

COURSE TITLE: Race & Contemporary Society

COURSE NUMBER: AFAM 1050

SECTION TIMES/DAYS: TBA

INSTRUCTOR: Faculty

COURSE DESCRIPTION/PRINCIPLE TOPICS:

With particular emphasis upon the contemporary era (i.e., the 1970's forward), this course primarily follows the struggles and triumphs of African Americans through the various developments and contributions of selected intellectuals, artists and religious leaders. Additionally, the course will acquaint students with the history and struggles of selected other ethnic groups in the U.S. via interdisciplinary and intersectional modalities. We will examine some of the cultural, historical, religious, political and artistic influences which have contributed to the survival and empowerment of selected ethnic groups in American society.

STUDENT LEARNING OUTCOMES:

The successful student will be able to do the following at the end of the course:

- Demonstrate knowledge of the historical trajectory of the African-American freedom struggle
- Demonstrate an appreciation of African-American artistic and religious diversities
- Articulate in clear manner the influences of specific intellectual and religious leaders upon American ethnic minority groups
- Understand the complexities and nuances of discourse on matters of race, identity, culture and society

PREREQUISITES/RECOMMENDED BACKGROUND: N/A

REQUIRED TEXTS:

Stacyann Chinn, *The Other Side of Paradise*

COURSE WORK/EXPECTATIONS:

Students can expect to be evaluated via quizzes, 2-3 essay assignments and a final exam.

COURSE TITLE: Introduction to African American Studies

COURSE NUMBER: AFAM 1211

SECTION TIMES/DAYS: TBA

INSTRUCTOR: Faculty

COURSE DESCRIPTION/PRINCIPLE TOPICS:

This purpose of this course is to provide students with an overview of African American Studies and to familiarize students with significant movements in the intellectual history of the African Diasporic experience. The course will cover important issues such as (but not limited to) enslavement, freedom, justice, citizenship, equality, class, and gender/sexuality politics. Students in this course will become well versed in the myriad of approaches present throughout African American Studies, aware of the seminal debates in disciplinary discourse, and proficient in the inquiry of the African Diasporic experience.

STUDENT LEARNING OUTCOMES:

Upon completion of this course, students will be able to:

- Describe the African American experience in the United States and the Diaspora during the 20th and 21st century.
- Identify the players and events that allowed for the emergence and maintenance of African American Studies as a discipline in the academy.
- Define and assess theoretical frameworks used within the discipline of African American Studies
- Interrogate the construction and operation of race in an United States context
- Situate contemporary issues facing African Americans within a historic intellectual lineage and framework.
- analyze and evaluate primary and secondary materials
- demonstrate oral & written competency in the analysis of theories and practices

PREREQUISITES/RECOMMENDED BACKGROUND: None.

REQUIRED TEXTS:

Books, articles, and films are all through Brightspace & Hannon library

COURSE WORK/EXPECTATIONS:

Short Assignments

Essay

Group Project

COURSE TITLE: African American Studies Research Methods

COURSE NUMBER: AFAM 2243

SECTION TIMES/DAYS: TBA

INSTRUCTOR: FACULTY

COURSE DESCRIPTION/PRINCIPLE TOPICS:

The objective of this course is to introduce students to interdisciplinary research methods in the discipline of African American Studies. African American Studies was founded, in part, to critique the canons and assumptions in traditional disciplines. In the course, students will consider the political, social and cultural underpinnings of research and how scholars in African American Studies have sought to adapt & create various methods and theories to address the needs and interests of marginalized communities. Students will examine theoretical and conceptual issues, techniques for identifying existing research, and methods of collecting data, and evaluating materials.

STUDENT LEARNING OUTCOMES:

Upon completion of this course, students will have:

- familiarity with research methodology in African American Studies including ethnography, oral history, archival investigation, and textual analysis.
- Experience designing a research project using one or more of these methods.
- Practiced assessing and selecting appropriate methods for specific questions

PREREQUISITES/RECOMMENDED BACKGROUND: None.

REQUIRED TEXTS:

Serie McDougal, *Research Methods in Africana Studies*, Peter Lang Inc, New York, NY 2014;

COURSE WORK/EXPECTATIONS:

Class Assignments

Midterm & Final Exam

Term Project

COURSE TITLE: Black Cultural Arts

COURSE NUMBER: AFAM 2221

SECTION DAYS/TIMES: TBA

INSTRUCTOR: FACULTY

CORE: FOUNDATIONS – Studies in American Diversity

COURSE DESCRIPTION:

A study of Black American art forms, such as music, dance, theatre, film, television, painting, sculpture and literature as they have developed in the African Diaspora from slavery to the modern age.

COURSE OBJECTIVES:

In the broadest sense this course aims to lay a foundation upon which to build a deeper understanding of black cultural arts as well as the evolution and diversity of perspectives in characterizing this dynamic collage of cultural production. In terms of student outcomes this course seeks to provide students with a comprehensive, concise, critical and substantive grasp of the major and relevant sociological theories, concepts, social thinkers, cultural critics and socio-economic/political/historical/cultural dynamics that have and continue to inform and construct black cultural arts.

STUDENT LEARNING OUTCOMES:

1. Explain and analyze black cultural arts by applying the core concepts and theories covered in class.
2. Analyze and explain the multiple perspectives that underlie debates on important historical and contemporary issues concerning black cultural arts.
3. Know appropriate linkages between African American social relations and black racial formation that have impacted modes of black cultural production.
4. Identify several fundamental issues concerning the role of commerce and race that impact black cultural arts in American society.

COURSE TEXTS:

The use of the textbooks are key to establishing the framework by which to engage the range of material. This course, however is lecture intensive and involves committed note taking. In other words the texts are necessary to pass the course, but not sufficient to excel in the course.

TITLE: Gospel Choir Gospel Choir II Gospel Choir III Gospel Choir IV

COURSE NUMBER: AFAM 2261.01 2262.01 2263.01 2264.01

SECTION/DAYS/TIMES: TBA

LOCATION: TBA

INSTRUCTOR: Prof. William Washington

COURSE DESCRIPTION:

Gospel Choir provides students an experience of African-American Gospel Music through artistic, cultural and spiritual means. Students learn to perform vocal music styles representative of Gospel music, including Traditional Gospel, Contemporary Gospel, Praise and Worship, Hymns and Spirituals in a choir rehearsal context. The course includes informal lecture segments, musical demonstrations and church worship experiences both in and out of the classroom. Students are taught basic vocal technique and gospel singing interpretation. The class is conducted primarily in the form of a choir rehearsal. Music is learned mostly by rote, with some score reading introduced. Neither audition nor musical experience required. Class discussions will include theological, scriptural, historical, spiritual, and cultural perspectives of Gospel music and related forms. Live and video-recorded performances as well as guest presenters will enhance students' exposure and understanding of the art form. Course work culminates in a concert presenting repertoire mastered in class.

COURSE TITLE: African American Religious Experience

COURSE NUMBER: AFAM 3231

SECTION TIMES/DAYS: TBA

INSTRUCTOR: Faculty

COURSE DESCRIPTION/PRINCIPAL TOPICS

This course follows the struggles and triumphs of African Americans through the various theological developments and contributions of selected African American theologians, sociologists, intellectuals and religious leaders. We will read and explore notions of freedom and Black Liberationist Theologies via African American experiences from enslavement to the present.

STUDENT LEARNING OUTCOMES

The successful student will be able to do the following at the end of the course:

- Demonstrate knowledge of the historical trajectory of African-American religious practices
- Articulate in clear manner the influences of specific intellectuals and religious leaders upon African-American religious development
- Demonstrate an appreciation of African-American religious diversity

PREREQUISITES/RECOMMENDED BACKGROUND

Intro level religion course recommended

REQUIRED TEXTS

James Cone, *A Black Theology of Liberation*
Slave Religion, Albert Raboteau

Additional readings available on the LMU Eres system and MyLMU Connect

COURSE WORK/EXPECTATIONS

Short papers, quizzes, major paper, final exam

COURSE TITLE: AFRICAN AMERICAN HISTORY

COURSE NUMBER: 3211.

SECTION TIMES/DAYS: TBA

INSTRUCTOR: Faculty

COURSE DESCRIPTION

The purpose of this synchronous and asynchronous course is to provide young scholars with a foundational understanding of the African American experience. The course will explore the role of the African American experience within the larger context of U.S. History as well as the History of the African Diaspora. In addition to the political, cultural, and economic aspects of African American life, this course investigates the social norms and mores of the African American community. Young scholars will examine the experience of African Americans from pre-Atlantic Slave Trade to the Movement for Black Lives. In doing so, young scholars will note the ways in which African Americans have been portrayed throughout history in the media, literature, music, and film. This course will call young scholars to recognize the nuances of class, gender, and ethnic differences amongst African Americans throughout the history of the United States.

PREREQUISITES/RECOMMENDED BACKGROUND: N/A

STUDENT LEARNING OUTCOMES

Young Scholars will:

1. increase content knowledge by applying what they are learning in the classroom.
2. Identify critical figures, events, and periods in the African American experience.
3. Engage the contemporary African American community in dialogue.
4. Enhance their ability to integrate knowledge across contexts, disciplines, and sub-disciplines while centering African Americans.

REQUIRED READING LIST

TBD

COURSE WORK/EXPECTATIONS

1. Openness to learning from a African American perspective
2. Consistent attendance and participation
3. Reading and analyzing various forms of text for comprehension and integration
4. Cogent Communication and defense of assertions in the written and oral form

COURSE TITLE: African American Literature

COURSE NUMBER: 3621

SECTION TIMES/DAYS: TBA

INSTRUCTOR: FACULTY

COURSE DESCRIPTION/PRINCIPLE TOPICS:

In a 1999 interview writer Nalo Hopkinson asserts, “the speculative has always been used to critique social systems...it often forces the reader to think about a whole bunch of things: sexuality, race, class, color & history... When human beings imagine a reality, they figure out a way to make it manifest. If Black people can imagine our future -- imagine societies in which we aren’t alienated -- then we can begin to see our way to creating them.” In line with Hopkinson’s statement, this course is an examination of speculative literature, an atypical route of the Africana literary tradition. Students will interrogate how authors from the African diaspora use science fiction, fantasy, and gothic literature to imagine alternative answers to what some may call “typical” social and political issues. Specifically, this course surveys literature from the last 40 years using the framework of “survival by any means necessary” as a means to explore unconventional, and at times provocative choices, Africana women make to combat insurmountable odds. Using novels, music videos, films, comic books, and supplementary articles, students will envision non-traditional ways in which Africana women engage with familiar concepts such as gender, sexuality, identity, spirituality, oppression, and family.

STUDENT LEARNING OUTCOMES:

Students will:

- Discuss, compare, and analyze various forms of African diasporic speculative literature
- Develop an understanding of how Africana literature functions as a form of resistance to dominant cultural forms as well as a tool of empowerment for both the author and the Africana community at large.
- deduce and describe how the fictionalized media of the course interrogates social and political issues that affect Africana people such as colonialization, alienation, violence, racism, patriarchy, etc.
- Develop and strengthen critical oral and written skills through class discussions and take home & in-class assignments

PREREQUISITES/RECOMMENDED BACKGROUND: None

REQUIRED TEXTS:

Dawn by Octavia Butler

Brown Girl in the Ring by Nalo Hopkinson

The Intuitionist by Colson Whitehead

Who fears death by Nnedi Okorafor

Pet by Akwaeke Amezi

COURSE WORK/EXPECTATIONS:

In-Class Assignments

Weekly Reflections

Literary & Cultural Analysis

Creative Project

COURSE TITLE: Capstone Project

COURSE NUMBER: AFAM 4641

SECTION TIMES/DAYS: TBA

INSTRUCTOR: FACULTY

COURSE DESCRIPTION/PRINCIPAL TOPICS:

This is the capstone course for students who are majoring/minoring in African American Studies. It will provide them with the opportunity to work closely with the instructor to explore primary and secondary sources on the African American experience as well as to develop and complete a thesis based upon original research.

STUDENT LEARNING OUTCOMES:

To analyze and discuss primary and secondary documents and sources to gain an in-depth comprehension of the different approaches and methodologies that have been used to examine the African American experience; to formulate a specific topic and to write a thesis based upon original research.

PREREQUISITES/RECOMMENDED BACKGROUND: AFAM majors/minors

REQUIRED TEXTS: TBA

COURSE WORK/EXPECTATIONS:

Students will be evaluated by their class attendance and the successful completion and presentation of their theses.

COURSE TITLE: American Cinema and Black Representation

COURSE NUMBER: AFAM 3623

TIMES and SECTIONS: TBA

INSTRUCTOR: FACULTY

Description: In this post-Civil Rights era, African Americans are a part of American culture in ways that reflect not only a high degree of visibility but also extraordinary popularity. Moreover, American cinema has delivered, whether real or fictional, various representations of black people, racial progress and notions of racial pathology. This course examines how Hollywood cinema, has defined the issue of race in American society by offering controversial, entertaining and engaging representations of African Americans. Accordingly, an in-depth exploration of the history and criticism of the Black image in film, the film industry along with issues of audience reception are covered concerning how to critically “read” film for the ideological subtext as well as social and political symbolism. The class is also concerned with connecting the cultural ferment created by the Civil Rights, Black Power Movements of the 1960s and the mainstreaming of Hip-Hop as substantial moments in bringing about many of the changes in the status, role and representation of African Americans in American film.

Required Textbooks:

Guerrero, Ed. Framing Blackness: The African American Image in Film, Temple University Press, Philadelphia, PA: 1993.

Hall, Stuart. Representation: Cultural Representations and Signifying Practices. Sage. 1997.

Student Learning Outcomes:

- Identify and explain how political-social-historical-cultural factors have influenced and shaped perspectives of the images associated with the African American and fundamental literature, arguments, substantive arguments and critics associated with the intersection of black racial formation in film.
- Explain debates concerning historical and contemporary representations of African Americans by deconstructing debates/issues associated with negative stereotyping and mass media effects.
- Through evaluative essays, exams and oral presentations explain the difference between black cultural criticism and other more traditional approaches to examining film, for its encoded ideological message and cultural appeal to race, class, gender and sexual orientation mythologies that often masquerade as common sense or social fact.

Instructional Methods:

Lecture/Discussion for the first hour of class followed by a screening of a film, documentary or television show. The following meeting will involve a critical lecture and discussion of the material viewed along with the reading assigned.

