AFAM111 Introduction to Critical Philosophy of Race
This first-year seminar course will examine contemporary figures in the emerging field of critical philosophy of race. We will attempt to examine what contributions (if any) the critical philosophy of race has provided not only to philosophy as a discipline, but also to more traditional and established modes of thinking race and racism. We will do so by exploring issues such as the differences between critical philosophy of race and critical race theory, the historical role of race and racism in philosophical thinking, and by attending to the major debates currently held in this emerging tradition.
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-PHIL, SBS-PHIL
Identical With: PHIL111, PHIL111, PHIL111, PHIL111
Prereq: None

AFAM115 Freedom School
From the point of view of the U.S. nation-state, education has always been a hegemonic means to control knowledge, to calibrate unequal forms of citizenship, and to promote the social reproduction of power. Yet as W.E.B. Du Bois wrote in 1903, "education among all kinds of men [sic] always has had, and always will have, an element of danger and revolution, of dissatisfaction and discontent. Nevertheless, men [sic] strive to know." Drawing inspiration from the 1964 Freedom School Curriculum and spanning from enslavement to emancipation to the long civil rights movement, this course explores how people of African descent in the United States, and black women in particular, have used education to empower themselves, produce social change, and redefine the terms under which change may occur.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-AFAM
Prereq: None

AFAM118 Ebony Tower: The Rise of Black Studies
This course will examine the emergence and development of Black Studies as a field of academic study. We will consider the historical origins and political implications of Black Studies and the appearance of courses, programs and departments on college campuses around the country starting in 1968, paying attention to the involvement of black student protest and the engagement of black community organizations off campus; the impact of social movements for Black Power, Third World solidarity, and education reform; and the role of white overseers in the form of philanthropic organizations and college administrations. In addition, we will explore the relationship between institutionalized Black Studies units (courses, programs, and departments) and traditional academic fields and disciplines with respect to theory, methodology, pedagogy, and purpose in order to understand how and why Black Studies scholarship advances interpretations of American (or Western) history and culture that challenge and disrupt conventional narratives about those topics. Lastly, we will consider the relationship between Black Studies and Black communities, as well as off-campus efforts to research, teach, and learn about the Black experience that coincided with the formalization of Black Studies in the academy.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-AFAM, SBS-AFAM, SBS-AFAM
Identical With: AMST117, AMST117, AMST117, AMST117, AMST117
Prereq: None

AFAM151 The Long Civil Rights Movement in 20th-Century America
This course traces the major sites of protest, opposition, and resistance in African American history since 1896. By examining the development of the American Civil Rights Movement, this course complicates traditional understandings of black liberation struggles in America. Who were these civil rights activists? How did they unify? What were their priorities? How did they imagine black freedom? How did these events play out in public life? The readings and assignments facilitate a critical analytical approach to the 20th-century struggle for civil rights and racial equality in America.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-AFAM, SBS-AFAM
Identical With: HIST140, HIST140
Prereq: None

AFAM152 Staging America: Modern American Drama
Can modern American drama—as cultural analysis—teach us to re-read how America “ticks”? Together we will explore this question as we read and discuss some of the most provocative classic and uncannonized plays written between the 1910s and the present. Plays by Susan Glaspell, Eugene O’Neill, Mike Gold, workers theater troupe, the Federal Theater Project, Clifford Odets, Tennessee Williams, Arthur Miller, Amiri Baraka, Arthur Kopit, Ntozake Shange, David Mamet, Tony Kushner, and others will help us think about what’s at stake in staging America and equip us as critical thinkers, close readers of literature, and imaginative historians of culture and theater. The readings, lectures, and discussions will help members of the class navigate the curriculum and consider subjects such as English; American studies; theater; the College of Letters; feminist, gender, and sexuality studies; African American studies; and the Social, Cultural, and Critical Theory Certificate. This class is designed specifically for first-year students.
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL, HA-ENGL, HA-ENGL, HA-ENGL, HA-ENGL
Identical With: ENGL175, AMST125, COL125, FGSS175, THEA172, ENGL175, AMST125, COL125, FGSS175, THEA172, ENGL175, AMST125, COL125, FGSS175, THEA172, ENGL175, AMST125, COL125, FGSS175, THEA172, ENGL175, AMST125, COL125, FGSS175, THEA172, ENGL175, AMST125, COL125, FGSS175, THEA172, ENGL175, AMST125, COL125, FGSS175, THEA172, ENGL175, AMST125, COL125, FGSS175, THEA172, ENGL175, AMST125, COL125, FGSS175, THEA172, ENGL175, AMST125, COL125, FGSS175, THEA172, ENGL175, AMST125, COL125, FGSS175, THEA172, ENGL175, AMST125, COL125, FGSS175, THEA172, ENGL175, AMST125, COL125, FGSS175, THEA172, ENGL175, AMST125, COL125, FGSS175, THEA172, ENGL175, AMST125, COL125, FGSS175, THEA172, ENGL175, AMST125, COL125, FGSS175, THEA172, ENGL175, AMST125, COL125, FGSS175, THEA172, ENGL175, AMST125, COL125, FGSS175, THEA172, ENGL175, AMST125, COL125, FGSS175, THEA172, ENGL175, AMST125, COL125, FGSS175, THEA172, ENGL175, AMST125, COL125, FGSS175, THEA172, ENGL175, AMST125, COL125, FGSS175, THEA172, ENGL175, AMST125, COL125, FGSS175, THEA172, ENGL175, AMST125, COL125, FGSS175, THEA172, ENGL175, AMST125, COL125, FGSS175, THEA172
Prereq: None

AFAM177 August Wilson
During his lifetime, the world renowned African American playwright August Wilson graced stages with award-winning and -nominated plays from his "Pittsburgh Cycle." This course examines the 10 plays of this cycle in the order that the playwright wrote them, from JITNEY (1982) to RADIO GOLF (2005). We will pay special attention to the playwright’s use of language, history, memory, art, and music within his oeuvre.
Offering: Crosslisting
AFAM203 African American History, 1444-1877
This course will examine the history of blacks in the New World from the 15th to the late 19th centuries. Beginning with the expansion of Europeans into the Americas, this class explores the Middle Passage, the history of slavery and emancipation in the hemisphere, as well as the ideology of race during the 18th and 19th centuries in the wake of transformative intellectual movements in the U.S. and Europe. The course adopts a diasporic conceptual framework to elucidate the world-systemic dimensions of the history of blacks in the Americas. Moreover, it aims to show that rather than constituting a "minority," blacks represent one of the founding civilizations (along with Western Europeans and the Indigenous populations) to the "new worlds" that would be instituted in the wake of the Encounter of 1492.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-AFAM, HA-AFAM
Identical With: AMST238, AMST238, AMST238
Prereq: None

AFAM204 Introduction to Modern African American History
This course explores some of the defining social, political, and cultural moments that reflect the experience of African Americans within the United States, Reconstruction to present day. Over the course of the semester, we will focus on several broad themes, including identity, citizenship, agenda, and impact. As scholars, we will examine major moments in African American history, including segregation under Jim Crow, the Great Migration, the modern Civil Rights Movement, and the development of hip-hop culture. How did African Americans define their relationship with the nation? How did their notions of race, citizenship, and freedom intersect with broad ideas about class, gender, and culture? How did African Americans challenge the legacies of slavery over the course of the 20th century? Our semester-long historical investigation will highlight and trace a multitude of events and concepts, all of which will help us to reveal the diversity, breadth, and significance of the black experience in modern America.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-AFAM, SBS-AFAM, SBS-AFAM
Identical With: AMST238, AMST238, AMST238
Prereq: None

AFAM205 Key Issues in Black Feminism (FGSS Gateway)
This course surveys the development of black feminism and examines current key issues and debates in the field. Particular attention will be paid to the various contributions of feminists from the black diaspora to this extensive and diverse body of knowledge. Our aim is to engage with works by black feminist and womanist theorists and activists that consider how intersections of race, class, sexuality, religion, and other indices of identity operate in the lives of black women. Other issues to be addressed include the tension in theory/practice, representation/self-making, and spirituality/happiness using critical race theory, political economy, and other lenses.
was critical to the formation of intercultural contact and the establishment of depictions of Africans and of Europeans afford us an understanding of an era that and paintings by European artists. Together, written documents and artistic appearance. We will consider both sculpture made by West African artists into European attitudes toward people of different cultures and physical changes and continuities in what is understood as women's work. While this focuses primarily in ethnography and political economy, we will look at some of the disciplines to incorporate the voices and experiences of everyday black women as well as famous figures in African American women's history. Whenever possible we will use films and documentaries to round out our understanding of black women in popular culture and literature as well as in social movements and politics. Students will gain a solid foundation in the history of black women in the United States from contact to present. At the same time, students will learn to read and think critically about race, gender, and sexuality as it occurs in the lives of African American women as well as in the scholarship about them.

This course will use a broad range of materials and read across decades and disciplines to incorporate the voices and experiences of everyday black women as well as famous figures in African American women's history. Whenever possible we will use films and documentaries to round out our understanding of black women in popular culture and literature as well as in social movements and politics. Students will gain a solid foundation in the history of black women in the United States from contact to present. At the same time, students will learn to read and think critically about race, gender, and sexuality as it occurs in the lives of African American women as well as in the scholarship about them.

This course is an exploration of the links between gender and labor. Grounded primarily in ethnography and political economy, we will look at some of the changes and continuities in what is understood as women's work. While this exploration of gender ideology and labor practices will necessarily take us through a number of contexts, this course will primarily be grounded in the experiences of workers in Latin America and the Caribbean.

This course will focus on the major sites of protest, opposition, and resistance in African American history since 1920. By examining the development of the American Civil Rights Movement, this course complicates traditional understandings of black liberation struggles in America. Who were these civil rights activists? How did they unify? What were their priorities? How did they imagine black freedom? How did these events play out in public life? The readings and assignments facilitate a critical analytical approach to the 20th-century struggle for civil rights and racial equality in America.

This course will explore the processes and theorizations of "the global." This course will expose students to central themes in Caribbean studies, both historical and contemporary. While units of analysis have been assigned to particular weeks for the purpose of course organization, it will become clear as we progress that the Caribbean offers no such division. For instance, our readings on color and class in the region will necessarily reference our "gender" readings. Michel-Rolph Trouillot has written that the Caribbean proves a challenge to anthropologists because of its lack of a "gatekeeping concept"—a singular unit of analysis that would neatly

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This course will examine the colonial and postindependence eras from African and European perspectives, covering colonial administration, critiques of imperialism, Pan-Africanism, postcolonial conflicts, development, and democratization. We will use multiple source materials including primary documents, novels, and film.

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stand in for the region (e.g., religion). This course takes that claim seriously and aims to introduce students to the dynamism (geographically, culturally, and theoretically) of the Caribbean.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: None
Identical With: ANTH216, ANTH216
Prereq: None

AFAM217 I Strike the Empire Back: Black Youth Culture in the Neoliberal Age
Using hip hop as a lens to explore the development of diasporic Black youth culture in the neoliberal age, this course considers the African American experience during the close of the 20th century and dawning of the 21st. Our investigation will be concerned with at least two things that we will examine in parallel throughout the semester. On one hand, we will dig deeply into the origins and evolution of hip hop artistry—including visual art, dance, music, lyrics, and performance—and the impact of commercial forces on those forms. On the other hand, we will pay serious attention to the ascendance of neoliberal political ideology in the United States to understand the impact of those global economic and political realignments on the generation of Black people who gave birth to or, later, inherited hip hop.

Of central importance will be the Nixon administration’s adoption of a policy of “benign neglect” toward Black communities living in the nation’s crumbling cities; the replacement of the War on Poverty with the War on Drugs; the enactment of “free trade” policies that accelerated the deindustrialization of the American economy and deepened the structural unemployment of Black people in the United States; the militarization of municipal police forces; and the explosive growth of the carceral state.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-AFAM, SBS-AFAM, SBS-AFAM, HA-AFAM, SBS-AFAM, HA-AFAM, HA-AFAM
Identical With: AMST216, AMST216, AMST216, AMST216, AMST216, AMST216, AMST216, AMST216, AMST216, AMST216, AMST216, AMST216
Prereq: None

AFAM218 From Blackface to Black Power: The Art of Politics in 20th-C African American History and Culture
This course looks at the formation and representation of African American identity within the context of the quest for the full rights of U.S. citizenship during the 20th century. Focusing upon the intersection between the cultural and political realms, we will explore the roots and routes of the African cultural diaspora as the foundation of urban, northern, politically-conscious cultural production. Using a variety of texts including literature, plays, films, and visual arts, we will examine touchstone moments of the African American experience including the Great Migration and World War I; the new Negro movement; the Great Depression and the New Deal; postwar America; and the Civil Rights and black power movements.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-AFAM, SBS-AFAM, SBS-AFAM
Identical With: AMST212, ENGL219, AMST212, ENGL219, AMST212, ENGL219, AMST212, ENGL219, AMST212, ENGL219
Prereq: None

AFAM219 African American Urban Politics, Economy, and Policy
This course provides an introduction to the political experience and public policies that have significantly shaped, and continue to shape, the social and political life of African Americans and the urban environment. While the course will explore historical themes, it will be mostly contemporary in its temporal focus. Topics will include African American political thought, leadership, and black political economy; voting, participation, party politics, and elected office (i.e. legislative and executive). Additional topics include housing and labor markets, healthcare reform, and issues of gender, class, age, and sexual identity at the intersections of black politics. Finally, the class will explore the role of race and police relations.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-AFAM, SBS-AFAM, SBS-AFAM
Identical With: AMST288, AMST288, AMST288, AMST288, AMST288, AMST288
Prereq: None

AFAM220 Rereading Gendered Agency: Black Women’s Experience of Slavery
Slavery systematically influenced both the production and reproduction of race, class and gendered identities. Black women’s individual and collective response to that “peculiar institution” and its attempts at dehumanization and destruction highlights the impact of gender, race/color and class on the making of different yet complex patterns of opposition and resistance. This course considers interdisciplinary research techniques and analytical approaches to unpack various forms of gendered agency. The ultimate aim is to “reread” black women’s experiences of enslavement particularly as these relate to conscious struggles to carve out a sense of personhood to allow for exploration of creative gender specific responses to the cultural dynamics of power.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-ANTH, SBS-ANTH, SBS-ANTH, SBS-ANTH
Identical With: ANTH399, FGSS399, ANTH399, FGSS399, ANTH399, FGSS399, ANTH399, FGSS399, ANTH399, FGSS399, ANTH399, FGSS399, ANTH399, FGSS399, ANTH399, FGSS399, ANTH399, FGSS399, ANTH399, FGSS399, ANTH399
Prereq: None

AFAM222 Slavery and the Literary Imagination
Enslavement in America and the New World was inextricably linked to the written word. What, then, does it mean to write the story of enslavement, loss, forced migration, liberation, and restoration? How does one tell the story of enslavement when that effort depends on articulating the unspeakable? The works and writers with which we will work this term will prompt us to consider how one revisits history and what is required to imagine, write, and rewrite the stories and histories of people, places, and nations. We will discuss the ways in which specific literary forms enable, contain, and transform unwieldy, complicated, and stunning stories of enslavement, liberation, self-determination, activism, racialization, and nationhood. Our readings will include primary works and materials such as memoirs, novels, short stories, plays, poems, letters, and essays by writers such as William Wells Brown, Charles Chesnutt, Frederick Douglass, Jupiter Hammon, Pauline Hopkins, Mattie Jackson, Mary Prince, and Phillis Wheatley. Additional primary materials will include writings published in 19th-century newspapers such as the “Liberator” and the “North Star.”

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-AFAM, HA-AFAM, HA-AFAM, HA-AFAM
Identical With: ENGL222, FGSS221, ENGL222, FGSS221, ENGL222, AMST237, FGSS221, ENGL222, AMST237, FGSS221, ENGL222, AMST237, FGSS221, ENGL222, AMST237, FGSS221, ENGL222, AMST237, FGSS221, ENGL222, AMST237, FGSS221, ENGL222, AMST237,
AFAM223 20th-Century Franco-Caribbean Literature and the Search for Identity
This course investigates how 20th-century Francophone literature from the Caribbean defines Caribbean identity. Through a study of literary texts, films, and paintings from Guadeloupe, Martinique, Haiti, Guyana, and Louisiana, we will explore the evolution of Caribbean self-definition, focusing on the major concepts of Negritude, Antillanite, Creolite, and Louisianitude.
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN
Identical With: COL225, AMST226, FREN225, LAST220, FREN225, AMST226, COL225, LAST220, FGSS222, COL225, AMST226, FREN225, LAST220, FREN225, AMST226, COL225, LAST220, FGSS222
Prereq: None

AFAM224 Afrofuturism
Mainstream readings of the African American literary and cultural canon have tended to emphasize texts with a social realist bent, those that present their audience with a supposedly "authentic" version of the African American experience. However, as cultural critic Greg Tate observes, 20th-century African American literary history includes "huge dollops of fantasy, horror, and science fiction" because, in his view, "Black people live the estrangement that science fiction writers imagine." While Tate's statement perhaps overly generalizes the black experience, there seems to be something to his notion that, in part because of the fact that they were forced to live an often "alienated" experience in America, there has always been a strong element of the speculative in black literary and cultural expression. This course trace this under-examined speculative strain in 20th/21st-century African American literature, music, film, and visual art, as black artists explore, or speculate, on the possibilities that imagining alternative realities and modes of living open up. The course will focus especially on speculative and Afroturist aesthetics as they manifest in hip hop music and culture. We will examine the ways that black artists have employed elements of the speculative genre in order to re-envision the African American past, present, and future—rendering versions of historical African American experience and subjectivity that exceed traditional notions of "authenticity," complicating contemporary regimes of racial identification, and presenting alternative visions of the futures of blackness.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-AFAM, SBS-AFAM
Identical With: ENGL284, ENGL284
Prereq: None

AFAM225 African American Literary Activism: Wheatley--Jacobs
This course considers the ways in which writers of African descent in America deployed literary forms as activist texts. We will contextualize works of poetry, drama, fiction, and letters in relation to key historical events such as the Revolutionary War and Civil War and also in relation to political, cultural, and social issues such as women's rights, equal education efforts, and abolition and antislavery work. We will discuss the ways in which literary forms become substantial public documents that illuminate, preserve, and historicize the power and presence of individuals and communities embroiled in the work of social and political change.
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL, HA-ENGL
Identical With: ENGL220, AMST251, ENGL220, AMST251

AFAM227 Race and Ethnicity
The purpose of this course is to provide a sociological examination of race and ethnicity in American society. Race and ethnicity continue to have significance in modern American society both as sources of social organization and social conflict. This course will examine the structural and social psychological components of race and ethnic relations in the United States. We will examine the contributions of race and ethnicity to modern economic, political, and social arrangements. We will also discuss the impact of social psychological variables such as prejudice, discrimination, and stereotypes on these arrangements. Finally, social policy analyses will assess contributions of ideas such as multiculturalism, affirmative action, and educational reform to social change.
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-SOC, SBS-SOC
Identical With: SOC230, SOC230
Prereq: SOC151

AFAM228 Health Inequities AA Community
This course provides an overview of political, social, cultural, economic and environmental barriers facing African American communities in the United States and their health effects. Topics include case studies of the impact of historical medical practices that have contributed to the mistrust between the American medical establishment and African American communities; a critical analysis of the larger structure's role in creating, sustaining, and maintaining current health inequities in communities of color; and an exploration of the link between healthy communities, distributive justice, and social justice.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN
Identical With: FREN383, FREN383
Prereq: None

AFAM229 Poets and Playwrights of Negritude
This course studies the works of the major black poets and playwrights of the French-speaking world--Africa and the Caribbean--from the mid-20s to the present.
Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN
Identical With: AMST219, AMST219, AMST219, AMST219, AMST219, AMST219
Prereq: None

AFAM230 19th-Century African American Women Writers
Nineteenth-century African American women writers crafted bold, nuanced, and insightful works of literature and sophisticated narrative critiques of literature, culture, and history. Our discussions will focus on how writers such as Julia Collins, Alice Dunbar-Nelson, Charlotte Forten, Frances Harper, Pauline Hopkins, Susan Paul, Nancy Prince, and Maria Stewart shaped the early African American literary canon. We will consider how these writers imagined or re-presented African American identity and presence and how they addressed emerging new American identities and histories. We will also consider how these writers attended to and complicated the tensions between "sentimental" idealism and political pragmatism, restrictive domesticity and dangerous autonomy, and passionless femininity and expressed sexuality.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-AFAM, HA-AFAM
Identical With: ENGL231, AMST282, ENGL231, AMST282
Prereq: None

AFAM231 African American Social Thought
African Americans have preserved a rich chronicle of the experiences and views of people of African descent in the United States in writings of scholars, activists, and creative artists. These writings focus on racism and how it has structured identity, opportunities, and conflict. Contrary to images of a monolithic African American community, these writings reveal diversity, tension, and conflict. The course will focus on and explore the recurring and dominant themes in this rich corpus of African American social thought. Students will gain expertise in using specific resources and databases for African American-related research and also will begin to assess some of the ethical implications of arguments and positions regarding the history and status of African Americans. Finally, the course will address a range of key African American social thought concepts, and interpretations with some consideration of formal frameworks, paradigms, and methods used to generate and assess credibility, veracity, and reasonableness of these ideas.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-AFAM, SBS-AFAM, SBS-AFAM, SBS-AFAM, SBS-AFAM
Prereq: None

AFAM232 Black and Indigenous Foundations of U.S. Society
The United States of America rests upon the historic dispossession of indigenous lands and the enslavement of bodies. Our course will chart how these two forces created enduring logics—elimination and alienation—that continue to structure U.S. society. We will discuss topics including whiteness, indigenous slavery, structural racism, settler colonialism, strategies of resistance, and alternative models of belonging and kinship.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-AFAM, SBS-AFAM
Prereq: None

AFAM233 Introduction to the Harlem Renaissance
Throughout the 20th century, African Americans have employed a variety of strategies toward the attainment of social, political, and economic equality. At different historical moments, specific agenda, tactics, and participants have come to forefront, yet the overall objectives remain the same. During the 1920s and 1930s, many African Americans put forth a fusion of cultural and political activism as the vanguard of the movement known as the new Negro or Harlem renaissance. This lecture course will introduce students to the key themes, objectives, artists, and activists of the era. We will explore a variety of texts including poetry, fiction, autobiography, plays, and films.
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL, HA-ENGL
Identical With: ENGL267, ENGL267
Prereq: None

AFAM241 Ebony Singers: Gospel Music
The Ebony Singers will be a study of African American religious music through the medium of performance. The areas of study will consist of traditional gospel, contemporary gospel, spirituals, and hymns in the African American tradition. The members of the group will be chosen through a rigorous audition (with certain voice qualities and characteristics.)
Offering: Crosslisting
Grading: A-F
Credits: 0.50
Gen Ed Area: HA-MUSC, HA-MUSC, HA-MUSC
Identical With: MUSC448, MUSC448, MUSC448, MUSC448, MUSC448, MUSC448, MUSC448, MUSC448
Prereq: None

AFAM243 Caribbean Writers in the U.S. Diaspora
The Caribbean cloaks a complex history in a Club Med exterior. While white sands and palm trees proclaim it the "antidote to civilization," Caribbean writers undertake to represent a fuller picture of the individual in a world shaped by colonialism, slavery, nationalism, and cultural striving. This course will examine selected literary texts as part of an ongoing dialogue among the region's history, mythology, and aesthetics.
Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-ENGL
Identical With: AMST247, ENGL243, LAST247
Prereq: None

AFAM244 Women Behaving Badly -Policing Race, Gender, and Deviance in History
This course focuses on "women behaving badly" in the late 19th and early 20th centuries in America. Students will explore the histories of female murderers and criminals as well as examine the experiences of women who transgressed racial, gendered, and sexual mores. Ultimately, we will investigate the tension between accepted social norms and the struggle for female autonomy.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-AFAM
Identical With: FGSS246
Prereq: None

AFAM245 Major Themes in Black Feminism
This course will explore critical issues and debates in black feminism from early feminist works to more contemporary writers and theorists. Fundamentally, the course will help students critically analyze feminist texts, paying attention to the ways that black feminism challenges and reflects mainstream social and political hierarchies. This course will also draw upon a range of texts including art, literature, poetry, film and music.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-AFAM
Identical With: FGSS247
Prereq: None

AFAM247 Contemporary African American Poetry and Its Pasts
In this course, students will engage African American Poetry after 1960. Next to gaining a thorough understanding of the currents of literary history from the Civil Rights Movement through the Age of Obama, students will gain an appreciation of what traditions contemporary poets engage. By using the Angels of Ascent Anthology as the primary text for the course, students will be able to gain a comprehensive overview of the rich literary moment of which they are a part. At the same time, students will explore the meaning of the anthology itself as a mechanism of canon-making. How does being part of a canon affect the possibilities in one’s literary production?
By engaging the traditions upon which contemporary African American poets build their own poetics, students will gain a deeper understanding of the poetry itself. In addition, students will read critical works by the poets we read, allowing them to gain insight into their creative processes. Next to developing their critical
voices through analytical papers, students will have a chance to develop their own poetics through a semester-long poetry collection assignment.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-AFAM, HA-AFAM, HA-AFAM
Identical With: ENGL238, ENGL238, ENGL238, ENGL238, ENGL238, ENGL238, ENGL238, ENGL238, ENGL238
Prereq: None

AFAM248 Imagining the American South
The American South has long been set aside in the national imagination as a particular—and, in many ways, peculiar—segment of the country. But why is this so? What makes the South necessarily different—if we assert to this difference at all? This course will examine a diverse series of representations of the American South and will chart its development (and the concurrent development of its literature) over the past century. In the first section of the course, we will explore a set of competing, and often conflicting, images of what the South is and what it means; we will consider how widely the experience of the South varies with sex, race, and socioeconomic class. The second section of the course will take up the complex and colorful tradition of the Southern family, in all its (sometimes dysfunctional) glory. In the third and final section, we will examine images of Southern “expatriates”—characters who have abandoned their sub-Mason-Dixon roots and relocated elsewhere.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL, HA-ENGL
Identical With: ENGL248, AMST240, ENGL248, AMST240
Prereq: None

AFAM249 Sacred and Secular African American Musics
A fluid, multiconceptual approach to musicology will be introduced to view African American sacred and secular music traditions.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC, HA-MUSC, HA-MUSC
Identical With: MUSC269, MUSC269, MUSC269, MUSC269, MUSC269, MUSC269
Prereq: None

AFAM250 Performing “Africa” in Brazil
This course explores the construction, performance, and consumption of blackness in Brazil through embodied cultural practices. African descendants in Brazil were brought from Africa to Brazil through the slave trade, and they have been a part of Brazilian society for centuries. This course examines the construction of Brazilian identity through the Afro-diasporic traditions of samba, capoeira, and candomblé in the early 20th century. Focusing on the state of Bahia, the “Afro-Brazilian capital,” this course will also cover late 20th century Afro-centric practices such as blocos-Afro and their relationship to the global tourism industry. We will consider debates of origins, tradition, and authenticity surrounding Afro-diasporic practices in Brazil.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-LAST, SBS-LAST, SBS-LAST
Identical With: LAST250, DANC252, LAST250, DANC252, LAST250, DANC252, LAST250, DANC252
Prereq: None

AFAM251 African Presences II: Music in the Americas
This course will explore the diversity and full range of musical expression in the Americas—with a focus on musics with a strong African historical or cultural presence—by immersing ourselves in a combination of extensive reading, listening to recordings, viewing videos, discussion, and in-class performances. The hemisphere as a whole will be briefly surveyed and regional traits will be explored, but emphasis will be placed on specific pieces, genres, and countries.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC, HA-MUSC
Identical With: MUSC266, AMST214, LAST264, MUSC266, AMST214, LAST264
Prereq: None

AFAM252 Writing on the Land of Freedom: The Pastoral in African American Literature
Landscape figures prominently and powerfully in the African American literary imagination. Writers such as Phillis Wheatley, Charles Chesnutt, Zora Neale Hurston, David Bradley, and Marilyn Nelson have crafted evocative meditations on the natural world as they grapple with sobering realities of life, dramatic assertions of self, and transformative historical moments. This course will think about African American literary invocations of idealized, mythological, sacred, and knowable land and move toward a delineation of the African American pastoral aesthetic and tradition. We will read novels, poems, short stories, essays, letters, and journal entries by writers such as David Bradley, Charles Chesnutt, Lucille Clifton, Rita Dove, Charlotte Forten Grimké, Zora Neale Hurston, Randall Kenan, Victoria Earle Matthews, Gloria Naylor, and Marilyn Nelson.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-AFAM, HA-AFAM, HA-AFAM
Identical With: ENGL255, ENGL255, ENGL255, AMST257, ENGL255, ENGL255, AMST257
Prereq: None

AFAM259 African American Women’s Drama
Caught at the intersection of a social and political activism that defined black and women’s rights as the purview of white women, African American women turned to the cultural realm, playwriting, and theatrical production as a means of articulating, mediating, and transforming the oppressive conditions of their lives. Women such as Georgia Douglas Johnson, Lorraine Hansberry, Ntozake Shange, Lydia Diamond, Lynn Nottage, and Dael Orlandersmith have delved into a variety of themes, issues, and literary and production techniques to produce a body of work that is at once deeply personal, universal, and specifically relevant to the African American experience in the United States. This intermediate-level literature course combines elements of a survey with deeper analysis and provides students with an overview of black women’s dramatic writing as well as an introduction to the aesthetics, theoretical and critical analyses, and social, cultural, and political themes of black women’s dramatic writing.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL, HA-ENGL
Identical With: ENGL261, AMST239, ENGL261, AMST239
Prereq: None

AFAM260 Blues People: Race, Ethnicity and Popular Music
This course explores African American history in the United States through sound and song. As Ronald Radano, one of the scholars we will read this semester, has argued, the ways we discuss music can have a tangible influence on the social and political world, because debates about music stand in for larger social issues with real-life consequences. We will read texts that demonstrate how music has facilitated the creation of identities in the United States that recognize and celebrate difference, while offering alternate visions for what it means to be (and sound) American. We will read music as primary sources in order to investigate how musical genres may act as reservoirs of shared history and collective identity. And through diverse topics—from blues music and the
rise of Jim Crow to 19th century tribal dancers draped in American flags on the Pine Ridge reservation to connections between elevator music and the Spanish American war—we will learn about how music and race have intersected with broader themes in U.S. history such as segregation, assimilation, internment, imperialism, and global capitalism.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-AFAM
Prereq: None

AFAM261 Jazz Dance I
In the mid-20s, Earl Tucker ("Snake Hips") was a performer at the Cotton Club. His style of dance is definitely related to that of waving that you see young hip-hop dancers still doing today, as hip-hop dance refers to dance styles, mainly street-dance styles, primarily danced to hip-hop music, or that evolved as a part of the hip-hop culture. It can include a wide range of styles such as breaking, popping, locking, krumping, and even house dance. It can also include the many styles simply labeled as hip-hop or old school (hype or freestyle). This dance style, primarily associated with hip-hop as breaking, appeared in New York City during the early 1970s and became a cornerstone of hip-hop as a culture. Funk styles, such as popping and locking, evolved separately in California in the 1960-70s but were also integrated into hip-hop when the culture reached the West Coast of the United States. This course will be a technique-based course in the learning and participation of the various styles that make up hip-hop dance today.

Offering: Crosslisting
Grading: A-F
Credits: 0.50
Gen Ed Area: HA-DANC, HA-DANC, HA-DANC
Identical With: DANC208, DANC208, DANC208, DANC208, DANC208
Prereq: None

AFAM262 Jazz: Hip-Hop
In the mid-20s, Earl Tucker ("Snake Hips") was a performer at the Cotton Club. During the days of Duke Ellington. His style of dance is definitely related to that of waving that you see young hip-hop dancers still doing today, as hip-hop dance refers to dance styles, mainly street-dance styles, primarily danced to hip-hop music, or that evolved as a part of the hip-hop culture. It can include a wide range of styles such as breaking, popping, locking, krumping, and even house dance. It can also include the many styles simply labeled as hip-hop or old school (hype or freestyle). This dance style, primarily associated with hip-hop as breaking, appeared in New York City during the early 1970s and became a cornerstone of hip-hop as a culture. Funk styles, such as popping and locking, evolved separately in California in the 1960-70s but were also integrated into hip-hop when the culture reached the West Coast of the United States. This course will be a technique-based course in the learning and participation of the various styles that make up hip-hop dance today.

Offering: Crosslisting
Grading: A-F
Credits: 0.50
Gen Ed Area: HA-DANC, HA-DANC, HA-DANC, HA-DANC
Prereq: None

AFAM265 Music and Downtown New York
This course will explore the history, interconnections, and simultaneous flourishing of four distinct music communities that inhabited and shaped downtown New York: Euro-American experimentalists; an African American jazz-based avant-garde; blues and folk revivalists; and Lower East Side rock groups. The primary focus will be on the 1950s and 60s, although we will also cover subsequent developments. Much of the course will be devoted to understanding their points of convergence and divergence, especially in conversation with broader currents of the time (e.g., the Civil Rights Movement and related notions of freedom, shifting youth subcultures, and avant-garde aesthetics). We will read about and listen to recordings of a wide variety of musicians, identify aesthetic and cultural trends, and study the local industry that supported them.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC, HA-MUSC
Identical With: MUSC275, AMST267, MUSC275, AMST267, MUSC275, AMST267, MUSC275, AMST267
Prereq: None

AFAM266 Black Performance Theory
What does it mean to perform identity, to perform race, to perform blackness? How is blackness defined as both a radical aesthetic and an identity? In this course, we will focus on theater and performance as a resource for thinking Black history, identity, and radical politics in excess of the written word. Following recent work in Black Studies and Performance Studies, this class will pay particular attention to the doing of blackness, the visible, sonic and haptic performances that give over to a radical way of seeing, feeling and being in an anti-black world. Plays, films, and texts might include of Fred Moten, Alexander Weheiyle, Brandon Jacobs-Jenkins, Suzan Lori-Parks, Danai Gurira, Shane Vogel, Adrienne Kennedy, Sarah Jane Covenak, Dee Rees, Celimé Sciama, Saidiya Hartman, Huey P. Copeland, Darby English, Lorraine Hansberry, Hilton Als, Spike Lee, Isaac Julien, Martine Syms, Tavia Nyong'o, Daphne Brooks, and others.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-THEA, HA-THEA, HA-THEA
Identical With: THEA266, ENGL263, FGSS276, THEA266, ENGL263, AMST262, FGSS276, THEA266, ENGL263, AMST262, FGSS276, THEA266, ENGL263, AMST262, FGSS276, THEA266, ENGL263, AMST262, FGSS276
Prereq: None

AFAM268 From Assimilation to Self-Expression: Afro-American Art, 1865-1990
This course surveys the painting and sculpture of black American artists. Most of the earliest professional African American painters concentrated on landscape, which was the dominant idiom in mid-19th century American art. What was unique or distinctive about their landscape? To answer this question we begin with a unit on the history of landscape painting in Western art. We move then into the landscapes of Duncanson and Bannister. Next, we focus on the art of Henry O. Tanner, before turning our attention to the art of the Harlem Renaissance and the intellectual ideal of the New Negro. The role of the WPA and the art of Jacob Lawrence is followed by a section on the impact of the Civil Rights Movement on the visual arts and the art of Bearden.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART, HA-ART, HA-ART, HA-ART, HA-ART
Identical With: ARHA267, ARHA267, ARHA267, ARHA267, ARHA267, ARHA267, ARHA267, ARHA267, ARHA267, ARHA267, ARHA267, ARHA267, ARHA267, ARHA267, ARHA267, ARHA267, ARHA267, ARHA267, ARHA267, ARHA267, ARHA267, ARHA267, ARHA267, ARHA267, ARHA267, ARHA267, ARHA267
Prereq: None

AFAM269 Race, Incarceration, and Citizenship: The New Haven Model
This course will explore the elements of local responses to contemporary criminal justice issues, drawing on current research projects in New Haven. The
course will explore a variety of promising practices, which emphasize community engagement and individual citizenship over incarceration and punishment. Topics will include evidence-based practices to reduce criminal recidivism, mental health issues in the criminal justice system, treatment engagement, and the creation of valued roles in the community. Students will have the opportunity to participate in federal research studies.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-AFAM, SBS-AFAM
Identical With: ANTH269, CSPL269, AMST268, ANTH269, CSPL269, AMST268, ANTH269, CSPL269, AMST268, ANTH269, CSPL269, AMST268
Prereq: None

AFAM273 Vodou in Haiti—Vodou in Hollywood
The Afro-Creole religion of the Haitian majority is a complex system of inherited roles and rituals that Afro-Creole people remembered and created during and after plantation slavery. Called "serving the spirits," or "Vodou," this religion and cultural system continues as a spiritual method and family obligation in Haiti and its diaspora and draws constantly on new symbols and ideas. Vodou has also captured the imagination of Hollywood and television, and the entertainment industry has produced numerous films and television episodes, and now computer games, with "Voodoo" themes. This course explores the anthropology of Vodou as a religious practice and relates it to the cultural studies of North American representations of Vodou. We will ask: What constitutes the thought and practice of Haitian Vodou? How is Vodou represented in American media? How can we analyze the patterns and tropes that operate in images of Voodoo? We will explore questions of religious ritual, political resistance and orality, secrecy and spectacle, authenticity and commodification, racism, media studies, and the ethics of representation.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-RELI, SBS-RELI, SBS-RELI
Identical With: RELI273, AMST273, RELI273, RELI273, AMST273, RELI273, AMST273, AMST273, RELI273, AMST273, RELI273, AMST273
Prereq: None

AFAM274 Reel Black: African American Life in Film
This course will focus on African Americans and film and explore the emergence and influence of African American actors and filmmakers. We will consider the political and aesthetic agendas that have shaped the tradition and think together about the ways in which film adaptions of African American literature reveals the possibilities and the limitations of the filmic enterprise. Our screenings and discussions of well-known and understudied film figures will complement our analysis of films that have grappled with understudied African American histories, civil rights, identity, and class. Possible screenings include works by Oscar Micheaux, Julie Dash, Charles Burnett, Steven Spielberg, Steve McQueen, Ava DuVernay, and Spike Lee.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-AFAM, HA-AFAM
Prereq: None

AFAM275 Placing Memory, Rac[e]ing Form in Early American Writing
As the age of the Middle Passage took shape and the rendition of Africans to the New World intensified, memory became one of the most invaluable and provocative tools with which enslaved and forcibly relocated people could achieve self-preservation, maintain their humanity, and negotiate the unpredictable and disorienting world of North America. The writings of early America that attend to matters of race and place shed light on the power of genre, the influence of piety and religiosity.

We will think together about the evocative connections between memory and place as we work with primary documents generated by and about people of African descent in 18th-century America. We also will attend to African American literary production from the 19th century to today that insistently links narratives of race and place to the deployments of literary forms. Finally, we will consider the rich intertextuality in these works that locates African American writing in the larger American, African, and Western literary traditions.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL, HA-ENGL, HA-ENGL
Identical With: ENGL275, ENGL275, ENGL275, ENGL275, ENGL275, ENGL275, ENGL275, ENGL275, ENGL275
Prereq: None

AFAM276 Intertextual Aesthetics in African American Culture: From Signifyin(g) to Sampling
Intertextuality, the integration of references to multiple texts into a single artistic work, has long been considered a hallmark of postmodern aesthetics. This course will begin from the premise that this intertextual approach was a foundational aesthetic technique for African American cultural producers long before any discourse around postmodernism entered the lexicon. From David Walker’s “sampling” of the Declaration of Independence in making his 1830 anti-slavery Appeal, to Kara Walker’s incorporations of imagery and artistic techniques of the antebellum South to comment on contemporary realities of blackness, African American artists have long made use of intertextual aesthetics not merely in the service of postmodern indirection, but in order to represent the realities of black lived experience in America. This course will investigate the transmedial history of this intertextual black aesthetic, examining African American literature, music, film, and visual art, and will consider various ways in which black intertextual aesthetics have been theorized, from Henry Louis Gates’ notion of "signifyin(g)," to discussions of hip hop sampling and Black Twitter. As mass-mediated technologies have proliferated in the 20th and 21st centuries and representations of “Blackness” write large have exponentially multiplied in the popular imagery, contemporary artists increasingly sample and signify on these representations themselves. So a significant piece of our work in the course will be in analyzing the ways that the intertextual aesthetic is mobilized in the contemporary moment to speak to material realities of postmodern blackness, and to articulate nuanced black subjectivities in the face of subjection.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-AFAM
Identical With: ENGL289
Prereq: None

AFAM277 New England Bound: Slavery and Emancipation in the North
This course examines struggles over Black slavery, freedom, and community formation in New England, with a primary focus on Middletown and Connecticut. We will explore the lived experiences and freedom struggles of Black individuals and communities, from revolutionary Black sailors to Middletown’s first free Black abolitionists. The course, which satisfies the Early AFAM History requirement for the major, will particularly invite students to grapple with Wesleyan’s and Middletown’s complex relationships to slavery and emancipation. As we will learn, slavery and the slave trade played central roles in New England’s culture and economy, especially here in Middletown. Like in other New England ports, Middletown merchants made a fortune from the trans-Atlantic slave trade and the plantation economy that supported it, even selling enslaved AFRICANS on Middletown’s Main Street. And southern slaveholders were among the first Wesleyan students in the 1830s. At the same time, free African Americans and their allies made Middletown a stop on the Underground Railroad and a center of the antislavery movement, laying the groundwork for Connecticut’s eventual abolition of slavery and for high-profile court cases like
In this course we examine aspects of the intersections between race and religion in a number of historical and social contexts. We place at the center of our discussions the question of how race and religion are co-constructed categories that function as a prism through which people come to understand and experience their own identities and those of others. We will privilege interpretations that emphasize (a) the intersections of race and religion as a process in which power plays a pivotal role; and (b) means through which communities form collective identities.

We will read a range of historical analysis and primary source materials from the United States and the Caribbean. After a theory module, we will examine a colonial-era captivity narrative, antebellum pro-slavery document, missionary works, analyses of anti-Semitism, works on Father Divine, the Nation of Islam, Rastafari, Haitian Vodou, Jonestown, the Christian White Supremacy movement, and the Amistad trial. Combatting popular images of the “free North,” this course will show slavery’s central role in Middletown’s local and state history, while also exploring how the Connecticut River tied Connecticut to regional and even global currents of slavery and antislavery.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-AFAM
Prereq: None

AFAM278 When Europe Met Africa: Portugal, Spain, West Africa, 1440-1650
This course looks at Iberian overseas expansion, from the early fifteenth to the late seventeenth century. The Portuguese and Spanish sea-borne empires may be termed the first globalization. This course, which focuses on West Africa, is interdisciplinary. It combines art history and history in order to integrate both images and written documents. African artists depicted Europeans, just as European painters and sculptors represented Africans. These images tell us much about how members of one culture viewed the distant peoples with whom they were just coming into contact. The earliest European Renaissance paintings of Africans show them as dignitaries and often as rulers (e.g. “The Adoration of the Magi”). This reflects the presence in Europe of African dignitaries, both secular and religious. At the same time, African sculptors represented Portuguese soldiers and missionaries in ivory carvings, so it is possible for us, 500 years later, to compare these representations.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-Art, HA-Art, HA-Art
Identical With: ARHA268, ARHA268, ARHA268, ARHA268, ARHA268, ARHA268, ARHA268, ARHA268
Prereq: None

AFAM279 Special Topics in Analysis and Criticism: Award-Winning Playwrights
This course explores the role of intellectual investigation and critical analysis in creative processes. Through individual and collaborative research, students will engage in the close reading of play texts within theoretical, performative, and aesthetic frames.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-Thea, HA-Eng, HA-Eng
Identical With: ENGL281, THEA280, ENGL281, THEA280, ENGL281, THEA280, ENGL281, THEA280
Prereq: THEA105 OR THEA150 OR THEA185 OR THEA140 OR [THEA214 or COL215 or REES279 or RUSS279 or RULE279] OR THEA245 OR [THEA199 or ENGL199]

AFAM280 Religion and the Social Construction of Race
In this course we examine the experiences of racialized and religious groups in a number of historical and social contexts. We place at the center of our discussions the question of how race and religion are co-constructed categories that function as a prism through which people come to understand and experience their own identities and those of others. We will privilege interpretations that emphasize (a) the intersections of race and religion as a process in which power plays a pivotal role; and (b) means through which communities form collective identities.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-Art, HA-Art, HA-Art
Identical With: ARHA293, ARHA293, ARHA293, ARHA293, ARHA293, ARHA293
Prereq: None

AFAM282 Mixed in America: Race, Religion, and Memoir
This course examines the history of mixed-race and interfaith identities in America. Using the genre of the memoir as a focusing lens, we will look at the various ways that Americans of mixed heritage have found a place, crafted an identity, and made meaning out of being considered “mixed.” How has being multiracial or bi-religious changed in the course of history in the United States? What has occasioned these changes, and what patterns can we observe? We will explore questions of racial construction; religious boundary-making; rites of passage; gender, sexuality, and marriage; and some literary and media representations of mixed-heritage people.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-AFAM, SBS-AFAM
Identical With: RELI280, AMST242, RELI280, AMST242, RELI280, AMST242
Prereq: None

AFAM284 African American Philosophy
This course will examine the philosophical questions that have been of particular interest to African American philosophers. We will explore the domains of knowledge in which African American philosophers and thinkers have felt compelled to intervene. We will approach these questions by engaging with canonical historical figures such as DuBois, Douglass, and Cooper, then we will assess the extent to which contemporary African American philosophers have remained (and continue to be) concerned with the same questions, albeit with different discursive methodologies. The purpose of this course is to trace the philosophical articulation of race, racism, identity, politics of freedom, and subject formation in the history of African American philosophical thought.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-PHI, SBS-PHI
Identical With: PHIL284, PHIL284, PHIL284, PHIL284
Prereq: None

AFAM293 Contemporary Art in Africa and Diaspora in War and Peace
This course looks at contemporary Africa and African diaspora artists. We will cover a wide range of media, including online art sites such as PAAACK. Students will also have a chance to create a museum exhibition of photography by Senegalese teenagers, made as part of a West African peace-building project.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-Art, HA-Art, HA-Art
Identical With: ARHA293, ARHA293, ARHA293, ARHA293, ARHA293, ARHA293
Prereq: None

AFAM299 African History and Art
In this introduction to the history and art of West Africa from the late first millennium AD to the colonial period, we will cover topics including the trans-Saharan trade, the origins of state formation, the spread of Islam south of the Sahara, and the slave trade. We will integrate history with study of the
architectural monuments of medieval West Africa including the Friday Mosque in Jenne and masquerades and rituals of West Africa up to the colonial period.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-AFAM, SBS-AFAM

AFAM300 Sociology and Race
Globalization has become a household word since its inception in the 1960s to refer to the greater integrations of the economies and peoples of the world through the expansion of trade and investments, flows of capital, communication technologies, migration, and the creation of new international institutions and organizations. To the peoples of the Third World, however, globalization is nothing new but has been around since the beginning of Western European colonialism and the rise of modern capitalism in the 16th century. This course will offer an overview of several critical perspectives from those who have been the subjects of globalization writ large, including, among others, Eric Williams, Aime Cesaire, Frantz Fanon, Amilcar Cabral, Kwame Nkrumah, Walter Rodney, Edward Said, Gayatri Spivak, Vandana Shiva, C. L. R. James, Samir Amin, Fidel Castro, Michael Manley, and Mahmood Mamdani.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-SOC, SBS-SOC

AFAM301 Junior Colloquium: Theory and Methods in African American Studies
This course examines various theoretical and methodological approaches used historically and currently in the field of black studies. It is intended to familiarize majors with classic texts as well as with more contemporary seminal texts that have come to influence questions and methodologies in the field. Central to our investigation will be elucidating the belief system of race that since its emergence in the 15th century, has played an indispensable role in the formation of the modern world, the course begins with the 15th-century expansion of Western Judaeo-Christian Europe into Africa and the Americas. Then, it will examine the significance of race in several meaningful contexts, including the expropriation of Indigenous in the Americas, the enslavement of Africans, 18th-century Enlightenment thinking, and the 19th-century shift to a “scientific” explanatory model. As well, the phenomenon of race in the U.S. Civil Rights movement and its rearticulation in relation to discourses of diversity and multiculturalism after the 1960s will be analyzed. Rather than employing the liberal humanist emphasis on “race-relations” or a materialist analysis that views it as an epiphenomenon of an ostensibly more fundamental class dynamic, the course adopts a perspective of race as a disciplining principle that institutes of our present hegemonically-Western global order. To this end, the class will illustrate that race is but a secular variant of how human societies have organized and reproduced their cultural models.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-AFAM, HA-AFAM

AFAM302 Seeing in the Dark: Research Methodologies in African American Studies
This reading seminar provides an introduction to research methodologies that have shaped the field of African American studies, from archival research and ethnography to geography and statistical analysis. In particular, we will focus on works that have expanded temporal, spatial, and methodological borders of the field, opening up new pathways toward investigating the richness of Afro-diasporic life in the Americas and beyond.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-AFAM

AFAM303 Race Discourse in the Americas
This course investigates the belief system of race from its emergence in the early modern era to its contemporary relevance in various social and political issues. To examine the formation of the modern world, the course begins with the 15th-century expansion of Western Judaeo-Christian Europe into Africa and the Americas. Then, it will examine the significance of race in several meaningful contexts, including the expropriation of Indigenous in the Americas, the enslavement of Africans, 18th-century Enlightenment thinking, and the 19th-century shift to a “scientific” explanatory model. As well, the phenomenon of race in the U.S. Civil Rights movement and its rearticulation in relation to discourses of diversity and multiculturalism after the 1960s will be analyzed. Rather than employing the liberal humanist emphasis on “race-relations” or a materialist analysis that views it as an epiphenomenon of an ostensibly more fundamental class dynamic, the course adopts a perspective of race as a disciplining principle that institutes of our present hegemonically-Western global order. To this end, the class will illustrate that race is but a secular variant of how human societies have organized and reproduced their cultural models.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-HIST, SBS-HIST

AFAM304 Philosophy of Memory in African American Literature
This course will consider the importance of memory in African American literature and will explore the many ways in which authors of African descent engage, transform, and build on long-established intellectual traditions of the mind. Students will explore the importance of the idea of “memory” to these intellectual traditions of the mind and will trace the praxis of remembering as a literary act through African American literature of the Long 19th Century. Finally, students will explore how persons of African descent are dehumanized through a systematic reduction of their mental capacities in these same philosophical traditions of the mind. We will discuss the ways in which memory specifically figures into this dehumanization, and how authors of African descent used these very theories to resist the reification and overdetermination of both their literary works and their selves.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: ENGL301, ENGL301

AFAM305 Lyric Poetry and Music: The Color and Politics of Cry, Sound, and Voice
Lyric poetry is often said to be the most musical of literary forms. In one of its basic definitions, the lyric poem begins after the overhearing of a sound. This sound may be familiar and pleasant, like the timbre and cadence of a lover’s voice. Or it may be unrecognizable and terrifying. It may be imbricated with other senses and feelings, provoking a memory that stimulates a sense of horror at the inevitability of oblivion. In any of these cases, sound is thought to give rise to composition and to the poet’s effort to reshape memory and experience in lyric form. But such articulations do not always come out as evenly as this description may imply. Indeed, moans, screams, stutterers, cries, and the madness of possession by the Muses are part of lyric’s history and practice. In this course,
we will read from the African American, black diasporic, Caribbean, and Latina/o poetic traditions, and we will consider their relation to Homeric and African griot traditions and to musical forms of the U.S. South and the Caribbean, such as the blues, son, bomba, biguine, jazz, reggae, and salsa. We will study the dynamic between lyric speakers and the musicians embodied in the words of blues and jazz poems and the relationship between hip-hop and dub and slam poetries.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL, HA-ENGL
Identical With: ENGL304, AMST302, ENGL304, AMST302, ENGL304, AMST302, ENGL304, AMST302

AFAM306 Visual Storytelling: Race, (In)Visibility, and the American Landscape

What is visual storytelling and how does this medium enable or frustrate our efforts to behold the landscape and the individuals who occupy it? What histories, tools, and perspectives enable rigorous and inspiring creative processes that culminate in inclusive, restorative narratives? Students will develop their own visual storytelling concepts and projects and together will consider realities and mythologies of place, inclusion and exclusion, human-land relationships, visibility and invisibility, built and threatened environments, and the work of the visual storyteller in 20th- and 21st-century America.

Assignments and student projects will be informed by the semester-long study of visual artists such as Edward Mitchell Bannister, Carole Bayard, Romare Bearden, Robert Duncan, Gordon Parks, Henry Ossawa Tanner, and Carrie Mae Weems and the works of writers such as Kimberly Ruffin, Nikky Finney, and Jamaica Kincaid.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-AFAM, HA-AFAM
Prereq: None

AFAM307 Performing Black Womanhood: Theorizing African American Women’s Identity in 20thC Politics & Culture

African American women’s identity is a highly contested social, cultural, and political—not to mention deeply personal—site. Throughout the 20th century, black and white men and white women generated the dominant images of black women in literature, theater, film, music, and the media, casting them as mammy, peola, jezebel, welfare queens, quota queens, and nappy-headed hos. Cultural producers, politicians, and spin doctors have dismissed, castigated, objectified, sexualized, and demonized black women. Yet, simultaneously, black women have defined themselves and fought bitterly to claim control of their bodies, representations, and rights as citizens of the United States.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-AFAM, HA-AFAM
Identical With: ENGL369, AMST312, ENGL369, AMST312
Prereq: None

AFAM308 Faulkner and Morrison

This course will delve deeply into the works of two Nobel Prize-winning authors—William Faulkner and Toni Morrison—whose fiction interrogates and challenges what it means to be an American, what it means to be an African American, and, much more broadly, what it means to be human. Through close study of their novels, the seminar will consider questions of narrative (form, function, and scope); history (national and personal, real and imagined); and identity (racial, gender, geographical).

Offering: Host
Grading: A-F
Credits: 1.00

AFAM309 Black Political Thought

This course examines the emergence and development of various strains of black political thought in 20th-century America. Within this seminar, we will explore the roots, ideologies, and constructions of black political thought and action in relation to notions of black freedom and citizenship. Students will cover topics such as black nationalism, pan-Africanism, black radicalism, black conservatism, black liberalism, black feminism, black theology, critical race theory, and legal studies.

How and why did these various ideologies and ideas emerge? What did it mean to engage in black protest thought in the post-Reconstruction era? How has black political ideology shifted, transformed, clashed, competed, and evolved over the course of American social and political history? What is the significance and influence of 20th-century black political thought to modern African American and United States history?

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-HIST, SBS-HIST, SBS-HIST
Prereq: None

AFAM310 Iberian Expansion and the “Discovery” of Africa in Travel Narratives and Art, 1420-1640

This seminar is broadly centered on Atlantic history from the early 15th to the middle of the 17th centuries. It addresses the origins of culture contact between Europe and Africa and the subsequent creation of mixed cultures. The course will trace European expansion from the earliest Portuguese sea voyages along the African coast, shortly after 1420, to the opening of maritime commerce to West Africa and the origins of the trans-Atlantic slave trade. We will examine evolving attitudes on the part of both Europeans and African peoples toward each other as documented in travel literature and in artistic representations of Africans by European artists and of Europeans by African sculptors. After Portuguese explorations of Africa began around 1420, the expansion of commerce and the settlement of Europeans, mostly Portuguese, on the West African coast led to a period of extensive métissage (mixture), both cultural and physical, and of remarkable fluidity in attitudes toward Africans. However, by the early 17th century, the Atlantic slave trade had begun to take on important dimensions, setting the stage for the increasingly racialist attitudes that would characterize European relations with Africa during the colonial period.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-AFAM, HA-AFAM, SBS-AFAM, HA-AFAM, SBS-AFAM, HA-AFAM, SBS-AFAM, HA-AFAM
Identical With: ARHA300, ARHA300, ARHA300, AMST308, ARHA300, AMST308, ARHA300, AMST308, HIST232, ARHA300, ARHA300, ARHA300, AMST308, ARHA300, AMST308, ARHA300, AMST308, ARHA300, AMST308, HIST232, ARHA300, ARHA300, AMST308, ARHA300, AMST308, ARHA300, AMST308, HIST232
Prereq: None

AFAM311 Postwar African American Fiction

This course will chart the evolution of modern African American fiction. We will consider the ways in which the African American literary tradition is not just progressive but continuous; we will investigate its recent developments, its ongoing concerns, and its engagement with contemporary cultural issues. The
first section of the course will focus on the genre of historical fiction (including the convention of the neoslave narrative); the second section of the course will introduce the African American Bildungsroman; and the final section will consider modern narratives of community and community-building.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-AFAM, HA-AFAM
Identical With: ENGL318, ENGL318
Prereq: None

AFAM312 African American Autobiography
This course will examine the genre of African American autobiography, from slave narratives to contemporary memoirs. What makes this genre distinctive, and how do its individual narratives (that is, the narratives of individual African Americans) relate to—or create—a larger literary tradition? How do writers retrospectively confront the knotty issues of family, identity, geography, and memory (or “re-memory,” to borrow a phrase from Toni Morrison)? We will consider a range of first-person narratives and their representations of race, of space, of migration, and of violence, as well as the historical circumstances that inform these representations.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-AFAM, HA-AFAM
Identical With: ENGL307, ENGL307
Prereq: None

AFAM313 The Black South
This course will examine the enduring and often unanticipated connections between African American and Southern literature. We will consider the ways in which the American South remains a space that simultaneously represents and repels an African American ethos.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-AFAM, HA-AFAM
Identical With: ENGL346, ENGL346, ENGL346, ENGL346
Prereq: None

AFAM314 Storied Places: Revival, Renewal, and African American Landscapes
Conceptions and histories of place figure prominently and powerfully in African American literary, social, and cultural histories. Writers and artists have used the written word, images, and film to explore issues of presence and absence, claim and trespass, ownership and dispossession, as well as safety and vulnerability. We will use this course to think about how African American writers and artists in particular have used word, image, sound, and movement to highlight the histories of iconic places and terrains and to reclaim erased histories and disappeared bodies. We also will consider how revival and renewal function both as essential tropes and necessary efforts in the work to make African American life and history visible. Readings may include works by Gwendolyn Brooks, Octavia Butler, Langston Hughes, Randall Kenan, Gloria Naylor, Marilyn Nelson, Natasha Trethewey, Alice Walker, Dorothy West, and Richard Wright.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-AFAM, HA-AFAM
Identical With: ENGL242
Prereq: None

AFAM316 Middletown Materials: Archaeological Analysis
Buried beneath you as you walk the streets of Middletown is the residue of former residents. Mostly consisting of fragments of ceramics, glass, and other objects, these hold the potential to unlock the day-to-day history of their past owners and users. In this class students will take part in excavation and analysis of a nineteenth-century free African American community, tied to the AME Zion Church. Known as the Beman Triangle, this site today sits on the Wesleyan campus. We will explore the history of the site through artifacts and will investigate the ties between the Beman Triangle and Wesleyan University. This project is a community archaeology project; students will work with community members on the project as equal partners, and will explore ways in which archaeological heritage can be shared with local residents. This will include touring visitors around site and weekend excavations. Students will learn the basics of archaeological fieldwork through hands-on training.

This class will be co-taught by an archaeologist and a choreographer. The choreographer is Morgan Thorson (http://mancc.org/artists/morgan-thorson/). We are interested in the effects of fieldwork on the body, and in sensitivity to embodiment of place. Through movement we will also explore the site in relation to location building. The first half of the semester will include movement work in addition to regular seminar discussion. Readings will include material that crosscuts performance and archaeology.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-ARCP, SBS-ARCP, SBS-ARCP, SBS-ARCP, SBS-ARCP
Identical With: ARCP325, ANTH326, ARCP325, ANTH326, ARCP325, AMST262, ANTH326, ARCP325, AMST262, ANTH326, ARCP325, ANTH326, ARCP325, AMST262, ANTH326, ARCP325, AMST262, ANTH326, ARCP325, AMST262, ANTH326, ARCP325, AMST262, ANTH326, ARCP325, AMST262, ANTH326, ARCP325, AMST262, ANTH326, ARCP325, AMST262, ANTH326, ARCP325, AMST262, ANTH326, ARCP325, AMST262, ANTH326
Prereq: None

AFAM317 Richard Wright and Company
This course offers an in-depth consideration of the work and career of Richard Wright, perhaps the defining figure in 20th-century African American literature, and seeks to understand Wright’s interactions with a wide array of mentors, proteges, and enemies. By placing Wright amid the network of supporters and detractors who surrounded him, we will gain a deepened understanding of Wright’s development and a useful map of 20th-century African American literary expression. Writers to be covered in the course may include, along with Wright, Langston Hughes, Zora Neale Hurston, James Baldwin, Ralph Ellison, Margaret Walker, Horace Cayton, Chester Himes, and Gwendolyn Brooks.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-AFAM, HA-AFAM
Identical With: ENGL321, ENGL321
Prereq: None

AFAM318 Love and Marriage in Modern Black Fiction
Much like its Anglo-American counterpart, the African American novel has developed around the marriage plot, with love as its “subject par excellence.” This seminar examines the ways in which black writers, from Nella Larsen and Jean Toomer to Alice Walker and Andrea Levy, have appropriated and revised both the genre of the novel and the structure of the marriage plot, often exposing how racism and sexism complicate the marriage convention. We will also explore critically the difference between literary and popular fiction and what it means that a number of these love stories have found their way to television and film.

Offering: Host
Grading: A-F
AFAM322 Advanced Themes in 20th-Century Afro-American Art
This course is intended as a seminar for students who have already taken an introductory Afro-American art course. We will study in greater depth specific artists and will focus, too, on questions of black cultural nationalism and the ideology of "black art" as they pertain to painting of the 1920s and the period since 1968. There will be a mandatory trip to the National Black Fine Arts Show (New York, early February). We will study collectively the works of several recent and contemporary painters and photographers (Kerry Coppin, Vincent Smith). Each student will then select for study one 20th-century artist.
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-AFAM, HA-AFAM
Identical With: ENGL352, ENGL352
Prereq: None

AFAM323 Survey of African American Theater
This course surveys the dynamism and scope of African American dramatic and performance traditions. Zora Neale Hurston's 1925 play "Color Struck" and August Wilson's 2006 play "Gem of the Ocean" serve as bookends to our exploration of the ways in which African American playwrights interweave various customs, practices, experiences, critiques, and ideologies within their work.
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART, HA-ART, HA-ART, HA-ART
Identical With: ARHA368, ARHA368, ARHA368, ARHA368, ARHA368, ARHA368, ARHA368, ARHA368, ARHA368
Prereq: [ARHA267 or AFAM268] OR [ARHA268 or AFAM278] OR [ARHA267 or AFAM268] OR [ARHA266 or FRST265 or AFAM267] AND [ARHA267 or AFAM268]

AFAM323 Field Methods in Archaeology
This class will provide general training in historical archaeological field methods. Students will spend time each day participating in excavations on the Beman Triangle site or working on materials analysis in the Cross Street Archaeology Laboratory. Through practical work, students will learn excavation techniques, laboratory. Through practical work, students will learn excavation techniques, artifact analysis, and how to integrate relevant documentary and oral historical sources into archaeological interpretations. Academic field recording, artifact analysis, and how to integrate relevant documentary and oral historical sources into archaeological interpretations. Academic field recording, artifact analysis, and how to integrate relevant documentary and oral historical sources into archaeological interpretations. Academic field recording, artifact analysis, and how to integrate relevant documentary and oral historical sources into archaeological interpretations. 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Identical With: ARCP373, ANTH373, AMST258, ARCP373, ANTH373, AMST258, ARCP373, ANTH373, AMST258, ARCP373, AMST258
Prereq: None
AFAM328 Word Up! African American Literature, Theory, and Action
Focusing upon the intersection between the written and spoken word, Word Up! invites students to think critically about the ways in which narratives of the African American experience reflect and provoke social, cultural, and political activism and transformation. We will delve deeply into a variety of 19th- and 20th-century primary texts through the multifaceted lenses of cultural and literary theory. We will also explore the respective power of oral, written, and performed texts and the ways in which these forms “speak” to one another. This interdisciplinary research seminar is designed to introduce students to certain methodologies, themes, critical perspectives, and questions of African American, literary, historical, and cultural studies to produce an original research paper. We will consider not only the ways in which these theoretical frameworks enhance our understanding of African American narratives and their articulation, but also the ways in which black words and stories expand applications of those frameworks. Themes will include race, gender, sexuality, identity formation and representation, resistance to oppression, agency, memory, narrative authority, orality, performativity, objectivity, and subjectivity.
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL, HA-ENGL
Identical With: ENGL328, AMST329, ENGL328, AMST329, ENGL328, AMST327, FGS5308, ENGL328, ENGL328, AMST327, FGS5308, ENGL328, AMST327, FGS5308, ENGL328, AMST327, FGS5308, ENGL328, AMST327
Prereq: None
AFAM329 Race, Rage, Riots, and Backlash: 20th-Century Protest Movements
This course explores 20th-century protest movements in the United States, with a special focus on the ways in which the visceral racial experiences and emotions of the nation’s citizens collided and produced different forms of public rage, rebellion, backlash, and resistance. Using a variety of interdisciplinary primary and secondary documents, we will examine these historical moments to better understand their influence on some of the major political processes of the modern United States. We will also analyze the state’s attempt to manipulate and harness racialized community rage. Topics include civil rights, urban uprisings, ethnic and racial nationalism, suburban socioeconomic revolts, religious conservatism, and contemporary political rebellions of the left and the right. How have various protest movements critiqued and shaped modern public institutions and governments? How were these community movements influenced by the calculated maneuvers of the state? Did grassroots rage translate into tangible results and increased power, and if so, for whom?
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-CHUM, SBS-HIST, SBS-HIST
Identical With: HIST303, AMST355, HIST303, AMST355, CHUM331, HIST303, AMST330
Prereq: None
AFAM330 Topics in African American Literature: Charles Chesnutt and Pauline Hopkins
This course is meant to introduce students to an understudied period in African American literary history—the 1890s—and to two relatively understudied writers from that period—Charles Chesnutt and Pauline Hopkins. It is meant to broaden the reach of African American literary studies at Wesleyan.
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Identical With: ENGL331, AMST332
Prereq: None
AFAM333 Modernity and the Work of History
This course examines the origins and implications of historicism, the modern practice of the writing of history as that of recounting the actual past. We shall begin with an investigation of the late-Renaissance lay humanist revolution that made historical thinking possible with a shift from a purely teleocentric interpretation of the social reality (where being was supernatural and timeless) to a secular (being within time) understanding of reality (if only partial). Related to this new narrative of history would be a representation of European society existing in a direct line of descent from Troy, what Richard Wawso has argued constitutes the “founding myth of Western civilization.” The course will examine the transformations of the Enlightenment in which our modern understanding of history would be born, central to which would be the concept of objectivity as its raison d’être. We shall also examine the transference of historicism to the U.S. context in the 19th century, which remained an indispensable element in the nation-building process. Moreover, in this respect, the role of the ideology of race will also be investigated to further elucidate the intellectual foundations of the historical enterprise.
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-HIST, SBS-HIST
Identical With: HIST333, HIST333
Prereq: None
AFAM342 Knowledge, Race, and Justice: A Transhistorical Perspective
This course examines the relation between the production of knowledge and discourses of race/alterity in three significant historical moments: during the 16th-century expansion of Spain into the Americas, the 18th-century Enlightenment in Europe, and in the late 19th- and early 20th-century postbellum U.S. In each period, a school of thought will be under investigation. The course begins with the Spanish School of Salamanca’s discussion of the “affairs of the Indies,” undertaken in the context of the then emergent juridical/natural law perspective, which was articulated as the primary basis of ethical judgments, and which served as the conceptual framework within which the question of the status of the Indigenous peoples and the expropriations of their lands, was to be considered. Then the course moves to the European Enlightenment (Scottish, French, and German), where one of the central preoccupations remained a new taxonomy classifying human groups, this as part of an increasing scientific perspective. Finally, the Dunning School of historiography, located primarily at Johns Hopkins and Columbia universities, is examined. The formulations of this school of thought emerged in the aftermath of the Civil War and provided intellectual justification for the reconfiguration of racial hierarchy during the era of Reconstruction and beyond. Moreover, several of the prominent historians associated with the school played an important role in the founding and in the early development of the professionalization of the discipline of history in the U.S.
Each school of thought will be examined for its respective insights as well as for the limitations that we can perceive from a contemporary standpoint. As part of the Center for the Humanities’ theme Justice and Judgment for this semester, these intellectual movements will be analyzed for their conceptualization of the question of the status of the Indigenous peoples and the expropriations of their lands, and which served as the conceptual framework within which the question of the status of the Indigenous peoples and the expropriations of their lands, was to be considered. Then the course moves to the European Enlightenment (Scottish, French, and German), where one of the central preoccupations remained a new taxonomy classifying human groups, this as part of an increasing scientific perspective. Finally, the Dunning School of historiography, located primarily at Johns Hopkins and Columbia universities, is examined. The formulations of this school of thought emerged in the aftermath of the Civil War and provided intellectual justification for the reconfiguration of racial hierarchy during the era of Reconstruction and beyond. Moreover, several of the prominent historians associated with the school played an important role in the founding and in the early development of the professionalization of the discipline of history in the U.S.
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AFAM347 Blood, Muscle, Bone: The Anatomy of Wealth and Poverty
Our bodies are a source of learning, interpretation, and discovery. Choreographers Jawole Willa Jo Zollar and Liz Lerman will combine their artistic methods to train and support students interested in discovering the bridge between academic and artistic research using their current piece Blood, Muscle, Bone: the anatomy of wealth and poverty. Using collaborative methods, the class will map a vision for how a movement practice can be an engine that invigorates, animates, and connects students from their personal inquiry and imagination to informative data. This course is multi-disciplinary in its processes as well as its outcomes and will culminate in a performance-based teach-in; a lively and provocative tool of past protest movements. Wesleyan students and the Wesleyan community will explore with this vibrant platform for investigating and communicating ideas surrounding the impact of wealth and poverty on the body. Zollar and Lerman are asking new questions about how these conditions are defined and imagine. Their research for the project has looked at public health, rural poverty projects with unusual mechanisms for change, as well as being in dialogue with neuroscientists about the imagination. This course will include guest faculty: Bill Arsenio, professor of Psychology at Yeshiva University; Lois Brown, professor of African American Studies and English; and Wendy Rayack, associate professor of Economics. This course is part of the Creative Campus Initiative (www.wesleyan.edu/creativecampus).
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-DANC, HA-DANC
Identical With: DANC374, AMST215, DANC374, AMST215
Prereq: None

AFAM349 Toward an Archaeology of the U.S. Prison System
This course examines a central institution in our (that is, Western) culturally-specific approach to dealing with social transgressions: the prison system. Using an archaeological approach that examines intellectual foundations, it attempts to ask how and why prisons developed as the central mode for adjudicating breaches of the social order. Beginning in the 19th century with the discovery of the asylum and the work of Italian criminologist Cesare Lombroso, this course seeks to interrogate the historical and cultural origins of what has more recently come to be known as the prison industrial complex.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-AFAM, SBS-AFAM
Identical With: AMST349, HIST357, AMST349, HIST357
Prereq: None

AFAM350 Contextualizing Inequity: An Interdisciplinary Approach
The aim of this course is to use an interdisciplinary approach to deconstruct the concept of inequity. We begin with the premise that explications of politico-economic and sociocultural conditions are central to questions of global inequity and injustice, which are paramount in contextualizing environmental concerns. We place great emphasis on history to equally consider the broader material and symbolic field within which both theories and narratives of inequity stem. We question how inequity has been conceptualized and represented in the social sciences, the humanities, as well as the arts. To that end, we will explore works in political science, sociology, anthropology, ethnic and gender studies, literature, performance, and other disciplines with pre- and postquake Haiti as a site of investigation. In so doing, our ultimate aim is to make a case for the significance of both material and symbolic analyses in environmental studies.
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-ENVS, SBS-ENVS
Identical With: ENVS350, ANTH351, ENVS350, ANTH351, AMST350, ENGL350, ENGL350, AMST350, ENGL350, AMST350, ENGL350
Prereq: None

AFAM357 Toni Morrison
Winner of the Nobel and Pulitzer prizes, Toni Morrison is an undeniable literary and cultural force. This course will enable students to explore her entire body of work as well as its impact on modern American culture, particularly concerning issues of race, gender, sexuality, memory, and identity.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-AFAM, HA-AFAM
Identical With: ENGL357, ENGL357
Prereq: None

AFAM358 Southern Literature as Migration Studies
There is no shortage of critical discourse on the historical experience, and the continuing impact, of American acts of migration, and the South remains a place Americans—and American writers—want in equal measure to abandon and return to. This course will examine literary representations of southern migrants and will use historical and theoretical texts to rehistoricize and retheorize migration. We will consider the figure of the uprooted southerner, ideas of urbanization, and the phenomenon of the Great Migration (alongside the fact that, as Houston Baker has pertly commented, "No matter where you travel, you still be black"). We will also investigate the phenomenon of reverse migration, in which northerners head southward, and its attendant "immersion narratives." How does Southern literature contribute to (or help create) our understanding of migration and of migration studies? How does the experience of migration vary according to class, to race, to gender? What do migration and relocation mean for a people who have been, in Toni Morrison's words, continually "moved around like checkers"?
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL, HA-ENGL
Identical With: ENGL359, AMST359, ENGL359, AMST359
Prereq: None

AFAM360 The Black '60s: Civil Rights to Black Power
This course will explore the development of African American political activism and political theory from 1960 to 1972, with particular focus on student movements in these years. We will familiarize ourselves with the history of political activism and agitation for civil rights and social equality during the '60s by examining the formation of specific organizations, especially the Student Nonviolence Coordinating Committee and the Black Panther Party, and tracing the changes in their political agendas. While our primary focus will be African American social movements in the '60s, we will also situate these movements in terms of the long history of African American political struggles for equality and in terms of other predominantly white student movements in the '60s.
Offering: Host
Grading: A-F
Credits: 1.25
Gen Ed Area: SBS-AFAM, SBS-AFAM
Identical With: AMST361, FGSS360, AMST361, FGSS360
Prereq: [AFAM203 or HIST241] AND [AFAM204 or HIST242 or AMST238]

AFAM361 The Psychology of Prejudice and Discrimination
This seminar offers a social psychological analysis of different forms of prejudice and discrimination, including racism, sexism, anti-Semitism, heterosexism,
and less recognized forms of bias, such as the exploitation and domination of indigenous peoples, animals, and the natural environment.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-PSYC, SBS-PSYC, SBS-PSYC, SBS-PSYC, SBS-PSYC
Identical With: PSYC361, PSYC361, PSYC361, PSYC361, PSYC361, PSYC361, PSYC361, PSYC361, PSYC361, PSYC361, PSYC361, PSYC361, PSYC361, PSYC361, PSYC361, PSYC361, PSYC361, PSYC361, PSYC361
Prereq: PSYC260

AFAM362 The Sounds of Black and Brown Performance
This course organizes itself as a scene of listening with care to black and brown sounds, where listening is conceived as a mode of audience engagement of performances informed by avant-garde, queer, and critical race theories. Listening, then, is part of the artistic-theoretical practices that students will both read about and act out in this course. Here, we will engage theater, dance, and performance with the demand of listening in brown for the distinct sounds made in different performances, whether by identifiably racialized artist-subjects or not, and how they compel us to think of embodiment. If to say black is to say abjection, prison, AIDS, as well as the generative, the contra-rationally beautiful (Moten), and if to say "gender-y" is to say threatening, off-kilter, violent, as well playful, and transformative (Sedgwick, Doyle), then what happens when we listen in brown, that is, with the headphones of melancholia, depression, as well as wildness, the excessive, the "hot and spicy" as critiques of the violence of the whitened norm? (Muñoz).

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-CHUM, HA-CHUM
Identical With: CHUM366, ENGL363, THEA366, CHUM366, ENGL363, THEA366, CHUM366, ENGL363, THEA366
Prereq: None

AFAM364 Friendship and Collaboration: In Theory, In Practice
How do we conceive of friendship, collaboration, love, and collectivity? In an interview, Michel Foucault stated that the relational task of the homosexual was to "invent, from A to Z, a relationship that is still formless, which is friendship: that is to say, the sum of everything through which they can give each other pleasure." This course considers theories and performances of relationality, queer belonging, and friendship with an emphasis on forms of belonging and recognition that exceed normative protocols. We will ask how queer practices, black thought, brown study, and indigenous epistemologies inform our own imaginings of collaborative projects. Beginning with philosophical determinations of friendship, we will branch out to imagine ways in which artists, lovers, friends, and/or cohabitators enact togetherness. Artists and projects to be discussed include: Andy Warhol's Factory, Hugo Ball, Emily Johnson, Black Salt Collective, My Barbarian, Harriet's Apothecary, General Sisters, the Critical Indigenous Photographic Exchange, Betalocal and more.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-THEA
Identical With: THEA364, ENGL362
Prereq: None

AFAM365 Black Leadership in Historical Perspective
This course uses the lens of history to evaluate why some individuals are considered most effective as civic, elected, bureaucratic, and appointed leaders in African American History. The course will analyze social scientific models of leadership and then go into the historical record to discover meaningful and illuminating patterns. Careful consideration is given to the distinctive challenges posed by race, class, gender, sexual orientation, and institutional settings.

Offering: Host
since the Second World War. Instruction for this course will seek to provide a historical, scientific, and synthesis perspective that gives insight into the work of each musician.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC, HA-MUSC
Identical With: MUSC270, MUSC270
Prereq: None

AFAM386 Theory of Jazz Improvisation
This course concentrates on the vocabulary of improvisation in the African American classical tradition. Rhythmic, melodic, and harmonic knowledge will be approached through the study of scales, chords, modes, ear training, and transcription. Theoretical information will be applied to instruments in a workshop setting. Audition and permission of instructor are required at the first class. Intensive practice and listening are required. This course may not be repeated for credit.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC, HA-MUSC
Identical With: MUSC210, MUSC210, MUSC210, MUSC210
Prereq: MUSC103

AFAM387 Anthropology of Black Religions in the Americas
This course examines Afro-Creole religions and cultural expressions in selected communities throughout the Atlantic world. How were religious communities created under colonial domination? Under what conditions were religions shaped, and what shapes did they take? How are African-based religions produced through aesthetics and the ritual arts of spiritual talk and sermons, song, dance, drumming, and medicine-making? How do these religions continue to survive, thrive, and, in some cases, grow in the current historical period?

This course will pay special attention to the yearly ritual cycle and its attendant festivals: Christmas, Carnivals, Lent, Easter, saints' days, feasts, and pilgrimages, as well as the emergent spiritual and aesthetic traditions such as Capoeira and Rara. We will study Orisha religions like La Regla de Ocha, or Lukumi, in Cuba and the Latino United States; Candomble in Brazil; Vodou in Haiti; and Garifuna traditions and spiritism in Puerto Rico.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-RELI, SBS-RELI, SBS-RELI, SBS-RELI
Prereq: None

AFAM388 Materials and Principles of Jazz Improvisation I
This course offers an introduction to improvisation/articulation/composition in the jazz idiom and an opportunity for musical self-inventory within the context of a 20th-century world music environment. The course develops the cognitive, sensorimotor, and creative skills by stressing structure articulation, kinetic efficiency, and sensitive imagining. The aesthetic balance of performance and musical literacy is vital to the task. All instruments (including, of course, the human voice) are invited.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC, HA-MUSC
Identical With: MUSC459, MUSC459, MUSC459, MUSC459
Prereq: None

AFAM389 Materials and Principles of Jazz Improvisation II
This course extends the materials used in MUSC459 involving vocabulary as well as notated material to be used in improvising and composition. The class will seek to emphasize the interrelations between improvisational and structural devices from the post-Ayer continuum of African American music.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC, HA-MUSC, HA-MUSC, HA-MUSC, HA-MUSC
Identical With: MUSC460, MUSC460, MUSC460, MUSC460, MUSC460
Prereq: None

AFAM390 Jazz Improvisation Performance
In this extension of MUSC210, all materials previously explored will be applied to instruments in a workshop setting. Intensive practice and listening are required.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC, HA-MUSC, HA-MUSC
Identical With: MUSC456, MUSC456, MUSC456, MUSC456, MUSC456
Prereq: None

AFAM392 Music of Lennie Tristano, Miles Davis, and Max Roach
This course is conceived as an examination of restructural musics from the 50s/60s time cycle and the role of three major artists in helping to influence and set the aesthetic agenda (and conceptual focus) of postmodern music evolution after the Second World War. The course will use each artist as both a study in itself as well as a point of definition that relates to the broader subject of improvised music and related artists (and/or musics).

Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-MUSC, HA-MUSC
Identical With: MUSC271, MUSC271
Prereq: None

AFAM393 Music of Sun Ra and Karlheinz Stockhausen
This course will seek to introduce a unified perspective on the body of music produced by two of the great music masters of the 20th century. The focus of the course will seek to establish both a historical perspective and structural survey of their work using composers' scores, recordings, and related material/documents. This course includes lots of in-class listening, at-home listening assignments, and score examination (when possible).

Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-MUSC, HA-MUSC
Identical With: MUSC293, MUSC293
Prereq: None

AFAM396 Jazz Orchestra I
This course is an intensive study of large-ensemble repertoire composed by Duke Ellington, Charles Mingus, Thad Jones, Fletcher Henderson, and others. A
African American Studies (AFAM)

AFAM397 Jazz Orchestra II
This course continues the work begun in MUSC457. An intensive study of large-ensemble repertoire composed by Duke Ellington, Charles Mingus, Thad Jones, Fletcher Henderson, and others. A yearlong commitment to rehearsal of the compositions as well as listening and reading assignments will culminate in a second-semester public concert.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC
Identical With: MUSC457
Prereq: None

AFAM401 Individual Tutorial, Undergraduate
Topic to be arranged in consultation with the tutor.
Offering: Host
Grading: OPT

AFAM402 Individual Tutorial, Undergraduate
Offering: Host
Grading: OPT

AFAM403 Department/Program Project or Essay
Project to be arranged in consultation with the tutor.
Offering: Host
Grading: A-F

AFAM404 Department/Program Project or Essay
Project to be arranged in consultation with the tutor.
Offering: Host
Grading: A-F

AFAM407 Senior Tutorial
Downgraded Senior Thesis Tutorial - Project to be arranged in consultation with the tutor.
Offering: Host
Grading: A-F

AFAM408 Senior Tutorial
Downgraded Senior Thesis Tutorial - Project to be arranged in consultation with the tutor.
Offering: Host
Grading: A-F

AFAM409 Senior Thesis Tutorial
Topic to be arranged in consultation with the tutor.
Offering: Host
Grading: OPT

AFAM410 Senior Thesis Tutorial
Offering: Host
Grading: OPT

AFAM411 Group Tutorial, Undergraduate
Topic to be arranged in consultation with the tutor.
Offering: Host
Grading: OPT

AFAM412 Group Tutorial, Undergraduate
Offering: Host