

Term Information

Effective Term Autumn 2022
Previous Value Spring 2018

Course Change Information

What change is being proposed? (If more than one, what changes are being proposed?)

The Department of African American and African Studies is requesting AFAMAST 3260: Global Black Cultural Movements be added to the General Education requirement for the Lived Environments, Thematic Pathways.

What is the rationale for the proposed change(s)?

As a result of the modification, the Department of African American and African Studies has made to AFAMAST 3260, the Department believes the course aligns with the General Education course requirement for Lived Environments that is part of the Thematic Pathways.

What are the programmatic implications of the proposed change(s)?

(e.g. program requirements to be added or removed, changes to be made in available resources, effect on other programs that use the course)?

None

Is approval of the request contingent upon the approval of other course or curricular program request? No

Is this a request to withdraw the course? No

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 course focuses on hemispheric studies in the Americas, examining black cultural movements emerging after emancipation through the present. It considers the ways people of African descent in the Americas have used cultural productions--literature, poetry, film, music, visual art, and performance--to construct identities; agitate for equality; and understand aesthetics as political and beautiful
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, Wooster

Previous Value

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); Lived Environments

Previous Value

General Education course:

Global Studies (International Issues successors)

Course Details

Course goals or learning objectives/outcomes

- Critically identify and discuss, also through original research, core themes, currents, ideas, and concepts in the development of Black cultural movements on a global scale
- Connect, globally as well as in specific contexts, Black culture to Black liberation, emphasizing how Black cultures inspire ideas of Black liberation, but also how the goal of Black liberation informs opposition to dominant, anti-Black cultural f
- Think critically about how ideas of Blackness and anti-Blackness shape the contemporary world not only on the terrain of cultural identities but also in structural modalities of power and contestation.
- Discuss the ways in which writers, artists, and cultural activists from the Black world have reflected on the intersections of Blackness with gender, class, capitalism, ethnicity, nationality, cultural practices, and political organizing.
- Identify the ways in which the legacy of Black movements against colonialism, white supremacy, structural racism, and anti-Blackness inform today's connections between Black culture and social or political movements.
- *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*

Previous Value

COURSE CHANGE REQUEST
3260 - Status: PENDING

Last Updated: Vankeerbergen, Bernadette
Chantal
04/20/2022

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

- AAAS3260 Syllabus-CONVERTED 2021.docx: Syllabus
(Syllabus. Owner: Beckham, Jerrell)
- FORM-GE Theme-Lived Environment Proposal-AAAS 3260.pdf: Theme-Lived Environment Form
(Other Supporting Documentation. Owner: Beckham, Jerrell)

Comments

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Beckham, Jerrell	11/29/2021 11:43 AM	Submitted for Approval
Approved	Skinner, Ryan Thomas	03/22/2022 02:13 PM	Unit Approval
Approved	Vankeerbergen, Bernadette Chantal	04/20/2022 11:48 AM	College Approval
Pending Approval	Cody, Emily Kathryn Jenkins, Mary Ellen Bigler Hanlin, Deborah Kay Hilty, Michael Vankeerbergen, Bernadette Chantal Steele, Rachel Lea	04/20/2022 11:48 AM	ASCCAO Approval

THE OHIO STATE UNIVERSITY

**College of Arts and Sciences, Arts and Humanities Division
Department of African American and African Studies**

**GLOBAL BLACK CULTURAL MOVEMENTS
(AFAMAST 3260)**

COURSE SYLLABUS

Professor: TBA

Office: TBA

Tel. TBA

E-mail: TBA

Office Hours: TBA

Class Days, Time and Venue: TBA

Credits: 3

OVERVIEW

This course offers an overview of Black cultural movements in the current global context as well as in a historical perspective, with a focus on the twentieth century. The course’s topic—“cultural movements”, rather than “culture” as such—means that we will not be primarily concerned with analyzing cultural identities or performance. We will rather look at Black culture as part of the critical tools and political assets with which Black people worldwide have confronted deeply entrenched structural patterns of domination, inequality, and oppression—especially to the extent such patterns crucially revolve around anti-Blackness as a constitutive ingredient of multifaceted inequalities and exclusions—and aimed to ensure livable and sustainable Black communities. In other words, **this course is mostly interested in exploring the global connections between Black culture and movements for Black liberation.** Black peoples’ struggles for liberation, as well as daily confrontations with unique adversities and injustices, are in fact central to explaining the vastity and richness of Black literature, music, religion, and visual and performing arts as they express unparalleled and highly specific intellectual, ethical, and political power. At the same time, Black liberation movements have found in culture not only a way of expressing themselves, but also a crucial battleground where dominant narratives and representations steeped in anti-Blackness can be opposed. The wide range of movements analyzed in this course—from Pan-Africanism to Négritude, from Black Consciousness to Black Power, from the Black arts to Hip-Hop, from afro-futurism to afro-pessimism—bear witness to such complex and vibrant connections. The idea, central to this course, that the study of Black culture cannot be separated from Black opposition to anti-Blackness, will be elaborated by exploring how Black cultural empowerment draws strength and inspiration from resistance to colonialism, segregation, racial capitalism, white supremacy, misogyny, and state violence. Black cultural movements are also, finally, ways in which Black peoples build global connections, identifying and conceptualizing, across what is usually referred to as “diaspora”, common realities and challenges that, above and

beyond specific national or cultural identities, define **Blackness** as an authoritatively global standpoint for the enunciation of knowledge and truth.

COURSE GOALS AND OBJECTIVES:

At the end of this course, you will be able to:

- 1) Critically identify and discuss, also through original research, core themes, currents, ideas, and concepts in the development of Black cultural movements on a global scale;
- 2) Connect, globally as well as in specific contexts, Black culture to Black liberation, emphasizing how Black cultures inspire ideas of Black liberation, but also how the goal of Black liberation informs opposition to dominant, anti-Black cultural frameworks.
- 3) Think critically about how ideas of Blackness and anti-Blackness shape the contemporary world not only on the terrain of cultural identities but also in structural modalities of power and contestation.
- 4) Discuss the ways in which writers, artists, and cultural activists from the Black world have reflected on the intersections of Blackness with gender, class, capitalism, ethnicity, nationality, cultural practices, and political organizing.
- 5) Identify the ways in which the legacy of Black movements against colonialism, white supremacy, structural racism, and anti-Blackness inform today's connections between Black culture and social or political movements.

This is a demanding course. Its strongly theoretical focus means that some of the readings will be difficult and may require you to come to terms with unfamiliar concepts and ideas. While weekly readings are arranged with the aim of being manageable and not overwhelming, the instructor will facilitate class meetings that help your comprehension of potentially tough authors and arguments, while providing ample time for their collective discussion and understanding in a friendly and supportive classroom environment.

GENERAL EDUCATION GOALS AND EXPECTED LEARNING OUTCOMES

Theme: Lived Environments

GOALS – All Themes:

GOAL 1: Successful students will analyze an important topic or idea at a more advanced and in-depth level than the foundations.

Expected Learning Outcomes (ELO):

ELO 1.1 Engage in critical and logical thinking about the topic or idea of the theme.

ELO 1.2 Engage in an advanced, in-depth, scholarly exploration of the topic or idea of the theme.

GOAL 2: Successful students will integrate approaches to the theme by making connections to out-of-classroom experiences with academic knowledge or across disciplines and/or to work they have done in previous classes and that they anticipate doing in future.

Expected Learning Outcomes (ELO):

ELO 2.1 Identify, describe, and synthesize approaches or experiences as they apply to the theme.

ELO 2.2 Demonstrate a developing sense of self as a learner through reflection, self-assessment, and creative work, building on prior experiences to respond to new and challenging contexts.

GOALS - Lived Environments:

GOAL 1: Successful students will explore a range of perspectives on the interactions and impacts between humans and one or more types of environment (e.g. agricultural, built, cultural, economic, intellectual, natural) in which humans live.

Expected Learning Outcomes (ELO):

ELO 1.1 Engage with the complexity and uncertainty of human-environment interactions.

ELO 1.2 Describe examples of human interaction with and impact on environmental change and transformation over time and across space.

GOAL 2: Successful students will analyze a variety of perceptions, representations and/or discourses about environments and humans within them.

Expected Learning Outcomes (ELO):

ELO 2.1 Analyze how humans' interactions with their environments shape or have shaped attitudes, beliefs, values and behaviors.

ELO 2.2 Describe how humans perceive and represent the environments with which they interact.

ELO 2.3 Analyze and critique conventions, theories, and ideologies that influence discourses around environments.

GE Rationale:

AFAMAST 3260 is focused on the study of Black cultural movements on a global scale by centering the connections between Black culture and movements for Black liberation from systems of racialized domination (including institutionalized segregation or discrimination, colonialism, white supremacy, racial capitalism, and state violence). The course asks students to reflect on how Black cultures--in their multiplicity of literary, visual, musical, and spiritual manifestations--inspire and energize movements that engage with specific sets of environmental factors that uniquely shape the Black experience worldwide. In other words, students will start from the premise that "culture" is not simply a form of individual and collective self-expression occurring in a vacuum, but is shaped by and responds to its environment.

COURSE REQUIREMENTS AND EVALUATION

Your work for this class will be graded according to the following components:

- 1) Attendance and Participation: 10%.
- 2) Three short papers (2-3 pages each, double-spaced, plus bibliography): 48% (16% for each paper).
- Late submissions will only be accepted ONE WEEK after the due date** and will be penalized by 50% of the grade. Papers submitted with a delay longer than one week will be graded “zero”.
- 3) Final Research Essay (10 pages, double-spaced, plus bibliography): 42%.

The Final Research Essay is a 10-page (double-spaced) paper based on original research. You will choose, **in consultation with the instructor**, a research topic, study it, and write about it. It **will be based on your own original critical analysis of the role of cultural expressions, as well as the relationships between culture, politics, and liberation, in a Black cultural, social, or political movement or mobilization of your choice** (such as, for example, Black Lives Matter, movements against police brutality, incarceration, or environmental racism, movements for the quality of life in Black communities, LGBTQ movements, women’s movements, churches, or other forms of public engagement or activism) through the use of concepts, theories, and ideas discussed in class based on the readings. The essay **will require original research using materials not included in course readings**. Research materials must include published sources like newspaper articles, scholarly journal articles, encyclopedia entries, blogs, books, and book chapters. Online references like Wikipedia may be used for information and details but should not shape your essay in a substantial way. To locate relevant references, you should all familiarize yourselves with the university library system and its online databases, *and you must cite your sources properly*, either in text or footnotes. Further detailed instructions for the final essay will be circulated in class later in the course.

NOTE: Prompts for all written assignments will be circulated at least two weeks before the assignment’s due date.

Evaluation of Written Assignments

All your written assignments will be graded with a percentage score (0 to 100) and its corresponding letter grade. A **“Grade Scale” and detailed rubric for the evaluation of written work**, which will be used to grade your papers, is included at the end of this syllabus.

Attendance and Participation

Class attendance and punctuality are expected for this course, and you must sign in the attendance register when it is handed out. **You are allowed no more than FOUR unexcused absences without penalization**. You are encouraged to use your unexcused absences for events that are not excusable absences as outlined below (e.g. oversleeping, non-certified illnesses, car trouble, etc.). More than five unexcused absences will carry, for each absence, a 5 points penalization in the “class attendance and participation” component of your grade. More than 8 unexcused absences will cause the loss of the entire attendance component for your final grade. More than 12 unexcused absences will cause a failing grade for this course.

Written work due during an unexcused absence MUST be submitted, in the Carmen dropbox, by the due date.

Missed classes will be **excused** only if they are supported by adequate **written** documentation (e.g. medical notes certifying illness or hospitalization or documentation on accidents, bereavement, or

other serious personal, professional, or family reasons to miss class). **Your documentation is due the first in-person class period after your absence.**

Two delays or early departures (**10 minutes or more**) will be counted as one unexcused absence. Students who sign in or log in and then leave will be counted as absent. Students who are late by more than **20 minutes** will be counted absent.

For matters covered in classes you missed, you should ask for help from another student. **The instructor will not respond to requests for notes or explanations of what is covered during absences.**

Apart from attending classes, **you are expected to actively, regularly, and consistently participate in class discussions.** Your participation will be taken into account, at the discretion of the instructor, for your final grade. In particular, if your final numerical score is in a borderline position between two grades, having participated in class will surely help move it to the higher grade.

General Class Rules

The effective participation of the whole class in a conducive learning environment will be, finally, enhanced by **few basic rules**:

- All **cell phones** should be turned off or placed on vibrate during class. Texting during class is not allowed.
- **Laptops** can only be used for note-taking or other class-related activities.
- Wearing **earbuds, headphones**, etc., is not allowed during class.

Students who continuously and persistently fail to follow these guidelines may be asked to leave and counted as absent.

Submission of Written Work

All written work must be submitted on time and online (via Carmen Box). Submissions via e-mail are normally not allowed.

Late submissions will be penalized by 50% of the component grade for delays up to seven days and will be graded “zero” beyond a seven-day delay.

Penalties for late submissions of written work will be strictly enforced. Problems with computers or forgetting an assignment’s due date will not be considered as excuses.

Extensions or make-ups are at the discretion of the instructor, will be considered only in truly exceptional circumstances, and must be supported by written documentation.

Papers must follow the assigned prompts, which will be circulated in class. Papers not following prompts will be graded “zero”. Submitting work completed in another course is a violation of academic rules, which will lead to a “zero” grade and referral to the university’s committee on academic misconduct.

All papers uploaded on Carmen on the due date and time will be considered your final submissions and will be graded as such. No changes will be possible after the due date and time. Please make sure that what is on Carmen by such date and time is your full paper, submitted for this specific course.

Format of Written Work

It is important that your essays look neat and polished. To this end, the following rules will apply:

- Assignments should be of the specified page length. Shorter or longer assignments will be penalized.
- All assignments must be typed. If you do not have your own computer, computer labs are available on campus.
- Pages must be numbered.
- Your assignments must include a single-spaced heading with your name, course, instructor, and date (in upper-left hand corner).
- Double-space your text and use a plain 12-point font (i.e. Times New Roman).
- Quotes longer than three lines must appear as in-text citations (i.e. paragraphs with increased left and right margins).
- Leave a one-inch margins top, bottom, left and right on each page of text.
- Every paper must have a title.
- You must attach to your assignment a bibliography or list of references, which is not included in the page count. Bibliographies **MUST** be formatted according to a citation style (Chicago, Harvard, MLA) commonly used in the humanities. Style handbooks (like the Chicago Manual of Style) are available at the library or online.
- Always make a back-up copy of every paper you turn in.

UNIVERSITY POLICIES AND SERVICES

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 <http://studentlife.osu.edu/csc/>.

Disability Services:

The University strives to make all learning experiences as accessible as possible. If you anticipate or experience academic barriers based on your disability (including mental health, chronic or temporary medical conditions), please let me know immediately so that we can privately discuss options. To establish reasonable accommodations, I may request that you register with Student Life Disability Services. After registration, make arrangements with me as soon as possible to discuss your accommodations so that

they may be implemented in a timely fashion. SLDS contact information: slds@osu.edu; 614-292-3307; slds.osu.edu; 098 Baker Hall, 113 W. 12th Avenue.

Mental Health:

As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce a student's ability to participate in daily activities. The Ohio State University offers services to assist you with addressing these and other concerns you may be experiencing. If you or someone you know are suffering from any of the aforementioned conditions, you can learn more about the broad range of confidential mental health services available on campus via the Office of Student Life's Counseling and Consultation Service (CCS) by visiting ccs.osu.edu or calling 614-292-5766. CCS is located on the 4th Floor of the Younkin Success Center and 10th Floor of Lincoln Tower. You can reach an on call counselor when CCS is closed at 614-292-5766 and 24 hour emergency help is also available through the 24/7 National Suicide Prevention Hotline at 1-800-273-TALK or at suicidepreventionlifeline.org.

Sexual Misconduct / Relationship Violence:

Title IX makes it clear that violence and harassment based on sex and gender are Civil Rights offenses subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories (e.g., race). If you or someone you know has been sexually harassed or assaulted, you may find the appropriate resources at <http://titleix.osu.edu> or by contacting the Ohio State Title IX Coordinator at titleix@osu.edu

Diversity:

The Ohio State University affirms the importance and value of diversity in the student body. Our programs and curricula reflect our multicultural society and global economy and seek to provide opportunities for students to learn more about persons who are different from them. We are committed to maintaining a community that recognizes and values the inherent worth and dignity of every person; fosters sensitivity, understanding, and mutual respect among each member of our community; and encourages each individual to strive to reach his or her own potential. Discrimination against any individual based upon protected status, which is defined as age, color, disability, gender identity or expression, national origin, race, religion, sex, sexual orientation, or veteran status, is prohibited.

COURSE SCHEDULE AND READINGS

Reading the assigned materials is mandatory. By the beginning of each week students are expected to have done all the readings listed under that week.

All course readings will be available on Carmen.

WEEK 1 – INTRODUCTION: BLACK CULTURE AND BLACK LIBERATION

1.

Introduction to the Course and Syllabus

2.

Cabral, Amilcar (1979, 1970), “National Liberation and Culture.” *In Ideologies of Liberation in Black Africa, 1856-1970*, edited by J. Ayo Langley (London: Rex Collings).

Copeland, Huey (2017), “Red, Black, and Blue: Interview with Frank B. Wilderson, III”, *Artforum* (Online), September.

WEEK 2 – ANTI-COLONIALISM AND PAN-AFRICANISM

3.

Malisa, Mark (2020), “The Origins and Evolution of Pan-Africanism.” *In The Routledge Handbook of Pan-Africanism*, edited by Reiland Rabaka (Abingdon: Routledge), 35-47.

Burden-Stelly, Charisse and Gerald Horne (2020), “From Pan-Africanism to Black Internationalism.” *In The Routledge Handbook of Pan-Africanism*, edited by Reiland Rabaka (Abingdon: Routledge), 69-86.

4.

Kelley, Robin D.G. (2002), *Freedom Dreams: The Black Radical Imagination* (Boston: Beacon Press), 13-35 (“Dreams of the New Land”).

WEEK 3 – NÉGRITUDE AND BLACK CONSCIOUSNESS

5.

Sharpley-Whiting, T. Denean (2002), “Introduction: Caliban’s Women.” *In Negritude Women* (Minneapolis: University of Minnesota Press), 1-24.

6.

Césaire, Aimé (1990, 1945), “Poetry and Knowledge.” *In Lyric and Dramatic Poetry, 1946-1982* (Charlottesville: University Press of Virginia), xlii-lvi.

Biko, Steven (1987, 1978), *I Write What I Like* (Oxford: Heinemann), 27-33 (“We Blacks”) and 87-98 (“Black Consciousness and the Quest for a True Humanity”).

WEEK 4 - DIASPORA, LITERATURE, REVOLUTION

7.

Simeon-Jones, Kersuze (2020), "Literary Pan-Africanism in Caribbean Literature." In *The Routledge Handbook of Pan-Africanism*, edited by Reiland Rabaka (Abingdon: Routledge), 418-432.

8.

Walter, John C. (1977), "Black Immigrants and Political Radicalism in the Harlem Renaissance," *Western Journal of Black Studies* 1, 2: 131-141.

Harrison, Hubert (1917), "What Socialism Means to Us".

WEEK 5 – BLACK SPIRITUALITY AND (RADICAL) TRANSCENDENCE

9.

Spillers, Hortense (2003), "Moving On Down the Line: Variations on the African-American Sermon." In *Black, White, and in Color: Essays on American Literature and Culture* (Chicago: University of Chicago Press), 251-276.

10.

Crawley, Ashon (2020), "Stayed/Freedom/Hallelujah." In *Otherwise Worlds: Against Settler Colonialism and Anti-Blackness*, edited by Tiffany Lethabo King, Jenell Navarro, and Andrea Smith (Durham, NC: Duke University Press), 27-37.

WEEK 6 – BLACK ARTS, BLACK POWER

11.

Kelley, Robin D.G. (2002), *Freedom Dreams: The Black Radical Imagination* (Boston: Beacon Press), 60-84 ("Roaring from the East": Third World Dreaming", Part 1).

MOVIE: *Summer of Soul (...Or, When the Revolution Could Not Be Televised)*, directed by Ahmir "Questlove" Thompson (USA, 2021), Part 1 – IN CLASS

12.

Kelley, Robin D.G. (2002), *Freedom Dreams: The Black Radical Imagination* (Boston: Beacon Press), 84-109 ("Roaring from the East": Third World Dreaming", Part 2).

MOVIE: *Summer of Soul (...Or, When the Revolution Could Not Be Televised)*, directed by Ahmir "Questlove" Thompson (USA, 2021), Part 2 – IN CLASS

WEEK 7 – BLACK FEMINISM AND BLACK WOMEN’S CULTURAL SUBVERSION

13.

Hartman, Saidiya (2016), "The Belly of the World: A Note on Black Women’s Labors," *Souls* 18, 1: 166-173.

Hartman Saidiya (2018), "The Anarchy of Colored Girls Assembled in a Riotous Manner," *South Atlantic Quarterly* 117, 3: 465-490.

14.

Gumbs, Alexis Pauline (2016), “M/other Ourselves: A Black Queer Feminist Genealogy for Radical Mothering.” In *Revolutionary Mothering: Love on the Front Lines*, edited by Alexis Pauline Gumbs, China Martens, and Mai’a Williams (Oakland, CA: PM Press), 19-31.

Gumbs, Alexis Pauline (2017), “Don’t Touch My Crown: The Failure of Decapitation and the Power of Black Women’s Resistance”, *BitchMedia* (<https://www.bitchmedia.org/article/dont-touch-my-crown/failure-decapitation-and-power-black-womens-resistance>).

WEEK 8 – BLACKNESS AND THE POLITICS OF REPRESENTATION: BEYOND PERFORMANCE

15.

Moten, Fred (2002), “Black Mo’nin’.” In *Loss: The Politics of Mourning*, edited by David Eng and David Kazanjian (Berkeley: University of California Press), pp. 59-76.

16.

Woods, Tryon P. (2019), *Blackhood Against the Police Power: Punishment and Disavowal in the “Post-Racial” Era* (East Lansing: Michigan State University Press), 185-217.

WEEK 9 – THE RADICAL POLITICS OF HIP-HOP

17.

Redmond, Shana L. (2014), *Anthem: Social Movements and the Sound of Solidarity in the African Diaspora* (New York: New York University Press), 261-288.

18.

Saucier, P. Khalil and Tryon P. Woods (2015), “Against Hip Hop Studies.” In *On Marronage: Ethical Confrontations with Antiblackness*, edited by P. Khalil Saucier and Tryon P. Woods (Trenton, NJ: Africa World Press), 149-176.

WEEK 10 – BLACKNESS AS A CULTURAL BATTLEGROUND: APPROPRIATION AND MANIPULATION FROM ATHLETIC ICONS TO HAMILTON

19.

Fleetwood, Nicole R. (2015), *On Racial Icons: Blackness and the Public Imagination* (New Brunswick, NJ: Rutgers University Press), pp. 81-120.

20.

Woods, Wind D. (2019), “‘Bonding Over Phobia’: Restaging a Revolution at the Expense of Black Revolt.” In *Reframing the Musical: Race, Culture and Identity*, edited by Sarah Whitfield (London: Red Globe Press), 211-232.

WEEK 11 – BLACK LIVES MATTER AND RHODES MUST FALL: DISMANTLING MONUMENTS TO WHITENESS

21.

MOVIE: *Dreams are Colder than Death*, directed by Arthur Jafa (USA, 2013) – IN CLASS

22.

Chantiluke, Roseanne, Brian Kwoba, and Athinangamso Nkopo (2018), *Rhodes Must Fall: The Struggle to Decolonise the Racist Heart of Empire* (London: Zed Books), “Introduction from the Editors”, xv-xxii and “Anti-Blackness, Intersectionality and People of Colour Politics”, 136-143.

WEEK 12 – AFRO-FUTURISM AND AFRO-PESSIMISM

23.

Anderson, Reynaldo and Tommy J. Curry (2021), “Black Radical Nationalist Theory and Afrofuturism 2.0.” In *Critical Black Futures: Speculative Theories and Explorations*, edited by Philip Butler (Singapore: Palgrave MacMillan), 119-138.

Williams, Jaye Austin (2018), “Radical Black Drama-as-Theory: The Black Feminist Dramatic on the Protracted Event-Horizon”, *Theory & Event* 21 (1): 191-214.

24.

Wilderson, Frank (2014), *‘We’re Trying to Destroy the World’: Anti-Blackness and Police Violence after Ferguson. An Interview with Frank B. Wilderson, III* (Chicago: Ill Will Editions).

WEEK 13 – INDIVIDUAL MEETINGS WITH INSTRUCTOR

The purpose of these 15-minutes individual meetings (to be held during class times and office hours) is to discuss students’ progress and concerns on final research papers as well as discuss students’ learning experience in this course and how this course fits plans for future studies and projects.

25.

26.

WEEK 14 - PRESENTATIONS OF FINAL RESEARCH PAPERS

27.

28.

GRADES SCALE

NOTE: In the following grades scale, “**serious factual errors**” refers, but is not limited, to substantial misreading of passages in the readings, mistakes in the meaning of a fundamental concept, confusions between entirely different historical periods, getting the names of people and organizations wrong in a way that modifies the meaning of an argument.

E (Fail: grade less than 50) = Blank paper, no answer to the question; the paper makes **no sense at all** and it has **no connection whatsoever to the required task**.

D+ (55-59) or D (50-54) = The paper is very **poorly connected to what you are asked to write about**, it is **very badly written**, it substantially **lacks clarity**, and is **very poorly organized**. It is difficult to find a coherent, focused argument. The argument is **totally descriptive** and it is expressed in a **totally commonsensical and/or vague** way. The paper omits **the majority** of important issues required to respond to the question.

Within these criteria, the award of a D+ grade is awarded to papers with a higher quality of writing.

C+ (70-74), C (65-69) or C- (60-64) = The paper **adequately answers what you are asked to write on**, even if its argument is **largely descriptive**, it lacks depth, it is **generally vague and superficial**. The overall argument is not well organized, important points are barely mentioned but not adequately developed. The paper **relies overwhelmingly on lecture notes**, and it does not show a substantial effort to make use of readings. The language used is **largely commonsensical** and, even if it is **acceptably written**, it **often lacks clarity and precision**.

Within these criteria, a C- grade is awarded to papers that are totally vague, substantially unclear and poorly written. A C grade is awarded to papers that, even if vague and unclear, are somehow acceptably written. A C+ grade is awarded to papers that, apart from being acceptably written, show a somewhat effective use of course readings.

B+ (85-89), B (80-84) or B- (75-79) = The paper is still **largely descriptive**, but it is **well written, organized and focused**. The paper’s main **arguments are precise and well structured**. It is not largely commonsensical, but it **adequately uses concepts and terminology**. It **attempts to provide in-depth explanations** and it is not merely vague and superficial. Even if it still largely relies on lecture notes, **the paper reveals an effective use of materials from the readings**.

Within these criteria, a B- grade will be awarded to papers that contain serious factual errors. No serious factual errors should be present for the award of a B or a B+ grade. The difference between a B and a B+ grade depends on how effectively, at the discretion of the instructor, the course readings are used.

A (95-100) or A- (90-94) = The paper is **not descriptive**, but it is **originally and critically argued** in a way that makes **clear and pertinent references to concepts** used during the course. **It does not contain any factual errors**. It is **excellently written** in terms of clarity, focus and structure (even if minor grammar mistakes are allowed). It shows a **very good and thorough command of concepts and terminology**, and the use of scientific terms is precise and appropriate. The paper combines an **effective use of lecture notes** with a **comprehensive, articulate, creative, and detailed knowledge of course readings**.

For an A grade it is, moreover, required to provide **relevant and pertinent evidence** – citing authors, cases, countries, episodes and so on – **to support all the core points made in the paper**.

Criteria for Evaluation of Written Work (Expanded from the “Grade Scale”)

Features	Excellent (A/A-)	Good (B+/B)	Acceptable (B-/C+)	Inadequate (C/D)
Introduction	Introduction engages the reader and creates interest with fresh insights. Writer clearly states a significant and compelling position or belief.	Introduction creates interest. Sufficient background information is provided. The writer’s position or belief is clearly stated.	Introduction adequately identifies the topic but may lack detail. The writer’s position is discernible, but is not compelling or convincing.	Introduction lacks details, or contains random collection of information. Thesis is vague, unclear, without direction.
Organization, Structure Transitions	Ideas organized in a clear, logical sequence. Paragraphs follow smoothly and graciously. Each paragraph revolves around one clear main point or claim.	There is a logical progression of ideas. Argument is easy to follow.	Organization is clear. Paragraphs roughly connect to each other.	No discernible organization. Argument hard to follow. Paragraphs are disconnected.
Focus & Detail	Details are precise, specific, original, elaborate. They clearly support the paper’s core ideas or positions. No important details or evidence are omitted.	The paper incorporates specific details and sufficiently elaborates their significance. Details and facts are clear, but quotations may be overlong, or sentences may be inexact or grammatically uneven.	Specific details are there but are poorly elaborated or explained. Details and facts are unevenly or confusingly cited, with unclear grammar and meaning.	The essay lacks specific details from the readings, incorrectly recalls details. Interpretation of the facts and details is clearly erroneous or unclear.
Voice	The paper has vivid words and phrases that draw in the reader. The writing has natural flow. The author makes pertinent personal observations to highlight ideas being discussed.	The paper has vivid words and phrases, but at times choice of words is poor, lacks precision, or is overdone.	The words are clear, but the writing lacks variety or is vague. The author’s voice emerges sometimes, but language is vague or unclear. Personal observations replace argument instead of supporting it.	This writer uses limited vocabulary, Confusing and unclear grammar make it difficult to connect to the author’s intention. Jargon or clichés may be present and detract from clear meaning.
Sentence Structure	All sentences are well constructed and have varied structure and length. The author makes no errors in grammar and very few errors in spelling.	Most sentences are well constructed. The author makes a few errors in grammar, but they do not interfere with understanding.	Most sentences are well constructed, but some are awkward or clunky. There are several errors in grammar, which interfere with understanding.	Sentences are distractingly awkward, or are difficult to understand. The author makes numerous errors in grammar, which seriously hamper understanding.

GE THEME COURSES

Overview

Courses that are accepted into the General Education (GE) Themes must meet two sets of Expected Learning Outcomes (ELOs): those common for all GE Themes and one set specific to the content of the Theme. This form begins with the criteria common to all themes and has expandable sections relating to each specific theme.

A course may be accepted into more than one Theme if the ELOs for each theme are met. Courses seeing approval for multiple Themes will complete a submission document for each theme. Courses seeking approval as a 4-credit, Integrative Practices course need to complete a similar submission form for the chosen practice. It may be helpful to consult your Director of Undergraduate Studies or appropriate support staff person as you develop and submit your course. .

Please enter text in the boxes to describe how your class will meet the ELOs of the Theme to which it applies. Please use language that is clear and concise and that colleagues outside of your discipline will be able to follow. You are encouraged to refer specifically to the syllabus submitted for the course, since the reviewers will also have that document. Because this document will be used in the course review and approval process, you should be *as specific as possible*, listing concrete activities, specific theories, names of scholars, titles of textbooks etc.

Accessibility

If you have a disability and have trouble accessing this document or need to receive the document in another format, please reach out to Meg Daly at daly.66@osu.edu or call 614-247-8412.

Course subject & number

General Expectations of All Themes


GOAL 1: Successful students will analyze an important topic or idea at a more advanced and in-depth level than the foundations.

Please briefly identify the ways in which this course represents an advanced study of the 1

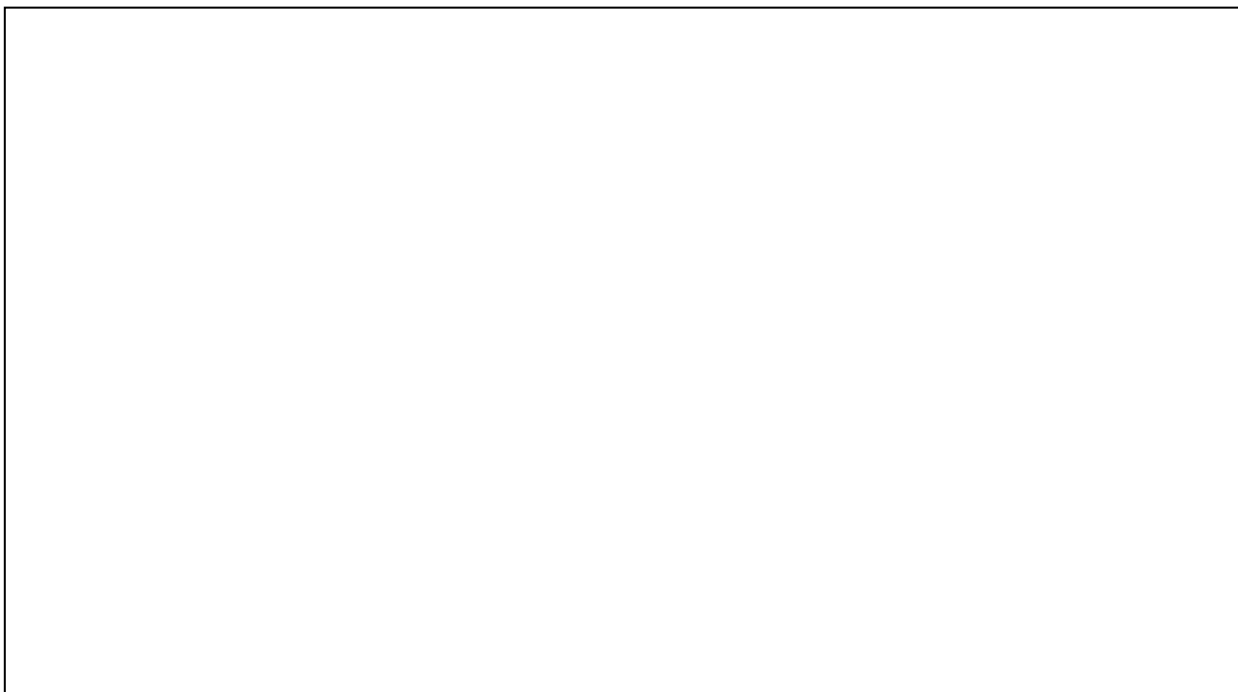
In this context, “advanced” refers to courses that are e.g., synthetic, rely on research or cutting-edge findings, or deeply engage with the subject matter, among other possibilities. (50-500 words)

Course subject & number

ELO 1.1 Engage in critical and logical thinking about the topic or idea of the theme. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)



ELO 1.2 Engage in an advanced, in-depth, scholarly exploration of the topic or idea of the theme. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)



Course subject & number

GOAL 2: Successful students will integrate approaches to the theme by making connections to out-of-classroom experiences with academic knowledge or across disciplines and/or to work they have done in previous classes and that they anticipate doing in future.

ELO 2.1 Identify, describe, and synthesize approaches or experiences as they apply to the theme. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

ELO 2.2 Demonstrate a developing sense of self as a learner through reflection, self-assessment, and creative work, building on prior experiences to respond to new and challenging contexts. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Course subject & number

Specific Expectations of Courses in Lived Environments

GOAL 1: Successful students will explore a range of perspectives on the interactions and impacts between humans and one or more types of environment (e.g. agricultural, built, cultural, economic, intellectual, natural) in which humans live.

ELO 1.1 Engage with the complexity and uncertainty of human-environment interactions. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

ELO 1.2 Describe examples of human interaction with and impact on environmental change and transformation over time and across space. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Course subject & number

GOAL 2: Successful students will analyze a variety of perceptions, representations and/or discourses about environments and humans within them.

ELO 2.1 Analyze how humans' interactions with their environments shape or have shaped attitudes, beliefs, values and behaviors. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

ELO 2.2 Describe how humans perceive and represent the environments with which they interact. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Course subject & number

ELO 2.3 Analyze and critique conventions, theories, and ideologies that influence discourses around environments. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

