior's interest) to produce a lengthy paper or special project which focuses on an issue relevant to the student's concentration. Under the direction of the director of Africana Studies, students

will meet collectively two or three times during the semester with the directors (and, if possible, other Africana Studies core and contributing faculty) to share bibliographies, research data, early drafts, and the like. This group will also meet at the end of the semester to discuss and evaluate final papers and projects.

Prerequisites: 100 and 200; four 200/300-level AFST approved courses (2 Africa, 2 Diaspora); three 300-level (in area of concentration).