

Term Information

Effective Term Spring 2023
Previous Value Summer 2012

Course Change Information

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

AFAMAST 4571: Black Visual Culture and Popular Media is being submitted for approval as a theme course in Traditions, Cultures, and Transformations as part of the new GE. Here are the requested revisions.

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

With these meaningful modifications of AFAMAST 4571: Black Visual Culture and Popular Media, it is well suited for the Traditions, Cultures, and Transformations theme.

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)?

There are no programmatic changes.

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	4571
Course Title	Black Visual Culture and Popular Media
Transcript Abbreviation	Blk Visual Cult
Course Description	An examination of African Americans in visual culture and the theories of representation in popular media.
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	Sometimes
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
<i>Previous Value</i>	<i>Columbus</i>

Prerequisites and Exclusions

Prerequisites/Corequisites

Exclusions

Previous Value

Not open to students with credit for 571.

Electronically Enforced

No

Cross-Listings

Cross-Listings

Subject/CIP Code

Subject/CIP Code

05.0201

Subsidy Level

Baccalaureate Course

Intended Rank

Freshman, Sophomore, Junior, Senior

Requirement/Elective Designation

General Education course:

Visual and Performing Arts; Social Diversity in the United States; Traditions, Cultures, and Transformations

The course is an elective (for this or other units) or is a service course for other units

Previous Value

General Education course:

Visual and Performing Arts; Social Diversity in the United States

The course is an elective (for this or other units) or is a service course for other units

Course Details

Course goals or learning objectives/outcomes

- Understand the theoretical concepts of race, racism, and racialization as they inform the production and interpretation of black visual culture and popular media.
- Reflect on the intersection of race, ethnicity, gender, sexuality, and class in the production, circulation, consumption, and interpretation of Black visual culture.
- Analyze visual texts (images, videos, social media, films, etc.) in ways that account for such intersectionality within historical, social, and cultural contexts.
- Engage with new media and technology used to produce, circulate, and promote Black visual culture globally.
- Refine and improve critical thinking skills by honing students' ability to produce and develop their own ideas, within and beyond the classroom.
- Strengthen students' writing skills through written assignments that call for close readings (description, interpretation, and analysis) of texts.

Previous Value

Content Topic List

- What constitutes "black film?" Who defines it?
 - American Dreams and inter-racial alliance in Paul Schrader's Blue Collar
 - Dangerous migrations: reading gender and nation in Stephan Fears's Dirty Pretty Things
 - Music and resistance: Matt Mochary and Jeff Zimbalist's Favela Rising
 - I Am a Man: Karim Aniouz's Madam Sata
 - Not your typical grind house cinema: Craig Brewer's Black Snake Moan
 - The dilemma of double marginalization: Isaac Julien's Young Soul Rebels
 - A new black aesthetic? Barry Jenkin's Medicine for Melancholy
 - When black meets queer: Rodney Evan's Brother to Brother
 - Father to son: Spike Lee's He Got Game
 - Realism, aesthetics, and the making of a man in Charles Burnett's Killer of Sheep
 - Repairing the emasculated black patriarch? The case of Tyler Perry
 - Black, male athletes, agency, and the popular press in the 21st century
 - So deep: Jay-Z's Decoded
- No

Sought Concurrence

Attachments

- AAAS4571_BlackVisualCulture_SampleSyllabus.docx: Syllabus
(Syllabus. Owner: Beckham, Jerrell)
- AFAMAST 4571_TCT_THEME_COURSE_PROPOSAL_v2.docx: GE Theme Course Form
(Other Supporting Documentation. Owner: Beckham, Jerrell)
- AAAS4571_BlackVisualCulture_SampleSyllabus_Revised9Oct2022.pdf: Syllabus Revised 10.9.22
(Syllabus. Owner: Beckham, Jerrell)
- AFAMAST_4571_ThemesCommittee_Response_9Oct2022.pdf: GE Theme Committee Response 10.9.22
(Other Supporting Documentation. Owner: Beckham, Jerrell)

Comments

- 1. Bibliographic information has been added to all assigned texts (scholarly articles, book chapters, journalistic articles, books, etc.). For online readings and media, links to the appropriate websites have been provided. All such information may be found in the weekly course calendar, clearly marked under "readings" for each week. (Please see email sent by Ryan Skinner on 10/9/22 for more details).
 - 2. All reference to Embedded Literacies (Technology) has been removed from the syllabus.
 - 3. "Legacy GE" is used throughout to refer to the old general education curriculum.
 - 4. The grade scale has been amended (replacing "F" with "E")
 - 5. Title IX information has been updated
- Thank you! *(by Beckham, Jerrell on 10/10/2022 11:16 AM)*
- Please see Panel feedback email sent 09/06/2022. *(by Hilty, Michael on 09/06/2022 01:31 PM)*

COURSE CHANGE REQUEST
4571 - Status: PENDING

Last Updated: Vankeerbergen, Bernadette
Chantal
11/19/2022

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Beckham, Jerrell	06/07/2022 12:44 PM	Submitted for Approval
Approved	Skinner, Ryan Thomas	06/08/2022 04:51 PM	Unit Approval
Approved	Vankeerbergen, Bernadette Chantal	08/23/2022 11:57 AM	College Approval
Revision Requested	Hilty, Michael	09/06/2022 01:31 PM	ASCCAO Approval
Submitted	Beckham, Jerrell	10/10/2022 11:17 AM	Submitted for Approval
Approved	Skinner, Ryan Thomas	10/10/2022 11:23 AM	Unit Approval
Approved	Vankeerbergen, Bernadette Chantal	11/19/2022 04:24 PM	College Approval
Pending Approval	Cody, Emily Kathryn Jenkins, Mary Ellen Bigler Hanlin, Deborah Kay Hilty, Michael Vankeerbergen, Bernadette Chantal Steele, Rachel Lea	11/19/2022 04:24 PM	ASCCAO Approval

9 October 2022

To: The ASC Curriculum Committee

Attn: "Themes" General Education Review Committee

The following is an overview of revisions made to the syllabus submitted to propose **AFAMAST 4571**, "Black Visual Culture and Popular Media," as a "Traditions, Cultures, and Transformations" Theme course in the new General Education curriculum.

1. **Bibliographic information** has been added to all assigned texts (scholarly articles, book chapters, journalistic articles, books, etc.). For online readings and media, links to the appropriate websites have been provided. All such information may be found in the weekly course calendar, clearly marked under "readings" for each week.
 - a. As the committee indicated that this information would be used to "assess whether this course meets the criteria to be an advanced study course within the Themes category," **please note the following:**
 - b. The nature of the course means that many of the "texts" consulted are forms and expressions of Black popular media and visual culture (images, videos, films, graphic novels, etc.). Further, many of the written texts consulted combine academic readings with long-form journalism. The inclusion of journalistic writing is also a reflection of the course's content—this is work that is intimately aligned with the popular reception and interpretation of popular media. We read these texts critically, and they contribute substantively to the course's structure.
2. All reference to **Embedded Literacies (Technology)** has been removed from the syllabus.
3. **"Legacy GE"** is used throughout to refer to the old general education curriculum.
4. The **grade scale** has been amended (replacing "F" with "E")
5. **Title IX** information has been updated

Please let the Department of African American and African Studies know if you require any further information regarding this proposal.

Sincerely,

Ryan Skinner



Associate Professor

School of Music & the Department of African American and African Studies

Director of Undergraduate Studies, AAAS

Black Visual Culture and Popular Media
AFAMAST 4571

Legacy GE: Social Diversity in the U.S. & Visual and Performing Arts
New GE: Traditions, Cultures, and Transformations (Theme)

Day/Time

Location:

Instructor:

Office:

Contact:

Office Hours:

Course Description

In this course, students will explore and interpret the *visual culture* of contemporary Black America, as well as Africa and its vast diaspora—broadcast, exhibited, displayed, and circulated on *popular media*: online, on television, in the streets, onstage, and in theatres near you. According to media scholar Nicholas Mirzoeff, “visual culture” includes “any form of apparatus designed either to be looked at or to enhance natural vision, from oil painting to television and the Internet.” Further, such visual culture “is concerned with... events in which information, meaning or pleasure is sought by the consumer in an interface with visual technology.” Taking an inherently intersectional, inter-sensory, and multi-generic approach to the study of visual culture, this course will examine the twinning of race, ethnicity, class, gender, and sexuality at the interstices of visual art, film, music, dance, creative writing, and critical commentary in the popular media of the modern Black and African world.

Course Learning Objectives

1. Understand the theoretical concepts of race, racism, and racialization as they inform the production and interpretation of black visual culture and popular media.
2. Reflect on the intersection of race, ethnicity, gender, sexuality, and class in the production, circulation, consumption, and interpretation of Black visual culture.
3. Analyze visual texts (images, videos, social media, films, etc.) in ways that account for such intersectionality within historical, social, and cultural contexts.
4. Engage with new media and technology used to produce, circulate, and promote Black visual culture globally.
5. Refine and improve critical thinking skills by honing students’ ability to produce and develop their own ideas, within and beyond the classroom.
6. Strengthen students’ writing skills through written assignments that call for close readings (description, interpretation, and analysis) of texts.

Legacy GE: Categories & Expected Learning Outcomes

I. Diversity (Social Diversity in the United States)

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 describe and evaluate the roles of such categories as race, gender and sexuality, disability, class, ethnicity, and religion in the pluralistic institutions and cultures of the United States.
2. Students recognize the role of social diversity in shaping their own attitudes and values regarding appreciation, tolerance, and equality of others.

II. Visual and Performing Arts

Goals: Students evaluate significant works of art in order to develop capacities for aesthetic and historical response and judgment; interpretation and evaluation; critical listening, reading, seeing, thinking, and writing; and experiencing the arts and reflecting on that experience.

Expected Learning Outcomes:

1. Students analyze, appreciate, and interpret significant works of art.
2. Students engage in informed observation and/or active participation in a discipline within the visual, spatial, and performing arts.

New GE: Goals and Expected Learning Outcomes

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 foundation.

Expected Learning Outcomes:

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

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Expected Learning Outcomes

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

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.

Specific Expectations of Courses in Traditions, Cultures, and Transformations

GOAL 1: Successful students will engage in a systematic assessment of how cultures and sub-cultures develop and interact, historically or in contemporary society.

Expected Learning Outcomes:

1.1: Describe the influence of an aspect of culture (religious belief, gender roles, institutional organization, technology, epistemology, philosophy, scientific discovery, etc.) on at least one historical or contemporary issue.

1.2: Analyze the impact of a “big” idea or technological advancement in creating a major and long-lasting change in a specific culture.

1.3: Examine the interactions among dominant and sub-cultures.

1.4: Explore changes and continuities over time within a culture or society.

GOAL 2: Successful students will engage in a systematic assessment of differences among societies, institutions, and individuals’ experience within traditions and cultures.

Expected Learning Outcomes

2.1: Recognize and explain differences, similarities, and disparities among institutions, organizations, cultures, societies, and/or individuals.

2.2: Explain ways in which categories such as race, ethnicity, and gender and perceptions of difference, impact individual outcomes and broader societal issues.

GE Rationale: Traditions, Cultures, and Transformations (Theme)

“Black Visual Culture and Popular Media” is an advanced course that brings together the disciplinary orientations of global Black Studies with the interpretative and analytic methods of visual culture and media studies. As such, the course combines critical and intersectional approaches to the study of race in the world with fine-grained “close reading” and “thick descriptive” skills developed by companion disciplines in the humanities and social sciences. In this way, the course presents a robust and rigorous encounter with interdisciplinarity and encourages applications of cross-disciplinary scholarship.

Required Texts

Most readings are available online or can be downloaded from the course's Carmen website. Other readings may be accessed through the university library databases. The following texts are available for purchase at the university bookstore:

1. Marguerite Aboutet and Clément Oubrerie, *Aya: Life in Yop City*, Drawn and Quarterly (2012)
2. John Lewis, *March: Book One*

Coursework

I. Participation

In addition to regular attendance and contributions to class discussion, students will be required to post comments, questions, and relevant links *at least* once a week to the Carmen discussion board. We will review the discussion board in class at the end of the week, so students should have posted their comments, questions, and musings no later than 11:59pm the day prior to the second weekly class session.

II. Review Essays

There are two short essay assignments for this course, each requiring the student to apply knowledge and concepts acquired in the course to events outside of the classroom. Assignments will take the form of review essays (at least 3 double-spaced pages, written in Times New Roman font, 12 pt.), responding to, commenting on, and presenting (brief) analysis of the event in question. No additional research is required for these assignments. I am looking for close, critical, and thoughtful attention to the event.

III. Research Essays

Students will also complete two more developed essay assignments for this course. Unlike the shorter review essays described above, these essays *do* require additional research, drawing on both academic and popular texts and media to enhance and nuance the student's argument. Students will choose the topics for these essays themselves—consistent with the ideas and issues addressed in the course—in consultation with the professor. (**Note:** There are separate due dates for the essay topics and the final written essays; see course calendar for relevant dates.) Each essay should be 5-6 pages (double-spaced, Times New Roman font, 12 pt.) and include a bibliography of works cited. (For citation guidelines, see: <http://www.bibme.org/citation-guide/mla>)

IV. Presentations

Before turning in the longer essay assignments, students will present a partial version of their research to the class. For this assignment, students will choose one slide to show the class (an image, text, or short clip) relevant to the essay topic the student has researched. Students will then give a five-minute presentation (no more, no less) based

on that slide, covering an aspect of research accomplished thus far. Following the presentation, we will take another five minutes (but no longer) to comment on and ask questions about the presentation.

Grading

Attendance:	10%
Participation:	10%
Review Essays (2):	20%
Presentations (2):	20%
Research Essays (2):	40%

GRADING SCALE

A = Excellent; B = Good; C = Fair; D = Poor; E = Failing. Minuses and Pluses will reflect incremental adjustments (e.g. B+ = Very Good)

ATTENDANCE POLICY

Class attendance is obligatory. Further, getting to class in a timely manner is a good virtue. All absences or late arrivals must be cleared with the instructor in advance or, in the case of a medical emergency, be accounted for in writing after the fact. Unexcused absences and late arrivals demonstrate a lack of respect to your professor and peers and will significantly lower your grade. Absences and lateness will be assessed on a percentage basis. Thus, three absences will approximately amount to a 10% reduction in your attendance grade. A late arrival will count as 80% of attendance on a given day.

University Course Policies:

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.

Land Acknowledgement

We acknowledge that the land The Ohio State University occupies is the ancestral and contemporary territory of the Shawnee, Potawatomi, Delaware, Miami, Peoria, Seneca, Wyandotte, Ojibwe and Cherokee peoples. Specifically, the university resides on land ceded in the 1795 Treaty of Greeneville and the forced removal of tribes through the Indian Removal Act of 1830. We want to honor the resiliency of these tribal nations and recognize the historical contexts that have and continue to affect the Indigenous peoples of this land.

Course Schedule

Week One

Class Introduction

1. Interpreting (Black) Visual Culture

Reading:

- Nicholas Mirzoeff, "What is Visual Culture?," Chapter 1 of *An Introduction to Visual Culture* (Routledge), pgs. 1-33 (1999)
- Scott Eric Kaufman, "[Anatomy of an Iconic Image: How this photograph of a protester in Baton Rouge t could come to symbolize a movement](#)," *Salon* (2016)
- David Crouch, "[Woman who defied 300 neo-Nazis at Swedish rally speaks of anger](#)," *The Guardian* (2016)

Week Two

1. Representing (Black) "Difference" in Visual Culture

Reading:

- Stuart Hall, "The Work of Representation" and "The Spectacle of the 'Other'," Chapter 1 and 4 of *Representation: Cultural Representations and Signifying Practices* (Sage), pgs 13-74 and 223-290 (1997)

2. Representing Black Bodies in Public Culture: The Case of Serena Williams

Reading:

- Zeba Blay, "[When we attack Serena Williams' body, it's really about her blackness](#)," *Huffpost* (2015)
- Jenée Desmond-Harris, "[Serena Williams is constantly the target of disgusting racist and sexist attacks](#)," *Vox* (2016)

For class discussion:

Find other instances of "difference" in current representations of Black popular culture

Week Three

1. Black Aesthetics, African Aesthetics: Historical Perspectives

Reading:

- Alain Locke, "The Legacy of the Ancestral Arts," in *The New Negro* (Touchstone), excerpts ([1925] 1997)
- George Schuyler, "[The Negro Art Hokum,](#)" *The Nation* (1926)
- Langston Hughes, "[The Negro Artist and the Racial Mountain,](#)" *The Nation* (1926)
- W.E.B. Du Bois, "[Criteria of Negro Art,](#)" *The Crisis* (1926)
- Léopold Sédar Senghor, "What the Black Man Contributes," published in the appendix to *Race and Racism in Continental Philosophy* by Robert Bernasconi (Indiana), pgs. 287-301 (2003)
- Robert Farris Thompson, "An Aesthetic of the Cool," *African Arts* (Vol. 7, No. 1), pgs. 40-43, 64-67, 89-91 (1973)

Further reading (not required):

- Maryemma Graham, "The New Negro Movement and The Politics of Art," Chapter 13 of *The Cambridge History of African American Literature* (2011)

2. Black Popular Culture, African Popular Culture: Contemporary Concerns

Reading:

- Stuart Hall, "What is this 'Black' in Black Popular Culture?," *Social Justice* (Vol. 20, No. 1/2), pgs. 104-114 (1993)
- AbdouMaliq Simone, "Some Reflections on Making Popular Culture in Urban Africa," *African Studies Review* (Vol. 51, Issue 3), pgs. 75-89 (2008)

Week Four

1. Blackface, Then and Now

Reading:

- Eric Lott, "Love and Theft: The Racial Unconscious of Blackface Minstrelsy," *Representations*, pgs. 23-50 (1992)
- Dylan Matthews, "[Wearing blackface is a big part of Dutch Christmas,](#)" *Vox* (2015)
- Sisonke Msimang, "[What's offensive about blackface?,](#)" *The Guardian* (2016)
- John McWhorter, "[The case for 'blackface',](#)" *Politico* (2015)

Viewing:

- "[Conversations on the presence of blackface in Swedish children's fiction,](#)" *Afro-Europe: International Blog* (2012)

2. The Art and Controversy of Makode Linde

Reading:

- Ryan Skinner, "The Art of Renaissance," Chapter 6 of *Afro-Sweden: Becoming Black in a Color-Blind Country* (Minnesota), excerpts (2022); students can access this text for free here: <https://manifold.umn.edu/projects/afro-sweden>
- Max Fisher, "[The Brilliance of Sweden's Shocking Golliwog Cake](#)," *The Atlantic* (2012)
- Weronika Pérez Borjas, "[Shock, Race, and Fairytales: A Conversation with Swedish Artist Makode Linde](#)," *Vice* (2016)

Note: *Topics for Research Essay #1 Due*

Week Five

1. Black Social Dance: history, circulation, and appropriation

Reading:

- Thomas F. DeFrantz, "Unchecked Popularity: Neoliberal Circulations of Black Social Dance," Chapter 8 of *Neoliberalism and Global Theatres* (Palgrave Macmillan), pgs. 128-140 (2012)
- Naomi Bragin, "Shot and Captured: Turf Dance, YAK Films, and the Oakland, California, R.I.P. Project," *The Drama Review* (Vol. 58, Issue 2), pgs. 99-114 (2014)

Viewing:

- ["Thomas F. DeFrantz: Dance and African American Culture"](#)
- ["Thomas F. DeFrantz: Buck, Wing, and Jig"](#)
- ["TURF FEINZ RIP RichD Dancing in the Rain Oakland Street"](#)

2. Exceptionalism and Erasure: Misty Copeland and Black Concert Dance

Reading:

- Rivka Galchen, "[An Unlikely Ballerina: The rise of Misty Copeland](#)," *The New Yorker* (2014)
- Ellie Driscoll, "[Misty Copeland and the White World of Classical Ballet](#)," *Medium* (2016)
- Theresa Ruth Howard, "[The Misty-Rious Case of the Vanishing Ballerinas of Color](#)," *My Body, My Image* (2015)

Further Reading (not required):

- Dvora Meyers, [“The decades of black gymnasts who paved the way for Simone Biles”](#)

Week Six

1. The Beyoncé Contemporary

Reading:

Johanna Hartmann, [“Sound, Vision, and Embodied Performativity in Beyoncé Knowles’ Visual Album *Lemonade* \(2016\),”](#) *European Journal of American Studies* (2017)

Simone C. Drake, [“Cause I Slay: A Beyoncé Timeline for February 2016,”](#) *New Black Man in Exile*, blog (2016)

Clover Hope, [“Lemonade is Beyoncé’s Body and Blood,”](#) *Jezebel* (2016)

Morgan Jerkins, [“Lemonade Is About Black Women Healing Themselves and Each Other,”](#) *Elle* (2016)

Viewing:

- Beyoncé, Bruno Mars, and Cold Play, [2016 Super Bowl Half-Time Performance](#)
- Beyoncé, *Lemonade* (full album-length [one hour] video), in-class

2. Remembering Prince

Reading:

- Peter Coviello, [“Is There God After Prince?,”](#) *Los Angeles Review of Books* (2016)
- Carl Wilson, [“The Purple One,”](#) *Slate* (2016)
- Jason King, [“Still Would Stand All Time: Notes on Prince,”](#) *NPR* (2016)

Viewing:

- Prince, [“Purple Rain” \(live, Syracuse, 3/30/85\)](#)
- Prince, [2007 Super Bowl Halftime Show](#)
- Prince, [“Baltimore”](#)

Week Seven

1. Student Presentations
2. Student Presentations

Week Eight

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1. Student Presentations

Essay #1 Due

Week Nine

1. Afropolitanism

Reading

- Ryan Skinner, "Why Afropolitanism Matters," *Africa Today* (Vol. 64, No. 2), pgs. 3-21
- Marguerite Abouet & Clément Oubrerie, *Aya: Life in Yop City* (graphic novel), Drawn and Quarterly (2012)

2. Re-imagining Civil Rights

Reading:

- John Lewis, *March: Book One* (graphic novel), Top Shelf Productions (2013)

Week Ten

1. Representing the Legacy of Slavery in America

Reading:

- Ta-Nehisi Coates, "[The Case for Reparations](#)," *The Atlantic* (2014)
- Cedric Johnson, "[An Open Letter to Ta-Nehisi Coates and the Liberals Who Love Him](#)," *The Jacobin* (2016)

Listening/Viewing

- Childish Gambino, "[The is America](#)" (music video)

2. Re-imagining Reparations

Reading:

- Ta-Nehisi Coates, "[The Enduring Solidarity of Whiteness](#)," *The Atlantic* (2016)

Viewing:

- Natasha Marin, *Black Imagination: Black Voices and Futures* (read about and view this exhibition [here](#))
- Alan Rappeport, "[Harriet Tubman \\$20 Bill Redesign to be Accelerated by Biden Administration](#)," *The New York Times* (2021)

Week Eleven

1. Francophone Hip-Hop Culture: Stromae

Reading:

- Scott Sayare, [“Stromae: Disillusio, With A Dance Beat,”](#) *The New York Times* (2013)
- Tim Lowery, [“Meet Stromae, the most famous pop star you’ve never heard of,”](#) *Time Out New York* (2014)
- Elizabeth Vincentelli, [“Stromae’s Music Delves Into Dark Topics. His Return Is Right on Time,”](#) *The New York Times* (2022)

Listening/Viewing:

- [“Stromae breaks down his music videos,”](#) *Pitchfork* (2022)
- Stromae, [“Tous les Mêmes”](#) (music video)
- Stromae, [“Papaoutai”](#) (music video)
- Stromae, [“L’enfer”](#) (music video)
- Stromae, [“L’enfer” \(live performance, television interview\)](#)

2. Francophone Hip-Hop Culture: Baloji

Reading:

Andy Morgan, [“Baloji: ‘I want to ake music that is very African and very modern’,”](#) *The Guardian* (2011)

Marco Werman, [“Congolese singer Baloji aims to change his country through music,”](#) *The World* (2014)

Scott Simon and Monika Evstatieva, [“Baloji Finds His Freedom In Between Genres,”](#) *NPR* (2019)

Viewing:

Baloji, [“Karibu ya bintou”](#) (music video)

Baloji, [“Unité & Litre”](#) (music video)

Baloji, [“Capture”](#) (music video)

Baloji, [“Peau de Chagrin / Bleu de Nuit”](#) (music video)

Note: *Topics for Essay #2 Due*

Week Twelve

1. A Sense of Urban Africa

Department of African American and African Studies

Reading:

- Ryan Skinner, "Representing Bamako," Chapter One, [Bamako Sounds: The Afropolitan Ethics of Malian Music](#) (Minnesota), eBook

Viewing:

- [Chapter Media](#) (bamakosounds.com)

See also:

- [Chapter Study Guide](#) (bamakosounds.com)

Assignment #2 Due

2. Urban African Visual Culture: Remembering Malick Sidibé

In-class viewing and discussion of Sidibé's photography

Week Thirteen

1. Film: Abderrahmane Sissako's [Timbuktu](#) (2014), first half (available on Kanopy)

Reading:

- Tsitsi Jaji, "Cassava Westerns: Ways of Watching Abderrahmane Sissako," *Black Camera* (Vol. 6, No. 1), pgs. 154-177 (2014)

2. *Timbuktu*, second half

Reading:

- Phyllis Taoua, "Abderrahmane Sissako's *Timbuktu* and its Controversial Reception," *African Studies Review* (Vol. 58, No. 2), pgs. 270-278 (2015)

Week Fourteen

1. Presentations

2. Presentations

Week Fifteen

1. Presentations

2. **Essay #2 Due**

44,574.40GE Theme course submission documents

Overview

Each category of the General Education (GE) has specific learning goals and Expected Learning outcomes that connect to the big picture goals of the program. Expected Learning Outcomes (ELOs) describe the knowledge or skills students should have by the end of the course. Courses in the GE Themes must meet the ELOs common for **all** GE Themes and those specific to the Theme, in addition to any ELOs the instructor has developed specific to that course.

The prompts below provide the goals of the GE Themes and seek information about which activities (discussions, readings, lectures, assignments) provide opportunities for students to achieve the ELO's associated with that goal. The answer should be concise and use language accessible to colleagues outside of the submitting department or discipline. The specifics of the activities matter—listing "readings" without a reference to the topic of those readings will not allow the reviewers to understand how the ELO will be met. However, the panel evaluating the fit of the course to the Theme will review this form in conjunction with the syllabus, so if readings, lecture/discussion topics, or other specifics are provided on the syllabus, it is not necessary to reiterate them within this form.

Goals and ELOs shared by *all* Themes

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

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.

For each of the ELOs below, please identify and explain course assignments, readings, or other activities within this course that provide opportunity for students to attain the ELO. If the specific information is listed on the syllabus, it is appropriate to point to that document. The ELOs are expected to vary in their "coverage" in terms of number of activities or emphasis within the course. Examples from successful courses are shared on the next page.

ELO 1.1 Engage in critical and logical thinking.	"Black Visual Culture and Popular Media" is an advanced course that brings together the disciplinary orientations of global Black Studies with the interpretative and analytic methods of visual culture and media studies. As such, the course combines critical and intersectional approaches to the study of race in the world with fine-grained "close reading" and "thick descriptive" skills developed by companion disciplines in the humanities and social
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	<p>sciences. In this way, the course presents a robust and rigorous encounter with interdisciplinarity and encourages applications of cross-disciplinary scholarship.</p> <p>One of the course’s learning objectives asks students to “[r]efine and improve critical thinking skills by honing students’ ability to produce and develop their own ideas.” This course objective is supported by several assignments in the class, which encourage independent research and applied knowledge. These include two short “review essays,” in which students grapple with and examine popular media not included on the syllabus, and two longer “research essays,” in which students choose and develop research topics of their own design in consultation with the instructor.</p>
<p>ELO 1.2 Engage in an advanced, in-depth, scholarly exploration of the topic or idea of the theme.</p>	<p>“Black Visual Culture and Popular Media” is an advanced course that brings together the disciplinary orientations of global Black Studies with the interpretative and analytic methods of visual culture and media studies. Building on this interdisciplinarity, the course delves deeply into the topic of Black visual culture, past and present, through in-depth engagement with a variety of media, including visual art, music, film, and social media.</p> <p>Several course learning objectives support the goal of advanced topical study. These are: 1) “Understand the theoretical concepts of race, racism, and racialization as they inform the production and interpretation of black visual culture and popular media; 2) “Reflect on the intersection of race, ethnicity, gender, sexuality, and class in the production, circulation, consumption, and interpretation of Black visual culture;” 3) “Analyze visual texts (images, videos, social media, films, etc.) in ways that account for such intersectionality within historical, social, and cultural contexts;” 4) Engage with new media and technology used to produce, circulate, and promote Black visual culture globally;” and 5) “Refine and improve critical thinking skills by honing students’ ability to produce and develop their own ideas, within and beyond the classroom.”</p> <p>These course objectives are supported by several assignments in the class, which encourage independent research and applied knowledge, both within and beyond the classroom. These include two short “review essays,” in which students grapple with and examine popular media not included on the syllabus, two longer “research essays,” in which students choose and develop research topics of their own design in consultation with the instructor, and two “presentations,” in which students distill their research into short five-minute mini-lecture to their peers.</p>
<p>ELO 2.1 Identify, describe, and synthesize approaches or experiences.</p>	<p>This course is designed to enable and encourage students to apply knowledge and skills developed in the class to similar instances of visual and culture and popular media encountered in their everyday lives.</p>

	<p>There are three learning objectives that point toward disciplinary, analytic, and interpretive skill-building. These are: 1) “Understand the theoretical concepts of race, racism, and racialization as they inform the production and interpretation of black visual culture and popular media; 2) “Reflect on the intersection of race, ethnicity, gender, sexuality, and class in the production, circulation, consumption, and interpretation of Black visual culture;” and 3) “Analyze visual texts (images, videos, social media, films, etc.) in ways that account for such intersectionality within historical, social, and cultural contexts.”</p> <p>There are two further learning objective that emphasize applications of these skills: 1) “Refine and improve critical thinking skills by honing students’ ability to produce and develop their own ideas, within and beyond the classroom;” and 2) “Strengthen students’ writing skills through written assignments that call for close readings (description, interpretation, and analysis) of texts.”</p> <p>These course objectives are supported by several assignments in the class, which encourage independent research and applied knowledge, both within and beyond the classroom. These include two short “review essays,” in which students grapple with and examine popular media not included on the syllabus, two longer “research essays,” in which students choose and develop research topics of their own design in consultation with the instructor, and two “presentations,” in which students distill their research into short five-minute mini-lecture to their peers.</p>
<p>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.</p>	<p>This course fosters independent study and research skills, to enhance students’ ability to critically, constructively, and creatively assess Black and African visual culture and popular media in the world. Prior experience is an important foundation for such work, though the course is designed to hone analytic and interpretive skills through the tools and insights of global Black studies and visual culture and media studies. The goal is to help students become more adept and thoughtful interpreters of global Black and African culture when the leave the course.</p> <p>Course objectives that encourage independent applications of disciplinary skillsets to cultural analysis in class and at large include: 1) “Refine and improve critical thinking skills by honing students’ ability to produce and develop their own ideas, within and beyond the classroom;” and 2) “Strengthen students’ writing skills through written assignments that call for close readings (description, interpretation, and analysis) of texts.”</p> <p>These course objectives are supported by several assignments in the class, which encourage independent research and applied knowledge. These include two short “review essays,” in which</p>

	<p>students grapple with and examine popular media not included on the syllabus, and two longer “research essays,” in which students choose and develop research topics of their own design in consultation with the instructor.</p>
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Example responses (from Sociology 3200, Comm 2850, French 2803):

<p><i>ELO 1.1 Engage in critical and logical thinking.</i></p>	<p><i>This course will build skills needed to engage in critical and logical thinking about immigration and immigration related policy through:</i></p> <ul style="list-style-type: none"> • <i>Weekly reading response papers which require the students to synthesize and critically evaluate cutting-edge scholarship on immigration;</i> • <i>Engagement in class-based discussion and debates on immigration-related topics using evidence-based logical reasoning to evaluate policy positions;</i> • <i>Completion of an assignment which build skills in analyzing empirical data on immigration (Assignment #1)</i> • <i>Completion 3 assignments which build skills in connecting individual experiences with broader population-based patterns (Assignments #1, #2, #3)</i> • <i>Completion of 3 quizzes in which students demonstrate comprehension of the course readings and materials.</i>
<p><i>ELO 2.1 Identify, describe, and synthesize approaches or experiences.</i></p>	<p><i>Students engage in advanced exploration of each module topic through a combination of lectures, readings, and discussions.</i></p> <p><u><i>Lecture</i></u> <i>Course materials come from a variety of sources to help students engage in the relationship between media and citizenship at an advanced level. Each of the 12 modules has 3-4 lectures that contain information from both peer-reviewed and popular sources. Additionally, each module has at least one guest lecture from an expert in that topic to increase students’ access to people with expertise in a variety of areas.</i></p> <p><u><i>Reading</i></u> <i>The textbook for this course provides background information on each topic and corresponds to the lectures. Students also take some control over their own learning by choosing at least one peer-reviewed article and at least one newspaper article from outside the class materials to read and include in their weekly discussion posts.</i></p> <p><u><i>Discussions</i></u> <i>Students do weekly discussions and are given flexibility in their topic choices in order to allow them to take some control over their education. They are also asked to provide information from sources they’ve found outside the lecture materials. In this way, they are able to explore areas of particular interest to them and practice the skills they will need to gather information</i></p>

	<p><i>about current events, analyze this information, and communicate it with others.</i></p> <p><i>Activity Example: Civility impacts citizenship behaviors in many ways. Students are asked to choose a TED talk from a provided list (or choose another speech of their interest) and summarize and evaluate what it says about the relationship between civility and citizenship. Examples of Ted Talks on the list include Steven Petrow on the difference between being polite and being civil, Chimamanda Ngozi Adichie’s talk on how a single story can perpetuate stereotypes, and Claire Wardle’s talk on how diversity can enhance citizenship.</i></p>
<p>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.</p>	<p><i>Students will conduct research on a specific event or site in Paris not already discussed in depth in class. Students will submit a 300-word abstract of their topic and a bibliography of at least five reputable academic and mainstream sources. At the end of the semester they will submit a 5-page research paper and present their findings in a 10-minute oral and visual presentation in a small-group setting in Zoom.</i></p> <p><i>Some examples of events and sites:</i></p> <ul style="list-style-type: none"> <i>– The Paris Commune, an 1871 socialist uprising violently squelched by conservative forces</i> <i>– Jazz-Age Montmartre, where a small community of African-Americans—including actress and singer Josephine Baker, who was just inducted into the French Pantheon—settled and worked after World War I.</i> <i>– The Vélodrome d’hiver Roundup, 16-17 July 1942, when 13,000 Jews were rounded up by Paris police before being sent to concentration camps</i> <i>– The Marais, a vibrant Paris neighborhood inhabited over the centuries by aristocrats, then Jews, then the LGBTQ+ community, among other groups.</i>

Goals and ELOs of “Traditions, Cultures, and Transformations”

GOAL 1: Successful students will engage in a systematic assessment of how cultures and sub-cultures develop and interact, historically or in contemporary society.

GOAL 2: Successful students will engage in a systematic assessment of differences among societies, institutions, and individuals’ experience within traditions and cultures.

Enter your ELOs in the Table below, editing and removing rows as needed. There should be at least one ELO for each goal, and they should be numbered to correspond to the goal (e.g., ELO1.1 is the first ELO for Goal 1, ELO 2.2 would be the second ELO for the second goal).

For each ELOs, please identify and explain course assignments, readings, or other activities within this course that provide opportunity for students to attain the ELO. If the specific information is listed on the syllabus, it is appropriate to point to that document. The number of activities or emphasis within the course are expected to vary among ELOs. Examples from successful courses are shared below.

<p>ELO 1.1 Describe the influence of an aspect of culture (religious belief, gender roles, institutional organization, technology, epistemology, philosophy, scientific discovery, etc.) on at least one historical or contemporary issue.</p>	<p>Every case study addressed in this course couples a mediated expression of Black visual culture (an image, meme, video, or film) with the historical context in which such cultural expressions may be understood. The course approaches this coupling of history and culture in two ways. First, the course historicizes Black visual culture and popular media as a field of study, with readings going back to the early-twentieth century, examining successive periods when questions of Black and African aesthetics and cultural interpretation become paramount (the Harlem Renaissance and Négritude era, for example). As such, each case study may be read and understood as part of a long disciplinary historical of cultural and aesthetic inquiry and analysis. Second, each case study is presented within its own relevant historical frame. For example, discussion of contemporary blackface necessarily involves historical study of 19th century racist caricatures and performance practices. Likewise, discussions of the way Black female bodies are represented and imagined in the present (Serena Williams or Misty Copeland) require consideration of intersecting structures of racial and gendered stereotype historically.</p> <p>This approach to culture and history is supported by several assignments in the class, which use the case studies considered in class as models for independent study work: 1) two short “review essays,” in which students grapple with and examine popular media not included on the syllabus; 2) two longer “research essays,” in which students choose and develop research topics of their own design in consultation with the instructor; and 3) two “presentations,” in which students distill their research into short five-minute mini-lecture to their peers.</p>
<p>ELO 1.2 Analyze the impact of a “big” idea or technological advancement in creating a major and long-lasting change in a specific culture.</p>	<p>In week three, the class explores the idea of a “Black aesthetics,” through texts crafted in the context of the Harlem Renaissance and the Négritude movements of the early- and mid-20th centuries. Related readings relate this generative moment to more contemporary conceptions of Black and African art in the world. These texts provide the intellectual and interpretive ground for subsequent case studies and analyses in the course. In terms of technological advancement, several case studies in the course engage new media as a vehicle for Black public culture, including the recent audiovisual work of artists such as Beyoncé, Turf Dance, Stromae, and Baloji.</p> <p>Such ideas and advancements are supported by the course’s weekly case studies, as well as several</p>

	<p>assignments, including: 1) two short “review essays,” in which students grapple with and examine popular media not included on the syllabus; and 2) two longer “research essays,” in which students choose and develop research topics of their own design in consultation with the instructor. These assignments necessary entail an engagement with media and technology, and the ideas (aesthetic and otherwise) that animate them.</p>
<p>ELO 1.3 Examine the interactions among dominant and sub-cultures.</p>	<p>In a racialized world, there can be no discussion of Black aesthetics in visual culture and popular media without discussion of dominant and sub-cultures, hegemony and resistance. Thus, for example, the history in week three, describing the emergence and development of Black and African aesthetic paradigms, is bookended by histories, in weeks two and four, of dominant paradigms of Black difference and anti-black violence—rooted in injurious stereotype and exploitative appropriation. Thus, in addition to analytic interpretations that foreground Black and African aesthetics, the course’s weekly case studies also interrogate enduring histories and practices of anti-blackness in the production, consumption, and circulation of Black public culture.</p> <p>Such issues of power and discourse are supported by the course’s weekly case studies, as well as several assignments, including: 1) two short “review essays,” in which students grapple with and examine popular media not included on the syllabus; and 2) two longer “research essays,” in which students choose and develop research topics of their own design in consultation with the instructor. These assignments make space for student to apply their understanding of Black and African aesthetic ideas, alongside contexts which remain textured and constrained by anti-black narratives and structures.</p>
<p>ELO 1.4 Explore changes and continuities over time within a culture or society.</p>	<p>The social and cultural purview of this course is the Black and African world, thus its perspective on change and continuity is rigorously comparative. Examining cases, past and present, from Africa, Afro-Europe, Black America, the course examines difference and commonality across multiple locations of Black and African culture. To take one example—music—what comparative conclusions might we draw from our study of the audiovisual expressions of Prince, Beyoncé, Childish Gambino, Baloji, and Stromae—all Black artists invested in “popular” styles and expressions, producing a varied range of music culture in the Black and African world?</p>

	<p>This approach to changes and continuities within Black and African world is supported by the course’s weekly case studies, as well as several assignments, including: 1) two short “review essays,” in which students grapple with and examine popular media not included on the syllabus; and 2) two longer “research essays,” in which students choose and develop research topics of their own design in consultation with the instructor. In particular, the research papers emphasize inquiry that foregrounds issue of change and continuity, as students consider the historical and socio-cultural contexts of the topics they have chosen.</p>
<p>ELO 2.1 Recognize and explain differences, similarities, and disparities among institutions, organizations, cultures, societies, and/or individuals.</p>	<p>Understanding the diversity of the Black and African world is a central theme of this course, even as we examine consonances and currents in modes of expression, social movements, and conceptual formations. Case studies considered span a wide swathe of the modern African and Black diaspora (Europe, the United States, and Africa) and highlight a great variety of expressive forms (photography, visual and plastic arts, music, film, and more). Thus, even as the course makes a case of the idea of Black and African aesthetics, it also emphasizes the various ways in which these aesthetic ideas and practices take shape, in different societies and from one artist to another. A good example is the pairing of the graphic novels, <i>Aya: Life in Yop City</i> and <i>March: Book One</i>, in which we consider the historically rooted current of modern African and Black life.</p> <p>This approach to diversity—and unity—in the Black and African world is supported by the course’s weekly case studies, as well as several assignments, including: 1) two short “review essays,” in which students grapple with and examine popular media not included on the syllabus; and 2) two longer “research essays,” in which students choose and develop research topics of their own design in consultation with the instructor. In particular, the research papers emphasize inquiry that foregrounds issues of cultural diversity and consonance, as students consider the historical and socio-cultural contexts of the topics they have chosen.</p>
<p>ELO 2.2 Explain ways in which categories such as race, ethnicity, and gender and perceptions of difference, impact individual outcomes and broader societal issues.</p>	<p>As an upper-level course in African American and African Studies, this course necessarily—indeed, foundationally—foregrounds the intersections of race, ethnicity, gender, sexuality, and class in its content and design. One of the courses main objectives is to “[r]eflect on the intersection of race, ethnicity, gender, sexuality, and class in the production, circulation, consumption, and</p>

	<p>interpretation of Black visual culture.” Such intersectionality is present (in various ways) in every case study considered. For example, our viewing and discussion of Aberrahmane Sissako’s film, <i>Timbuktu</i> (week thirteen), draws attention to the intersecting realities of racial difference, ethnic strife, gendered inequity, and class conflict in contemporary West Africa.</p> <p>This inherently intersectional approach is supported by the course’s weekly case studies, as well as several assignments, including: 1) two short “review essays,” in which students grapple with and examine popular media not included on the syllabus; and 2) two longer “research essays,” in which students choose and develop research topics of their own design in consultation with the instructor. It is understood that student will apply an intersectional frame in their description, analyses, and interpretations of Black visual culture and popular media in these assignments.</p>
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Example responses (from History/Religious Studies 3680, Music 3364; Sociology 3200) for the “Citizenship” Theme:

<p><i>ELO 1.1 Describe and analyze a range of perspectives on what constitutes citizenship <u>and</u> how it differs across political, cultural, national, global, and/or historical communities.</i></p>	<p><i>Citizenship could not be more central to a topic such as immigration/migration. As such, the course content, goals, and expected learning outcomes are all, almost by definition, engaged with a range of perspectives on local, national, and global citizenship. Throughout the class students will be required to engage with questions about what constitutes citizenship and how it differs across contexts.</i></p> <p><i>The course content addresses citizenship questions at the global (see weeks #3 and #15 on refugees and open border debates), national (see weeks #5, 7-#14 on the U.S. case), and the local level (see week #6 on Columbus). Specific activities addressing different perspectives on citizenship include Assignment #1, where students produce a demographic profile of a U.S.-based immigrant group, including a profile of their citizenship statuses using U.S.-based regulatory definitions. In addition, Assignment #3, which has students connect their family origins to broader population-level immigration patterns, necessitates a discussion of citizenship. Finally, the critical reading responses have the students engage the literature on different perspectives of citizenship and reflect on what constitutes citizenship and how it varies across communities.</i></p>
<p><i>ELO 1.2 Identify, reflect on, and apply the knowledge, skills and dispositions required for intercultural competence as a global citizen.</i></p>	<p><i>This course supports the cultivation of "intercultural competence as a global citizen" through rigorous and sustained study of multiple forms of musical-political agency worldwide, from the grass-roots to the state-sponsored. Students identify varied cultural expressions of "musical citizenship" each week, through their reading and listening assignments, and reflect on them via online and in-class discussion. It is common for us to ask probing and programmatic questions about the musical-political subjects and cultures we study. What are the possibilities and constraints of this particular version of musical citizenship? What might</i></p>

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	<p><i>we carry forward in our own lives and labors as musical citizens</i> <i>Further, students are encouraged to apply their emergent intercultural competencies as global, musical citizens in their midterm report and final project, in which weekly course topics inform student-led research and creative projects.</i></p>
<p><i>ELO 2.1 Examine, critique, and evaluate various expressions and implications of diversity, equity, inclusion, and explore a variety of lived experiences.</i></p>	<p><i>Through the historical and contemporary case studies students examine in HIST/RS 3680, they have numerous opportunities to examine, critique, and evaluate various expressions and implications of diversity, equity, and inclusion, as well as a variety of lived experiences. The cases highlight the challenges of living in religiously diverse societies, examining a range of issues and their implications. They also consider the intersections of religious difference with other categories of difference, including race and gender. For example, during the unit on US religious freedom, students consider how incarcerated Black Americans and Native Americans have experienced questions of freedom and equality in dramatically different ways than white Protestants. In a weekly reflection post, they address this question directly. In the unit on marriage and sexuality, they consider different ways that different social groups have experienced the regulation of marriage in Israel and Malaysia in ways that do not correspond simplistically to gender (e.g. different women's groups with very different perspectives on the issues).</i></p> <p><i>In their weekly reflection posts and other written assignments, students are invited to analyze the implications of different regulatory models for questions of diversity, equity, and inclusion. They do so not in a simplistic sense of assessing which model is "right" or "best" but in considering how different possible outcomes might shape the concrete lived experience of different social groups in different ways. The goal is not to determine which way of doing things is best, but to understand why different societies manage these questions in different ways and how their various expressions might lead to different outcomes in terms of diversity and inclusion. They also consider how the different social and demographic conditions of different societies shape their approaches (e.g. a historic Catholic majority in France committed to laicite confronting a growing Muslim minority, or how pluralism *within* Israeli Judaism led to a fragile and contested status quo arrangement). Again, these goals are met most directly through weekly reflection posts and students' final projects, including one prompt that invites students to consider Israel's status quo arrangement from the perspective of different social groups, including liberal feminists, Orthodox and Reform religious leaders, LGBTQ communities, interfaith couples, and others.</i></p>
<p><i>ELO 2.2 Analyze and critique the intersection of concepts of justice, difference, citizenship, and how these interact with cultural traditions, structures of power and/or advocacy for social change.</i></p>	<p><i>As students analyze specific case studies in HIST/RS 3680, they assess law's role in and capacity for enacting justice, managing difference, and constructing citizenship. This goal is met through lectures, course readings, discussion, and written assignments. For example, the unit on indigenous sovereignty and sacred space invites students to consider why liberal systems of law have rarely accommodated indigenous land claims and what this says about indigenous citizenship and justice. They also study examples of indigenous activism and resistance around these issues. At the conclusion of the unit, the neighborhood exploration assignment specifically asks students to take note of whether and how indigenous land claims are marked or acknowledged in the spaces they explore and what they learn from this about citizenship, difference, belonging, and power. In the unit on legal pluralism, marriage, and the</i></p>

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	<p><i>law, students study the personal law systems in Israel and Malaysia. They consider the structures of power that privilege certain kinds of communities and identities and also encounter groups advocating for social change. In their final projects, students apply the insights they've gained to particular case studies. As they analyze their selected case studies, they are required to discuss how the cases reveal the different ways justice, difference, and citizenship intersect and how they are shaped by cultural traditions and structures of power in particular social contexts. They present their conclusions in an oral group presentation and in an individually written final paper. Finally, in their end of semester letter to professor, they reflect on how they issues might shape their own advocacy for social change in the future.</i></p>
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