

Term Information

Effective Term Spring 2018

General Information

Course Bulletin Listing/Subject Area African American & African Std
Fiscal Unit/Academic Org African-Amer & African Studies - D0502
College/Academic Group Arts and Sciences
Level/Career Undergraduate
Course Number/Catalog 3260
Course Title Global Black Cultural Movements
Transcript Abbreviation Gbl Blk Cult Mvmts
Course Description This section of black cultural movements will focus on hemispheric studies in the Americas, examining black cultural movements emerging after emancipation through the present. This course considers the ways people of African descent in the Americas have used cultural productions--literature, poetry, film, music, visual art, and performance--in order to construct identities; agitate for equality;
Semester Credit Hours/Units Fixed: 3

Offering Information

Length Of Course 14 Week, 12 Week, 8 Week, 7 Week, 6 Week, 4 Week
Flexibly Scheduled Course Never
Does any section of this course have a distance education component? No
Grading Basis Letter Grade
Repeatable No
Course Components Lecture
Grade Roster Component Lecture
Credit Available by Exam No
Admission Condition Course No
Off Campus Never
Campus of Offering Columbus, Lima, Mansfield, Marion, Newark

Prerequisites and Exclusions

Prerequisites/Corequisites
Exclusions
Electronically Enforced No

Cross-Listings

Cross-Listings

Subject/CIP Code

Subject/CIP Code 05.0201
Subsidy Level General Studies Course
Intended Rank Freshman, Sophomore, Junior, Senior

Requirement/Elective Designation

General Education course:

Global Studies (International Issues successors)

Course Details

Course goals or learning objectives/outcomes

- To register how social construction of race influences the cultural productions and political ideologies of Africans in the Americas.
- To encourage students to make transhemispheric connections between black cultural movements in the Americas

Content Topic List

- modernist movements in the US
 - Brazilian youth movements
 - Caribbean Creolité
 - the Black Arts
 - the Black Power movement,
 - modernist movements in Brazil
 - modernist movements in Cuba
 - modernist movements in the Francophone Caribbean
- No

Sought Concurrence

Attachments

- Syllabus AFAMAST3260BlackCulturalMovements.docx: AAAS3260 Syllabus
(Syllabus. Owner: Austin, Curtis J)
- GERationaleAFAMAST3260GlobalBlackCulturalMovements.docx: AAAS GE Rationale
(GEC Course Assessment Plan. Owner: Austin, Curtis J)
- AAAS UG Curriculum Map 2016.3.docx: AAAS Curriculum MAP
(Other Supporting Documentation. Owner: Austin, Curtis J)
- GERationale3260GlobalBlackCulturalMovements Rubric.docx: Correct Ge rationale and assessment
(GEC Course Assessment Plan. Owner: Workman, Mollie-Marie)
- Syllabus AFAMAST3260BlackCulturalMovements correct odi.docx: Syllabus updated w/ odi
(Syllabus. Owner: Workman, Mollie-Marie)

Comments

- See 11-1-16 e-mail to C Austin *(by Vankeerbergen,Bernadette Chantal on 11/01/2016 01:09 PM)*
- Content topic list must be separate topics, and course goals cannot be all in the same field. A GE rationale for each category would be easier for the committee to review and understand. It would also help students. Plus, the idea of a "section" of the course isn't clear. Is this a particular section of a course a decimalized version of another course. Please consider the course number sequence and provide information on how this course folds into your curricular map.

Returned at Dept. request.

I'm not sure that the general studies level is correct, I'd recommend baccalaureate level but I'm not sure. *(by Heysel,Garett Robert on 10/11/2016 08:00 PM)*

- I am not clear what you mean by the question on sections. Can you clarify? The other changes have been made, including the uploading of an updated curriculum map. *(by Austin,Curtis J on 09/22/2016 01:04 AM)*

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Austin,Curtis J	09/16/2016 09:13 PM	Submitted for Approval
Approved	Austin,Curtis J	09/16/2016 09:13 PM	Unit Approval
Revision Requested	Heysel,Garett Robert	09/21/2016 07:30 PM	College Approval
Submitted	Austin,Curtis J	09/22/2016 01:04 AM	Submitted for Approval
Approved	Austin,Curtis J	09/22/2016 01:04 AM	Unit Approval
Revision Requested	Heysel,Garett Robert	10/07/2016 11:12 AM	College Approval
Submitted	Austin,Curtis J	10/07/2016 12:10 PM	Submitted for Approval
Revision Requested	Austin,Curtis J	10/07/2016 12:15 PM	Unit Approval
Submitted	Austin,Curtis J	10/07/2016 12:16 PM	Submitted for Approval
Approved	Austin,Curtis J	10/07/2016 12:17 PM	Unit Approval
Approved	Heysel,Garett Robert	10/11/2016 08:00 PM	College Approval
Revision Requested	Vankeerbergen,Bernadette Chantal	11/01/2016 01:09 PM	ASCCAO Approval
Submitted	Workman,Mollie-Marie	10/13/2017 04:46 PM	Submitted for Approval
Approved	Skinner,Ryan Thomas	10/13/2017 04:53 PM	Unit Approval
Approved	Heysel,Garett Robert	10/13/2017 06:26 PM	College Approval
Pending Approval	Nolen,Dawn Vankeerbergen,Bernadette Chantal Oldroyd,Shelby Quinn Hanlin,Deborah Kay Jenkins,Mary Ellen Bigler	10/13/2017 06:26 PM	ASCCAO Approval

The Ohio State University
AFAMAST 3260: Global Black Cultural Movements
Department of African American & African Studies
Class Meeting Days/Times
Class Location

Instructor

Office Location

Email

Office Hours

Course Description

This course is designed to study and analyze a singular or multiple cultural movements throughout Africa and its Diaspora. This particular iteration of the course focuses on hemispheric studies in the Americas, examining black cultural movements emerging after emancipation through the present. Covering modernist movements in the US, Cuba, Brazil, and the Francophone Caribbean and moving to the Black Arts and Black Power movements, Caribbean Creolité, and Brazilian youth movements, this course considers the ways people of African descent in the Americas have used cultural productions--literature, poetry, film, music, visual art, and performance--in order to construct identities; agitate for equality; and to understand *aesthetics* as both political and beautiful. Analysis of the texts will carefully consider historical, social, and political context of the cultural productions. And attention will be paid to the absence and presence of critical gender and sexual consciousness in both the formation of the each cultural movement, as well as the creative productions coming out of each movement.

Course Objectives

- To register how the social construction of race influences the cultural productions and political ideologies of Africans in the Americas.
- To encourage students to make transhemispheric connections between black cultural movements in the Americas.
- To help students hone critical thinking skills through comparative analysis of ideas.
- To help students hone close reading skills through focused analysis on cultural texts.
- To consider how the historical, political, and social contexts inform the cultural productions and ideologies shaping cultural movements.

GE: Diversity: Global Studies

Goals

Students understand the pluralistic nature of institutions, society, and culture in the United States and across the world in order to become educated, productive, and principled citizens.

Expected Learning Outcomes

1. Students understand some of the political, economic, cultural, physical, social, and philosophical aspects of one or more of the world's nations, peoples and cultures outside the U.S.
2. Students recognize the role of national and international diversity in shaping their own attitudes and values as global citizens.

Required Texts

Alejo Carpentier, *The Kingdom of this World*

Aimé Césaire, *Discourse on Colonialism*

M. Nourbese Philip, *She Tries Her Tongue, Her Silence Softly Breaks* (poetry)

Michelle Cliff, *No Telephone to Heaven*

Andrea Lee, *Sarah Phillips*

***Books are available at the OSU Student Book Exchange at 1806 N. High St.**

Grading

25% Participation

25% Exam 1

25% Exam 2

25% Exam 3

Assignments

Participation: Regular and engaged participation is expected. Students are expected to arrive to class having completed all assigned reading and be ready to participate in thoughtful and lively discussion. Unexcusable absences and any accrued absences beyond four (4) will adversely affect your participation grade and potentially your final course grade. Tardies and early departures are disruptive and should be avoided; they, too, will affect your participation grade. Documented excusable absences include: bereavement, hospitalization, contagious illness, or severe injuries.

Exams: Three exams will be given. The content of each exam will be restricted to the section of the syllabus completed immediately preceding the exams. Exams will be comprised of two components: passage identifications/close readings; and synthesis essays analyzing multiple texts thematically/theoretically.

Further details on all assignments will be posted on Carmen and discussed during class. If you ever have questions about either the assignments or reading, please be sure to ask in class or, if more appropriate, speak to me during office hours or an alternately scheduled time. I want to be sure you have all of the information and support you need in order to perform at your best!

OSU Standard Grade Scheme

93 - 100 (A)

90 - 92.9 (A-)

87 - 89.9 (B+)

83 - 86.9 (B)

80 - 82.9 (B-)

77 - 79.9 (C+)

73 - 76.9 (C)

70 - 72.9 (C-)

67 - 69.9 (D+)

60 - 66.9 (D)

Below 60 (E)

Academic Misconduct

“It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term “academic misconduct” includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct at <http://studentlife.osu.edu/csc/>.”

Disability Services

“Students with disabilities (including mental health, chronic or temporary medical conditions) that have been certified by the

Office of Student Life Disability Services will be appropriately accommodated and should inform the instructor as soon as possible of their needs. The Office of Student Life Disability Services is located in 098 Baker Hall, 113 W. 12th Avenue; telephone 614- 292-3307, slds@osu.edu; slds.osu.edu.”

WEEKLY SCHEDULE

Post-Emancipation Negroes: Harlem Renaissance New Negroes, Négritude Poetics, Surreal Negrismo, and Cannibalist Modernists

Week One

Nicolás Guillén, poetry

José Martí, *Our America*

David Luis Brown, “Transnationalisms Against the State: Contesting Neocolonialism in the Harlem Renaissance, Cuban *Negrismo*, and Mexican *Indigenismo*”

Week Two

Alejo Carpentier, *The Kingdom of this World*

Wilfredo Lam, visual art

Robin D. G. Kelley, “Keepin’ It (Sur)real: Dreams of the Marvelous”

Week Three

Langston Hughes, “The Negro Writer and the Racial Mountain”

W.E.B. Du Bois, “Criteria for Negro Art”

George Schuyler, “The Negro Art-Hokum”

Zora Neale Hurston, “How It Feels to Be Colored Me”

Alain Locke, “The New Negro”

Andrew L. Stone, *Stormy Weather* (film)

Augusta Savage, visual art

Week Four

Frantz Fanon, *Black Skin, White Masks* (chaps. ___)

Aimé Césaire, *Discourse on Colonialism*

Paulette Nardal, “Woman in the City” and “Setting the Record Straight”

Week Five

Mario de Andrade, *Macunaima*
Gilberto Freyre, *The Master and the Slaves* (excerpt)
Oswalde de Andrade, “The Cannibalist Manifesto”
Manuel Bandeira, poetry

Black Power and Black Arts, UNESCO & Brazil; and Creolité,

Week Six

Madame Sata (film)
Benedita da Silva, “The Black Movement and Political Parties: A Challenging Alliance”
Michael Hanchard, *Orpheus and Power: The Movimento Negro of Rio de Janeiro and Sao Paulo, Brazil, 1945-1988*. (selected chapters)
Frances Winddance, *Racism in a Racial Democracy: The Maintenance of White Supremacy in Brazil* (selected chapters)

EXAM 1 DUE

Week Seven

Amiri Baraka, “The Dutchman” (drama)
Malcolm X, “The Ballot or the Bullet” (speech)

Week Eight

Betty Sayre, visual art
Elizabeth Catlett, visual art
The Spook Who Sat by the Door (film)

Week Nine

Edouard Glissant, *Poetics of Relation* (selected readings)
Patrick Chamoiseau, Raphaël Confiant, Jean Bernabé, “In Praise of Creoleness”
Antonio Benitez-Rojo, “Fernando Ortiz: the Caribbean and Postmodernity”

Week Ten

M. Nourbese Philip, *She Tries Her Tongue, Her Silence Softly Breaks* (poetry)
Erna Brodber, “Fiction in the Scientific Procedure”

The Aftermath: Incorporation Blues

Week Eleven

Michelle Cliff, *No Telephone to Heaven*
Audre Lorde, “The Transformation of Anger into Silence”
Ana Mendieta, visual art

EXAM 2 DUE

Week Twelve

Rinaldo Walcott, "Black Queer Studies, Freedom, and Other Human Possibilities"

Isaac Julien, *Young Soul Rebels*

Carolina Maria de Jesus, *Child of the Dark: The Diary of Carolina Maria de Jesus*

Week Thirteen

Matt Mochary and Jeff Zimbalist, *Favela Rising*

Fernando Meirelles and Katia Lund, *City of God*

Week Fourteen

Andrea Lee, *Sarah Phillips* (novella)

Barry Jenkins, *Medicine for Melancholy* (film)

Kara Walker, visual artist

Jean-Michel Basquiat, visual art

Week Fifteen

Hank Willis Thomas, visual artist

Kehinde Wiley, visual artist

Kendrick Lamar, Grammys 2016 performance

Beyonce Knowles, *Lemonade* visual album

Finals Week: EXAM 3 DUE

	Program Learning Goals		
	Goal A: Demonstrate an understanding of the cultural, socio-political, and historical formations, connections, Conditions, and transformations evident throughout the African World.	Goal B: Identify, critique, and appreciate the intersections between race, class, gender, ethnicity, and sexuality from the historical and existential perspectives of African and African- descended peoples.	Goal C: Implement interdisciplinary research methods and methodological perspectives applicable to advanced study, community development, and public service.
Core Courses			
2101	Beginning	Intermediate	
2201	Beginning	intermediate	
3310	Intermediate		
3440	Intermediate	Advanced	Beginning
4921	Intermediate	Advanced	Intermediate
4788	Intermediate	Intermediate	Advanced
Representation and Performance Cognate Area Courses			
2251	Beginning		
2253	Beginning		
2281	Beginning		
2270	Beginning	Beginning	
2288	beginning	Beginning	
3260	Intermediate		
3342H	Intermediate		
3451	Intermediate		
3376	Intermediate		
4378	Advanced		
4460	Advanced		Intermediate
4551	Advanced		Intermediate
4571	Advanced		Intermediate
4582	Advanced		Intermediate
4584H	Advanced		Intermediate
Social Issues, Community Development, & Public Service			

Cognate Area Courses			
2218	beginning		
2261	beginning	beginning	
2290	beginning	beginning	
2291	beginning	beginning	
2327	beginning		
3230	Intermediate	Intermediate	
3361	Intermediate	Intermediate	
3440	Intermediate	Advanced	Beginning
4504	Advanced	Intermediate	Intermediate
4561	Advanced		Intermediate
4570	Advanced		Intermediate
4921	Intermediate	Advanced	Intermediate
5189S		Intermediate	Advanced
5240	Advanced		
Histories, Cultures, Languages, & Literatures Cognate Area Courses			
2367.01	Beginning		Beginning
2367.02		Beginning	
2251	Beginning		
2253	Beginning		
2281	Beginning		
3342H	Intermediate		
3376	Intermediate		
3451	Intermediate		
4342	Advanced		
4452	Advanced		Intermediate
4453	Advanced		Intermediate
4460	Advanced		Intermediate
4551	Advanced		Intermediate
4527	Advanced	Intermediate	Intermediate
4571	Advanced		Intermediate
4584H	Advanced		Intermediate
5485.01	Advanced		Intermediate
5485.02	Advanced		Intermediate
5798	Advanced		Intermediate
Race, Ethnicity, Gender, & Sexuality Cognate Area Courses			
2367.02		Beginning	Beginning

2261	Beginning	Beginning	
2291	Beginning	Beginning	
2243	Beginning	Beginning	
3230	Intermediate	Intermediate	
4527	Advanced	Intermediate	Intermediate
4535	Advanced	Advanced	Intermediate
4921	Intermediate	Advanced	Intermediate
3440	Intermediate	Advanced	Beginning