

GE 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 *a//*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.

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| ELO 1.1 Engage in critical and logical thinking. | This course invites students to use critical thinking and challenge their preconceptions about Africa by learning new information and by setting that information in contrast with their previously held ideas. The five Reading Responses are intended to encourage this kind of reflection as students grapple with the perspectives presented in the readings. |
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| | <p>The class discussions and presentation assignments allow students to offer their own newly developed ideas and hear any challenges the presenter’s classmates may have to offer: the opportunity for reasoned discussion is a key element of this course. In the research paper the student has to back up their claims with evidence from reading and research, and/or from the various artistic materials (sculpture, jewelry, music, dance, poetic arts) encountered in the course.</p> |
| <p>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.</p> | <p>This upper-level class introduces students to advanced knowledge about the African diaspora and exposes them to complex ideas about what it means to identify as “Black” or “African”: given that these identities have been shaped by migrations, they are not necessarily tied to a single place. This subject matter requires students to explore a set of interrelated issues about migration, connectedness, citizenship/belonging, arts/expressive culture, and political power or disempowerment.</p> <p>In this course, students will (course goals):</p> <ul style="list-style-type: none"> • Examine and interrogate the social, cultural, economic, and political conditions of Africa and its diasporic communities globally • Understand the social and cultural effects of migration • Study the various modes of identification and expressing cultural life and heritage among African and African-descended communities today <p>Students engage with peer-reviewed, multi-disciplinary readings from sociology, anthropology, art history, area studies, history, and musicology, among others, as well as through explorations in the visual and performing arts of Africa and the African diaspora, past and present.</p> |
| <p>ELO 2.1 Identify, describe, and synthesize approaches or experiences.</p> | <p>This course is rich in approaches to complex issues and in descriptions of particular experiences. Students are asked to identify, describe, and synthesize these experiences throughout the course, in class discussions, Reading Reflections, and their presentation and research paper assignments.</p> <p>For instance, we consider:</p> <ul style="list-style-type: none"> • The struggle of African diasporic people for acceptance as full citizens in places outside of Africa—their approaches to seeking justice and expressing the struggle through the arts (Du Bois and Hall readings, Week 3) • Africans’ and African Americans’ approaches to thinking about themselves in a global context (Eze reading, week 2; Srinivasan et al., week 4; readings on Pan-Africanism and Négritude, weeks 10-11) |

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| | <ul style="list-style-type: none"> • the implications of migration/diaspora for language use, visual art, foodways, and other cultural practices—i.e., approaches to being in the world and expressing kinship and identity (weeks 4, 6, and 7) • implications of colonialism and migration for the collecting and ownership of artistic materials—i.e., different approaches to heritage projects and claims of ownership (week 9) |
| <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>The Reading Reflections, Presentations, and Research Paper all present opportunities for students to reflect on their learning and to integrate new perspectives into their worldviews, as well as opportunities to create new knowledge and interpretations of the arts. Different students will relate to the course materials differently; for some, the course will introduce new realms of experience and approaches to knowledge; others may find their own identities reflected in one or more of the ideas or approaches found in the course. In all cases, students will be invited into reflection about social relationships that affect US society and many global societies, and students will gain a perspective that helps them be thoughtful about their own and others’ experiences and appreciative of the distinctive contributions of Black people to the arts.</p> |

Goals and ELOs of “Migration, Mobility, and Immobility”

GOAL 1: Successful students will explore and analyze a range of perspectives on migration, mobility, and immobility, including causes and effects, personal or group experiences, or artistic expression.

GOAL 2: Successful students will explain a variety of scholarly or artistic approaches to understanding mobility and immobility, and analyze how texts, perceptions, representations, discourses, or artifacts represent these concerns.

For each ELO, 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.

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| <p>ELO 1.1 Explain environmental, political, economic, social, or cultural causes of migration, mobility, and/or immobility.</p> | <p>Students engage at several points in the course with migration and mobility as they relate to the history of Africa and the African diaspora: for example:</p> <ul style="list-style-type: none"> • Week 1: students assess evidence about the “out of Africa” hypothesis, and the possibility that all peoples may have ancestors who migrated from Africa |
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| | <ul style="list-style-type: none"> • Week 3: students learn about the diaspora that resulted from colonialism and the triangular slave trade, and the cultural results of these processes (Hall, Du Bois readings); and about the ways in which these processes resulted in a global trade in art objects (Kasfir reading) • Week 12: students examine the use of music in international diplomacy, the travels of artists to represent nation-states, and the personal challenges such demands place upon artists <p>Students are asked to summarize information from their readings in a series of Reading Reflection assignments; in addition, students are asked to explain key points from the readings in class and engage with them critically in discussion.</p> |
| <p>ELO 1.2 Describe and analyze diverse experiences or portrayals of migration, mobility, or immobility (e.g. migration, incarceration, disability, or flight) and the complex effects of these phenomena on individuals, societies, institutions, and/or places.</p> | <p>Diaspora encompasses diverse and complex experiences. Because the African diaspora has been underway for hundreds of years, Black people outside of Africa may feel no particular relation to African people or cultures, but they may feel a strong affinity. The nuances of why such a relationship may be felt are complex, encompassing processes of national identification, political allegiance, shared experience, and racialized identity. Students in this course will understand diaspora from multiple perspectives, attending to the complexity of these experiences and how they are different in different times and places.</p> <p>Students are asked to describe and analyze the following through readings and written reflections:</p> <ul style="list-style-type: none"> • The struggle of African diasporic people for acceptance as full citizens in places outside of Africa (Du Bois and Hall readings, Week 3) • Africans’ and African Americans’ approaches to thinking about themselves in a global context (Eze reading, week 2; Srinivasan et al., week 4; readings on Pan-Africanism and Négritude, weeks 10-11) • The implications of migration/diaspora for language use, visual art, foodways, and other cultural practices (weeks 4, 6, and 7) • The implications of colonialism and migration for the collecting and ownership of artistic materials (weeks 6 and 9) |
| <p>ELO 2.1 Discuss how migration, mobility, or immobility have shaped attitudes, beliefs, behaviors, and values of individuals and/or institutions.</p> | <p>In this course students learn about a variety of attitudes, beliefs, and values, including those of arts practitioners; arts collectors or dealers; arts diplomats; cultural critics and observers; political actors and advocates; and scholars from a variety of disciplines.</p> |

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| | <p>Attitudes and beliefs explored that are related to migration, mobility, and immobility include (for example):</p> <ul style="list-style-type: none"> • African Americans' felt affinity for Africa (Akyeampong reading, week 1; readings from the Harlem Renaissance, week 8) • Different individuals in different places/times finding value in works of African art as heritage, as connection to a shared past, as a commercial good, as a national treasure, or as anthropological evidence (weeks 1, 6, and 9) • Pan-Africanism and Négritude as multifaceted political and artistic responses to diaspora (weeks 10-11) • The use of music in diplomacy as both carrying out the projects of a nation-state and as cultural work that may also have other impacts (week 12) • Various interpretations of the film Black Panther as expressing or failing to express pro-African values (week 13) |
| <p>ELO 2.2 Describe how people (e.g. scholars, artists, scientists, etc.) perceive or represent migration, mobility, or immobility and critique conventions, theories, and/or ideologies that influence such perceptions or representations.</p> | <p>Students engage with a variety of artistic creations (songs, visual arts, poetry) that represent a variety of African and African diasporic identities as well as ideas about those creations and opinions voiced by African diasporic people from the past and present. Some of these voices tell conflicting stories, requiring students to consider different experiences and viewpoints. Considering art objects requires a form of perspective-taking and close consideration of how representation works: the viewer/listener must consider what purposes the art serves, what it communicates, and what it may represent to its makers or users.</p> <p>In addition, students will grapple with scholars' and cultural critics' various perspectives on diaspora. They will read primary source texts (the words of Marcus Garvey, W.E.B. Du Bois, Alain Locke, Zora Neale Hurston, and others); as well as secondary sources (Diagne, Idowu, Reed, and others). During class discussion they will discuss the underpinnings of these perspectives, examine the authors' values, and discuss how these perspectives represent, differ from, or add to conventional narratives about diaspora.</p> |