

Term Information

Effective Term Autumn 2026

General Information

Course Bulletin Listing/Subject Area	Religious Studies
Fiscal Unit/Academic Org	Comparative Studies - D0518
College/Academic Group	Arts and Sciences
Level/Career	Undergraduate
Course Number/Catalog	4344
Course Title	Religion, Revolution, and Art in the Caribbean
Transcript Abbreviation	RelRevArCaribbean
Course Description	This class examines alternative modes of sovereignty under & in the wake of colonial control of Caribbean nations, with a focus on the role of religion & aesthetics in challenging, negotiating, & reimagining structures of power. Students will engage in close reading of visual art & literature alongside historical case studies of religion, race, & politics in select Caribbean contexts.
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

Prerequisites and Exclusions

Prerequisites/Corequisites	None
Exclusions	Not open to students with credit for AFAMAST 4344.
Electronically Enforced	Yes

Cross-Listings

Cross-Listings	Cross-listed in AFAMAST
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Subject/CIP Code

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

Requirement/Elective Designation

Traditions, Cultures, and Transformations

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

- Students will learn about varied modes of Caribbean creativity arising in response to a specific history of colonialism, racialization, and ongoing economic exploitation and political dependence.
- As part of this, students will rethink "sovereignty" outside of state power, approaching the term as linked to embodied sensations, self-determination, fleeting experiences of freedom, experiences of performance before or engagement with others.
- Relatedly, students will think comparatively about the role of art and literature as well as the religious imaginary and alternative modes of sociality and politics as all part of a broad human cultural array.
- "Race," too is a category that this class seeks to reconsider not merely as imposed but also as self-proclaimed and, importantly, reinvented through ongoing processes.

Content Topic List

- Caribbean Religion and Revolution
 - Caribbean Art, Theology, and Community Change
 - Caribbean Theology and Revolution
- No

Sought Concurrence

Attachments

- AFAMAST RELSTDS 4344 Themes form Dew Caribbean.pdf: Theme responses
(Other Supporting Documentation. Owner: Arceno,Mark Anthony)
- Curriculum Map for CS Major - 100625.pdf: CS Curriculum Map
(Other Supporting Documentation. Owner: Arceno,Mark Anthony)
- Religious Studies Curriculum Map (10-06-25).pdf: RS Curriculum Map
(Other Supporting Documentation. Owner: Arceno,Mark Anthony)
- AFAMAST 4344 Caribbean Religion Course Proposal revised.docx: Syllabus
(Syllabus. Owner: Arceno,Mark Anthony)
- AFAMAST 4344 GE Cover Letter.docx: Cover Letter
(Cover Letter. Owner: Arceno,Mark Anthony)

Comments

- Please see Subcommittee feedback email sent 11/19/25. *(by Neff,Jennifer on 11/19/2025 11:24 AM)*

COURSE REQUEST
4344 - Status: PENDING

Last Updated: Vankeerbergen,Bernadette
Chantal
12/22/2025

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Arceno,Mark Anthony	10/13/2025 11:36 AM	Submitted for Approval
Approved	Urban,Hugh Bayard	10/13/2025 11:46 AM	Unit Approval
Approved	Vankeerbergen,Bernadette Chantal	10/13/2025 08:25 PM	College Approval
Revision Requested	Neff,Jennifer	11/19/2025 11:24 AM	ASCCAO Approval
Submitted	Arceno,Mark Anthony	12/22/2025 11:57 AM	Submitted for Approval
Approved	Urban,Hugh Bayard	12/22/2025 12:06 PM	Unit Approval
Approved	Vankeerbergen,Bernadette Chantal	12/22/2025 03:12 PM	College Approval
Pending Approval	Jenkins,Mary Ellen Bigler Neff,Jennifer Vankeerbergen,Bernadette Chantal Steele,Rachel Lea	12/22/2025 03:12 PM	ASCCAO Approval



THE OHIO STATE UNIVERSITY

College of Arts and sciences

Department of African American and African Studies

486 University Hall 230 North Oval Mall Columbus, OH 43210

(614) 292-3700 | <http://www.aaas.osu.edu>

December 22, 2025

Dear Arts and Humanities Subcommittee 2 of the ASC Curriculum Committee:

I write in response to the contingencies request, on November 19, 2025, to the proposal for African American and African Studies/Religious Studies 4344.

I have, in the revised and expanded syllabus, 1) included “full citations of the required texts in the course schedule (syllabus pp.5-7).” I have, moreover, 2) added “the GEN Theme goals and learning outcomes followed by a paragraph that explains how the course will fulfill those GE learning outcomes.” Finally, I have emailed both 3) “Ethnic Studies about potentially including the course in the Latino Studies minor” and “the Department of Arts Administration, Education and Policy about possibly cross-listing this course with them.” I am not sanguine about such cross-listing, considering the limited amount of “Latino” material (1/4th) and visual art material (slightly less than that), but I appreciate the suggestion to publicize this class with those departments all the same.

Many thanks for your help with this.

Yours,

Spencer Dew

Associate Teaching Professor, Comparative Studies and African American and African Studies

Director of Undergraduate Studies, African American and African Studies

Associate Director of Undergraduate Studies, Comparative Studies

The Ohio State University

Dew.50@osu.edu / 7732909401

Religion, Revolution, and Art in the Caribbean
AAAS/RELST 4344

3-hour course

GE Theme: Traditions, Cultures, and Transformations

Dr. Spencer Dew, dew.50@osu.edu

Office: 424 Hagerty Hall / Office Hours TBA

Catalog Description: This class examines alternative modes of sovereignty under and in the wake of colonial control of Caribbean nations, with a focus on the role of religion and aesthetics in challenging, negotiating, and reimagining structures of power. Students will engage in close reading of visual art and literature alongside historical case studies of religion, race, and politics in select Caribbean contexts.

Course Description: This course examines four Caribbean sites—Jamaica, under British colonial rule and independence; Haiti, in its revolutionary moment and the present day; Puerto Rico from Spanish “discovery” to its ongoing status as a US “possession”; and, finally, New Orleans from its time as a French territory to the contemporary, post-Katrina, moment. Approaching religious, political, and artistic innovations not as separate categories but as always intertwined, this course focuses particularly on the question of alternative sovereignties. We examine the ways that Caribbean movements have located in otherwise social formations, affective experiences, imagined realities not merely resistance to colonialism, racialization, and international corporate capitalism, but also alternative visions and embodiments of sovereign power that allow for the temporary eclipse of such hegemonic structures. Examples include the reasoning sessions of Rastafari communities, opening the Biblical text to radical new readings via an experience of direct “I-and-I” presence not only among human participants but with the deity as well; the aesthetic excess of sartorial style and performative displays of the Haitian Vodou lwa through their human “horses”; queer *perreo intenso* on the steps of San Juan’s Cathedral, itself a historic spot for slave auctions, transformed into not merely a location for anti-colonial protest but a genuinely a-colonial instantiation of alternative being.

We consider the Caribbean as a vanguard for creative confrontations with modernity, a series of distinct spaces, characterized by creolization, which have and continue to respond to colonialism in its ever-advancing forms, racialization and governmental control of sexuality and family planning and structure, environmental exploitation and change, and ever-new modes of capitalist utopianism. This class, moreover, considers four specific sites distinguished by their rich political, artistic, and religious history—from Jamaica, birthplace of the Rastafari traditions that reinterpret not only primitive Christianity but also the political mission of Marcus Garvey, to New Orleans, where new forms of Voodoo develop both as metaphysical and socio-economic systems, entrepreneurial enterprises that simultaneously reimagine the very reality of capital. Along the way we’ll consider case studies such as the role of Vodou in the Haitian Revolution and contemporary artistic modes as forms of resistance and imagining otherwise in the world’s oldest colony, Puerto Rico. Political history and religious study will be combined with literary and artistic criticism. The course will cover both major works in Caribbean Studies and Religious Studies, with an eye toward alternative sovereignties. We will also engage in close reading of individual oeuvres of visual artists (students will each conduct more research on visual art and give class presentations) and individual literary texts (short stories, poetry, and a novel) for each of the three island nations under consideration here.

Assignments:

- The first requirement for this class is a commitment to attentive engagement and open wrestling with the texts, images, and films we will examine together over the course of the semester. I expect all students to complete required reading/viewing in advance, making notes during and after said reading. All students should arrive to class ready to discuss and think both about and

with the material. Participation—which will include occasional “cold calling” to answer questions and pre-class tasks such as selecting a given pass for discussion—will account for 20% of your final grade.

- This class also involves four in-class essay opportunities. For the first three of these, you will be given a choice between three distinct prompts (for instance, for Part #1 of the class, on Jamaica, the essay opportunity will offer a choice between analyzing modes of re-imagining power in the Jamaican examples, for instance, or reading the required work of literature in light of the religious and political case studies related to Jamaica, or offering an outline of how Rastafari, as a system of thought and practice, both continues and departs from genealogy of black rebellion and resistance in Jamaican history). These essays should reference specifics from readings and course discussions; the fourth such essay, the final exam, will be cumulative and require synthetic reflection on all of our Caribbean case studies. Each of these four assignments is worth 15% of your final grade.
- You will each, independently but in consultation with the instructor, select another artist from one of these four Caribbean sites to 1) write a brief analysis of (100 words, in the style of an art review, examples of which will be provided) and 2) prepare a 2-slide PowerPoint for a five-minute presentation to share with the class. Each part of this project will be worth 10% of your final grade.

Required Texts:

- **The majority of texts for this class will be provided as PDFs via Carmen. Students should, however, purchase the following three books from the OSU bookstore:**
 - Kei Miller, *The Cartographer Tries to Map a Way to Zion*
 - Edwidge Danticat, *Claire of the Sea Light*
 - Luis Negrón, *Mundo Cruel*
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Grading Scale:

93 - 100 (A)
90 - 92 (A-)
88 - 89 (B+)
83 - 87 (B)
80 - 82 (B-)
78 - 79 (C+)
73 - 77 (C)
70 - 72 (C-)
68 - 69 (D+)
60 - 67 (D)
Below 60 (E)

Relation to GE Theme : Traditions, Cultures, and Transformations

This is a class examining forms of human creativity in response to historical trends in a geographic region often considered as “ground zero” for colonialism: the Caribbean. By focusing on “religion,” “art,” and “politics,” we will come to an understanding not only of the permeability, overlap, and entanglement of these three categories, but also how these categories are used to name “traditions” and aspects of “culture” that are constantly reimagined in response to contingent historical circumstances, used to transform and being transformed by broader social forces.

Course Learning Objectives

At the completion of this course students should be able to successfully do the following:

- Become familiar with some broad trends in the history of the Caribbean, with an emphasis on the ways that religious, artistic, and political traditions have helped transform and be transformed by that history.
- Understand some of the ways Caribbean thinkers have responded to the historical catastrophes of colonization and slavery as well as ongoing colonialism and “post-colonial” political and economic pressures.
- Engage in critical analysis of religion, art, and politics as a human phenomena that responds to contingent social circumstances, approaching these aspects of culture as “traditions” being always innovated upon and adapted to shifting circumstances.
- Be able to compare—and use comparison to highlight essential dynamics of—movements and traditions and trends across the Caribbean.

Statement of Teaching Philosophy: In keeping with best practices in Black Studies, this course approaches the classroom as a space for dialogue and exchange, expecting of you—the students—a significant role in shaping the conversation and foci of our work together. It is important to emphasize that this class is seen as a process, one of working *together*, wrestling with the topics, texts, themes, and ideas presented in the syllabus and drawing connections and conclusions. This approach is particularly notable in relation to the GE theme of this course: that our intellectual inquiry and research production this semester will be tied to “Traditions, Cultures and Transformations” is predicated both on your own engagement and thinking, as students, and my role, as professor, in providing curation, guidance, and feedback. Our class’s connection to this theme is predicated on your own engagement in that, rather than spell out of “signpost” the specific connections of each week’s reading to this theme, I expect you all, as thinkers, to work through these connections. This responsibility I take to be central to your role as active participants in a learning community. Likewise, my responsibility is, repeatedly (whether in structuring discussions, in offering context to readings in class, in written feedback to assignments, and in one-on-one meetings in office hours) to guide and push you through and deeper into these connections. For this reason, I have tried to keep this syllabus as brief as possible, without extraneous summaries of explanations of the readings. The connections between these readings and the GE themes will emerge through our discussions together, and while I will guide those conversations, I do not want to hand you “answers” to questions of the relation of a given text to questions of cultural change, the mutual influence and even co-creation of cultures and sub-cultures, and the way such cultural traditions inspire, respond to, and are shaped as a consequence of broader ideological, technological, and environmental innovation and change. To be clear, my operating assumption regarding this class is that we are working together to unearth, through analysis and exchange of ideas, arguments for and observations about the centrality of these terms to our reading and thinking together. By the end of this semester, we will all have a much deeper, more nuanced, and comparatively informed understanding of “Traditions, Cultures and Transformations.”

Academic Misconduct

Academic integrity is essential to maintaining an environment that fosters excellence in teaching, research, and other educational and scholarly activities. Thus, The Ohio State University and the [Committee on Academic Misconduct](#) (COAM) expect that all students have read and understand the University's [Code of Student Conduct](#), and that all students will complete all academic and scholarly assignments with fairness and honesty. Students must recognize that failure to follow the rules and guidelines established in the University's Code of Student Conduct and this syllabus may constitute Academic Misconduct.

The Ohio State University's Code of Student Conduct (Section 3335-23-04) defines academic misconduct as: Any activity that tends to compromise the academic integrity of the University or subvert the educational process. Examples of academic misconduct include (but are not limited to) plagiarism, collusion (unauthorized collaboration), copying the work of another student, and possession of unauthorized materials during an examination. Ignorance of the University's Code of Student Conduct is never considered an excuse for academic misconduct, so please review the Code of Student Conduct and, specifically, the sections dealing with academic misconduct.

If an instructor suspects that a student has committed academic misconduct in this course, the instructor is obligated by University Rules to report those suspicions to the Committee on Academic Misconduct. If COAM determines that a student violated the University's Code of Student Conduct (i.e., committed academic misconduct), the sanctions for the misconduct could include a failing grade in the course and suspension or dismissal from the University. If students have questions about the above policy or what constitutes academic misconduct in this course, they should contact the instructor.

Artificial Intelligence and Academic Integrity

There has been a significant increase in the popularity and availability of a variety of generative artificial intelligence (AI) tools, including ChatGPT, Sudowrite, and others. These tools will help shape the future of work, research and technology, but when used in the wrong way, they can stand in conflict with academic integrity at Ohio State.

All students have important obligations under the Code of Student Conduct to complete all academic and scholarly activities with fairness and honesty. Our professional students also have the responsibility to uphold the professional and ethical standards found in their respective academic honor codes. Specifically, students are not to use unauthorized assistance in the laboratory, on field work, in scholarship, or on a course assignment unless such assistance has been authorized specifically by the course instructor. In addition, students are not to submit their work without acknowledging any word-for-word use and/or paraphrasing of writing, ideas or other work that is not your own. These requirements apply to all students undergraduate, graduate, and professional.

To maintain a culture of integrity and respect, these generative AI tools should not be used in the completion of course assignments unless an instructor for a given course specifically authorizes their use. Some instructors may approve of using generative AI tools in the academic setting for specific goals. However, these tools should be used only with the explicit and clear permission of each individual instructor, and then only in the ways allowed by the instructor.

Religious Accommodations

Ohio State has had a longstanding practice of making reasonable academic accommodations for students' religious beliefs and practices in accordance with applicable law. In 2023, Ohio State updated its practice to align with new state legislation. Under this new provision, students must be in early communication with their instructors regarding any known accommodation requests for religious beliefs and practices, providing notice of specific dates for which they request alternative accommodations within 14 days after the first instructional day of the course. Instructors in turn shall not question the sincerity of a student's religious or spiritual belief system in reviewing such requests and shall keep requests for accommodations confidential.

With sufficient notice, instructors will provide students with reasonable alternative accommodations with regard to examinations and other academic requirements with respect to students' sincerely held religious beliefs and practices by allowing up to three absences each semester for the student to attend or participate in religious activities. Examples of religious accommodations can include, but are not limited to, rescheduling an exam, altering the time of a student's presentation, allowing make-up assignments to substitute for missed class work, or flexibility in due dates or research responsibilities. If concerns arise about a requested accommodation, instructors are to consult their tenure initiating unit head for assistance.

A student's request for time off shall be provided if the student's sincerely held religious belief or practice severely affects the student's ability to take an exam or meet an academic requirement and the student has notified their instructor, in writing during the first 14 days after the course begins, of the date of each absence. Although students are required to provide notice within the first 14 days after a course begins, instructors are strongly encouraged to work with the student to provide a reasonable accommodation if a request is made outside the notice period. A student may not be penalized for an absence approved under this policy.

If students have questions or disputes related to academic accommodations, they should contact their course instructor, and then their department or college office. For questions or to report discrimination or harassment based on religion, individuals should contact the [Civil Rights Compliance Office](#).

Policy: [Religious Holidays, Holy Days and Observances](#)

Disability Statement (with Accommodations for Illness)

The university strives to maintain a healthy and accessible environment to support student learning in and out of the classroom. If students anticipate or experience academic barriers based on a disability (including mental health and medical conditions, whether chronic or temporary), they should let their instructor know immediately so that they can privately discuss options. Students do not need to disclose specific information about a disability to faculty. To establish reasonable accommodations, students may be asked to register with Student Life Disability Services (see below for campus-specific contact information). After registration, students should make arrangements with their instructors as soon as possible to discuss your accommodations so that accommodations may be implemented in a timely fashion.

If students are ill and need to miss class, including if they are staying home and away from others while experiencing symptoms of viral infection or fever, they should let their instructor know immediately. In cases where illness interacts with an underlying medical condition, please consult with Student Life Disability Services to request reasonable accommodations.

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098 Baker Hall, 113 W. 12th Ave

614-292-3307 phone

Intellectual Diversity

Ohio State is committed to fostering a culture of open inquiry and intellectual diversity within the classroom. This course will cover a range of information and may include discussions or debates about controversial issues, beliefs, or policies. Any such discussions and debates are intended to support understanding of the approved curriculum and relevant course objectives rather than promote any specific point of view. Students will be assessed on principles applicable to the field of study and the content covered in the course. Preparing students for citizenship includes helping them develop critical thinking skills that will allow them to reach their own conclusions regarding complex or controversial matters.

Grievances and Solving Problems

According to University Policies, if you have a problem with this class, you should seek to resolve the grievance concerning a grade or academic practice by speaking first with the instructor or professor. Then, if necessary, take your case to the department chairperson, college dean or associate dean, and to the provost, in that order. Specific procedures are outlined in Faculty Rule 3335-8-23. Grievances against graduate, research, and teaching assistants should be submitted first to the supervising instructor, then to the chairperson of the assistant's department.

Creating an Environment Free from Harassment, Discrimination, and Sexual Misconduct

The Ohio State University is committed to building and maintaining a welcoming community. All Buckeyes have the right to be free from harassment, discrimination, and sexual misconduct. Ohio State does not discriminate on the basis of age, ancestry, color, disability, ethnicity, gender, gender identity or expression, genetic information, HIV/AIDS status, military status, national origin, pregnancy (childbirth, false pregnancy, termination of pregnancy, or recovery therefrom), race, religion, sex, sexual orientation, or protected veteran status, or any other bases under the law, in its activities, academic programs, admission, and employment. Members of the university community also have the right to be free from all forms of sexual misconduct: sexual harassment, sexual assault, relationship violence, stalking, and sexual exploitation.

To report harassment, discrimination, sexual misconduct, or retaliation and/or seek confidential and non-confidential resources and supportive measures, contact the Civil Rights Compliance Office (CRCO):

Online reporting form: <http://civilrights.osu.edu/>

Call 614-247-5838 or TTY 614-688-8605

civilrights@osu.edu

The university is committed to stopping sexual misconduct, preventing its recurrence, eliminating any hostile environment, and remedying its discriminatory effects. All university employees have reporting responsibilities to the Civil Rights Compliance Office to ensure the university can take appropriate action:

- All university employees, except those exempted by legal privilege of confidentiality or expressly identified as a confidential reporter, have an obligation to report incidents of sexual assault immediately.
- The following employees have an obligation to report all other forms of sexual misconduct as soon as practicable but at most within five workdays of becoming aware of such information: 1. Any human resource professional (HRP); 2. Anyone who supervises faculty, staff, students, or volunteers; 3. Chair/director; and 4. Faculty member.

For more information about this syllabus please see [Syllabus Policies & Statements webpage](#)

General Education Theme: Traditions, Cultures, and Transformations

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.

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

ELO 1.2 Engage in an advance, 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.

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.

GOAL 3: Successful students will engage in a systematic assessment of how cultures and sub-cultures develop and interact, historically or in contemporary society.

ELO 3.1 Describe the influence of an aspect of culture (e.g., religious belief, gender roles, institutional organization, technology, epistemology, philosophy, scientific discovery, etc.) on at least one historical or contemporary issue.

ELO 3.2 Analyze the impact of a “big” idea or technological advancement in creating a major and long-lasting change in a specific culture.

ELO 3.3 Examine the interactions among dominant and sub-cultures.

ELO 3.4 Explore changes and continuities over time within a culture or society.

GOAL 4: Successful students will engage in a systematic assessment of differences among societies, institutions, and individuals' experience within traditions and cultures.

ELO 4.1 Recognize and explain differences, similarities, and disparities among institutions, organizations, cultures, societies, and/or individuals.

ELO 4.2 Explain ways in which categories such as race, ethnicity, and gender and perceptions of difference impact individual outcomes and broader societal issues.

Course Goals:

- 1) Students will learn about varied modes of Caribbean creativity arising in response to a specific history of colonialism, racialization, and ongoing economic exploitation and political dependence. This will involve specific details about religious and political movements and artistic production, both in the islands and as global exports.**
- 2) As part of this, students will rethink “sovereignty” outside of state power, approaching the term as linked to embodied sensations, self-determination, fleeting experiences of freedom, experiences of performance before or engagement with others.**
- 3) Relatedly, students will think comparatively about the role of art and literature as well as the religious imaginary and alternative modes of sociality and politics as all part of a broad human cultural array. This class is committed to pushing beyond pigeon-hole categories like “art” and “religion,” revealing instead that such terms are necessarily intertwined and require a methodology attentive to such entanglement. By the end of the course, students should have a sophisticated sense of the stakes for and means by which one might responsibly proceed with such study.**
- 4) Finally, “race,” too is a category that this class seeks to reconsider not merely as imposed but also as self-proclaimed and, importantly, reinvented through ongoing processes. The imagination of racial identity and histories, whether in relation to the African diaspora or to Caribbean indigeneity, is a primary site for religious, cultural, and political creativity. Students are expected to be able to offer detailed evidence for this, in multiple contexts, by the end of the semester.**

These Goals will be addressed and evaluated repeatedly throughout this class. With Goal 1, the class's structure of building on a trajectory of thought will aid in pushing a methodology of critical thinking toward increasingly complex forms, per ELO 1.1. The reflection on Spanish chronicles in the opening week, for instance, will inform the far more sophisticated reflections, in Week 14, on alternative sovereignty in post-Katrina New Orleans. Likewise, ELO 1.2 will be met by increasingly in-depth attention to the notion of the repeating islands of the Caribbean as places wherein we can isolate echoes of creative responses to coloniality and racialization, allowing for in-depth intellectual engagement with a varied zone of human ingenuity.

For Goal 2, in-class reflective essays will be one explicit way to prompt student reflection on ELO 2.1 and collect data on /expression of ELO 2.2.

For Goal 2, while ELO 3.1 will be a constant theme for this class, moving as it does from one cultural form (religious, political, and artistic) to the next, always in contingent context, ELO 3.2 will also be recurring, with the emphasis on coloniality and racialization as systems responded to by artistic, religious, and political creativity and innovation. ELO 3.3 will be considered both in terms of hegemonic political responses to Caribbean innovations and mainstream religious responses to creolized creativity—week 13, as a for instance, considers alternative approaches to sovereignty and

economics within a broader, inescapable economic order and power structure. Finally, ELO 3.4, on change over time, will be considered in relation to specific topics and events, as in weeks 7-9, when the initial optimism of the Haitian Revolution is contrasted with post-revolutionary Haitian political and economic history,

For Goal 4, the multi-site approach of this class will emphasize recognizing the differences and similarities between cultures mentioned in ELO 4.1. The recurring attention to race, in particular, will show such differences across these sites in ELO 4.2, from the rendering of “Indian” the natives of the Antilles to the role of blackness in inspiring Rastafari thinking and a range of Haitian religious, political, and artistic responses.

Course Schedule

Week 1:

- Introduction to the Class
- Theoretical Framings: Religion and Waves of Colonialism in the Caribbean
 - Selections from Ramon Pané, *An Account of the Antiquity of the Indians*, and Román, *Governing Spirits*

Week 2:

- Theoretical Framings: Race and Governance in the Caribbean
 - Selections from Isar Godreau, *Scripts of Blackness* and Alias Reyes-Santos, *Our Caribbean Kin*
- Theoretical Framings: Aesthetics and Alternative Sovereignty in the Caribbean
 - Maziki Thame, “Sovereignty, Freedom, and the Problem of Blackness in Jamaica” and Sheri-Marie Harrison, “‘What you say, elsa?’: Postcolonial Sovereignty and Gendered Self-Actualization”

Part 1: Jamaica

Week 3: Maroonage

- Neil Roberts, “Part II: Slave Theorists of Freedom” from *Freedom as Maroonage*
 - Selections from Kenneth M. Bilby, *True-Born Maroons*

Week 4: Rastafari

- Selections from Leonard Barrett, *The Rastafarians* and watch “Roots Daughters: The Women of Rastafari” (directed by Bianca Nyabingi Brynda)
- Selections from Vivaldi Jean-Marie, *An Ethos of Blackness*

Week 5: Global Jamaican Culture

- Ennis B. Edmonds, “Rastafari Rules” and Neil Roberts, “Why Maroonage Still Matters” Larisa Kingston Mann, “Embodied Meaning in Jamaican Popular Music”
- Visual art: Shoshanna Weinberger

Week 6: Kei Miller

- Literature: Kei Miller, *The Cartographer Tries to Map a Way to Zion*
- In-class reflective essay #1

Part 2: Haiti

Week 7: Vodou and Revolution

- Selections from Kate Ramsey, *The Spirits and the Law*

- Selections from Malick Ghachem, *The Old Regime and the Haitian Revolution*

Week 8: Vodou and Aesthetic Sovereignty

- Selections from Elizabeth McAlister, *Rara!* and Eziaku Nwokocha, “Kouzen’s Makout”
- Visual art: Tessa Mars

Week 9: Edwidge Danticat

- Literature: Danticat, *Claire of the Sea Light*
- In-class reflective essay #2

Part 3: Puerto Rico:

Week 10: The Oldest Colony

- Selections Jose Trias Monge, *Puerto Rico*
- Selections from Arlene Davila, *Sponsored Identities: Cultural Politics in Puerto Rico* and Marisol Lebrón, *Policing Life and Death: Race, Violence, and Resistance in Puerto Rico*

Week 11: Disaster Capitalism and Embodied Sovereignty

- Naimi Klein, *The Battle for Paradise* and screen Bad Bunny and Bianca Graulau, “Apagón”
- Selections from Ricio Zambrana, *Colonial Debts* and Yarimar Bonilla, *Non-Sovereign Futures*, plus Negrón-Muntaner, “Puerto Rico Remade”

Week 12: At and Identity in Puerto Rico

- Visual art: Daniel Lind Ramos
- Literature: Luis Negrón, *Mundo Cruel*

Week 13: Alternative Capital?

- In-class reflective essay #3

Part 4: New Orleans

- Kobe Roberts, “Introduction” and “The ‘Bisness’: The Centrality of Economics and Local Culture to Business Models in New Orleans Voodoo” and ““Green Money Means Success”” from *Voodoo and Power*

Week 14: Sovereignty and its Discontents

- Nikesha Williams, *Mardi Gras Indians* and Jerome DeWulf, “Sangamentos on Congo Square,” watch “All in a Mardi Gras Day”
- Visual Art: Post-Katrina slideshow; Doug Maccash, “Flowers through the Cracks” and Carlie Porterfield, “New Orleans artists mark 20 years since Hurricane Katrina”

Week 15: Presentations

- Student Presentations
- Student Presentations

Final Exam on date assigned by University

GE Theme course submission worksheet: Traditions, Cultures, & Transformations

Overview

Courses in the GE Themes aim to provide students with opportunities to explore big picture ideas and problems within the specific practice and expertise of a discipline or department. Although many Theme courses serve within disciplinary majors or minors, by requesting inclusion in the General Education, programs are committing to the incorporation of the goals of the focal theme and the success and participation of students from outside of their program.

Each category of the GE has specific learning goals and Expected Learning Outcomes (ELOs) that connect to the big picture goals of the program. 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. All courses in the GE must indicate that they are part of the GE and include the Goals and ELOs of their GE category on their syllabus.

The prompts in this form elicit information about how this course meets the expectations of the GE Themes. The form will be reviewed by a group of content experts (the Theme Advisory) and by a group of curriculum experts (the Theme Panel), with the latter having responsibility for the ELOs and Goals common to all themes (those things that make a course appropriate for the GE Themes) and the former having responsibility for the ELOs and Goals specific to the topic of **this** Theme.

Briefly describe how this course connects to or exemplifies the concept of this Theme (Traditions, Cultures, & Transformations)

In a sentence or two, explain how this class “fits” within the focal Theme. This will help reviewers understand the intended frame of reference for the course-specific activities described below.

(enter text here)

The proposed upper-level course “Religion, Revolution, and Art in the Caribbean” examines the range of creole cultural innovation that has emerged from Caribbean contexts in a direct result to—and offering both critique or an alternative formations to—colonialization and its related economic and social (i.e. racialization) elements. It is, thus, explicitly a class on traditions (religious movements and communities as well as artistic, intellectual, and political traditions), cultures (of specific contexts, namely Haiti, Jamaica, Puerto Rico, and the mainland Caribbean city of New Orleans), and transformations (innovation and change, the reimagining of existing narratives, symbols, and sources). To name just one example: Rastafari, as an important religious tradition indigenous to the Caribbean, emerges from a specific cultural context and develops its own, semi-isolated culture (especially in the early years) predicated on the

transformation of preexisting Christian texts and theological ideas, reimagined in a radically new way.

Connect this course to the Goals and ELOs shared by *all* Themes

Below are the Goals and ELOs common to all Themes. In the accompanying table, for each ELO, describe the activities (discussions, readings, lectures, assignments) that provide opportunities for students to achieve those outcomes. 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. 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.

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.

	Course activities and assignments to meet these ELOs
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<p>ELO 1.1 Engage in critical and logical thinking.</p>	<p>This course helps students to further develop their critical and logical thinking skills through in-class analysis and discussions as well as through assessments in the form of in-class essays and an independent project.</p> <p>In class: the participation grade hinges on coming to class prepared to discuss—including being “cold-called” upon—each session’s readings and to think comparatively about that session’s topics in relation to other sessions’ topics. Moreover, through discussion guided by the professor, the students are encouraged to ask questions, consider alternative points of view and challenge their assumptions. For instance, in Week 3, we wrestle with the very notion of “freedom”—can one be free while living in fugitivity? Is freedom only ever temporal, fleeting? Is freedom a state of independence or only something that can be experience in community? These are big philosophical questions emerging from and serving to get students deeper into the history of the specific cases of maroon communities in Jamaica, which, in turn, echo (as both historical formation and set of guiding concerns) across our work in the Caribbean.</p> <p>Assessments: 20% of the final grade is based on active, informed participation—meaning that demonstrate that they have read closely, with pen in hand, and come to class with questions and passages from / aspects of the texts that they want to discuss in detail.</p>
<p>ELO 1.2 Engage in an advanced, in-depth, scholarly exploration of the topic or ideas within this theme.</p>	<p>Each session students will engage with significant scholarship and rich case studies, representing a diversity of opinions and approaches to the complex topics that are the repeating concern of the class.</p> <p>In-class: The goals of this upper-level course involve high-level thinking and real wrestling with open intellectual questions: Goal #2 in particular, on the issue of “sovereignty” and its varied interpretations and instantiations (“from below”) is the kind of goal a 4000-level AAAS/RESLT course should be structured around, requiring capacious reading and rigorous class discussions that seek to integrate and set up “debates” with the required readings and the case studies they cover.</p> <p>Assessments: Here again the participation grade is relevant, as are the in-class essays. Finally, the two-part analysis of a student-selected artist (in the form first of a review and then a 2-slide presentation to be shared with the class) also reflects a chance for students to demonstrate their grasp on the deep and overarching intellectual concerns of the course. For instance, how does Marie Vieux Chauvet’s literary work reflect a critique of/counterimagination of “sovereignty”? Or, if a student were to choose New Orleans, how might Flagboy Giz’s engagement in the textured history of Black</p>

	Maskers indicate an engagement with questions of sovereignty (and race, and governmental power) discussed in class and in readings (both about Kongo and New Orleans)?
ELO 2.1 Identify, describe, and synthesize approaches or experiences.	<p>The previous question begins to get at this: to go after the big ideas that are central to the goals of this class, synthetic thinking is required. This class, moreover, is designed to be audacious in its desire for synthesis: thinking across scholarship, religious case studies, documentaries, literary fiction, and visual arts. This class results both from the professor's research interests and experiences and an abiding faith that, if led through this material with care and encouraged to slowly read and consider material with an always-open (but critical) mind, students will draw unexpected and rewarding conclusions from the material curated in this syllabus. While certain aspects of approaches and experiences can be clearly predicted (students will be required to wrestle with the role of Christianity not merely in justifying slavery but also in providing a vocabulary for the resistance of slavery and ongoing anti-black racism; new religious imaginaries will serve as means of and vocabularies for "resistance" and "freedom" while perpetuating or inverting existing social hierarchies, as in the case of gender difference); at the same time, other approaches and experiences (particularly in terms of how the visual and literary are read in relation to the explicitly political histories) remain, for me, inchoate. I am designing this class, in this way, to be surprised, to be forced (myself) to question my own thinking and think in new ways. Indeed, I think all "Themes" courses should include such an element, and that such a pedagogical approach should characterize at least all upper-level OSU courses in the Humanities.</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>Students are invited to reflect and self-assess their progress.</p> <p>Assessments: At the start of each new unit (i.e., week 7, when we begin the sessions on Haiti), students will, at the start of class, not only write a question about the material under consideration that day but also a couple of sentences reflecting on their own performance in the previous in-class essay and summarizing their experience with the previous unit. These will be collected and used to gauge engagement and morale as well as what may need to be repeated or clarified as we move toward the final exam.</p>

Goals and ELOs unique to Traditions, Cultures, & Transformations

Below are the Goals and ELOs specific to this Theme. As above, in the accompanying Table, for each ELO, describe the activities (discussions, readings, lectures, assignments) that provide opportunities for students to achieve those outcomes. The answer should be concise and use language accessible to colleagues outside of the submitting department or discipline. 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.

GOAL 3: Successful students will engage in a systematic assessment of how cultures and sub-cultures develop and interact, historically or in contemporary society.

GOAL 4: Successful students will engage in a systematic assessment of differences among societies, institutions, and individuals’ experience within traditions and cultures.

	Course activities and assignments to meet these ELOs
ELO 3.1 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>This course tackles this ELO in multiple ways, but for this form let me focus on “religious belief” (and practice) as a central means by which people in the Caribbean locations under consideration here have responded to historical and contemporary issues (namely: racialization, enslavement and ongoing anti-blackness, colonial rule, and capitalist economic structures).</p> <p>In-class: students study examples of religious responses (practical, imaginary, metaphysical, ethical critiques) to these forces (from Rastafarian withdrawal and eschatological visions to Vodoun militarism and actual revolution) and afterlives thereof (from Rasta’s struggle with or embrace of commodification to Vodou’s alternative economy nonetheless mired in the global economy). We will also consider how irruptions of religious fervor may pass as either illegible or as “merely protest” (the perreo intenso on the steps of the Cathedral and former slave auction site in San Juan, for instance, should be read as far more than “political” action [though also that] and as embodied, ecstatic experience that is simultaneously critique [engaging in the world as-is] and instantiation of “otherwise,” a social alterity [an enactment of the utopian? At least, as I think the class will agree, a mode of experiential “sovereignty” unlike that represented by the state but not entirely unlike that represented by the Church-as-idea, distinct from the Church as state-like structure]). That sounds heady, and it is, but my point is that students will be led into significant discussion/consideration of the ways that, for instance,</p>

	<p>“religion” responds to, reinforces, reifies, and rejects “historical and contemporary issues,” though also how these are not clear-cut, one-way moves. The *messiness* of human culture and history is reflected, as well, in how aspects of culture are entangled (like knotted headphone cords!) and inextricable from the “issues” they both take issue and harmonize with.</p> <p>Assessments: The tall order for this class will be to articulate this entanglement, and here I think the final project on a work of art, chosen by the student from a Caribbean locale of their choice, is the best example. Students must fit their “reading” of this artwork into the larger work of the class, the dynamics of “resistance” and “embrace” (both incomplete words, hence their scare quotes) and wrestle with their own stance on how such a work “responds” to big issues. What kind of arguments, after all, does art make? How might different readings, or different valences/claims, co-exist? What is gained (or lost) by an approach to history and human culture open to, even attentive to, such nuance and complication? How does one (and here students might root themselves in their particular major/disciplinary formation) think about one’s own work and thinking when confronted with such complexity? While the syllabus explicitly challenges the restrictions of categories like “religion,” “art,” and “politics,” there is another term, in the course’s title, that will be called into question, read even against itself: the “revolutionary” is also counter-revolutionary, hegemonic as well as otherwise, continuing trends of power while contesting some... To move beyond simple binaries or monolithic readings of history is an overarching concern for this class and a way of thinking the Caribbean is particularly privileged in helping students grapple with and think through.</p>
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<p>ELO 3.2 Analyze the impact of a “big” idea or technological advancement in creating a major and long-lasting change in a specific culture.</p>	<p>The big ideas here are, again, multiple, but the religious ones seem most useful for this form: Rastafari in Jamaica (among other traditions); Vodou in Haiti – these are two “big” re-imaginings of the world, human sociality, and power that have deep histories of consequence and change across the Caribbean and, indeed, the globe.</p> <p>In-class: The course is set up to move from locale to locale, through case studies that themselves add to our understanding of even “bigger” ideas (like sovereignty). As we move through the weeks on a given religious tradition, we will come to understand its contingent origin and contributions to larger structures and, then, how that system changed (and changed the nation in which it originated) over time. Haiti’s tense relationship with Vodou, that founding worldview that nonetheless was quickly demonized and has been repeatedly coopted as well as persecuted, gives the richest example of a “big” idea that has a very bumpy history a place it continues to contribute to the transformation of.</p> <p>Assessments: Class discussion, in-class essay at the end of each unit, and the final exam will all return to this ELO, the impact (and afterlife more generally) of innovative concepts.</p>
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ELO 3.3 Examine the interactions among dominant and sub-cultures.

The Caribbean is the ground-zero for European colonization of the New World, and colonization continues in both literal (Puerto Rico is a legal “possession” of the United States) and so-called “postcolonial” (nonetheless entangled in global economic and political structures) forms. The conquest of the Caribbean involved not merely the imposition of imperial claims by powerful foreign nation-states, but also the Christian church, in various state-linked European forms, and “racialization” (the identification first of “Indians” as a separate category of human, then, later, the importation of “black” persons via the chattel slave trade across the Atlantic). This triad of state, religion, and race is particularly important for considering interactions between dominant and sub-cultures, which this class seeks to show to be varied and fluid, ongoing and distinguished by wildly innovative interpretations. Rather than simplistic rejection, for instance, of imposed economic forms or gender norms or ideas of “race,” the cultures of the Caribbean responded in varied ways, often indicating the existing of a far deeper history of interactions between different cultures with differing degrees of power. It is important for students to realize that no cultures under consideration in this class are monolithic and none represented a “blank slate” at some point in history: enslaved Africans imported, for instance, from Kongo Kingdom brought with them both sophisticated political structures and sensibilities and an already-developed history of melding these uniquely African stances and practices with Iberian Catholic symbolism and performances. The suits displayed by Mardi Gras Indians in New Orleans, for instance, have a deep history that precedes European arrival in the continent of Africa, but *also* a deep history in Iberia, as a specific European reading of an older Christianity. Before anyone reached the New World, there was already a complicated story playing out of interactions and adaptations and contestations between various, multiple cultures (and various, multiple, notions of power: worldly, otherworldly, aesthetic, physical, etc.).

In-class: through the analysis of specific case studies—whether a religious ritual or a work of visual art—students will be shown the traces of multiple cultures mixing and being mixed together. For example, Week 11 will consider tourism, weighing both the exploitative aspects and the value to the economy (or, indeed, economies, plural, as issues such as eco-tourism and visits to food sovereignty sites are discussed alongside neo-colonization by self-described crypto-utopians). In the previous week, Week

	<p>10, we will consider the role of the Puerto Rican police force both in terms of reactionary violence against protests, particularly on college campuses, but also as a career path within the beleaguered colony. Police will be read as an arm of the power of the state but also as human individuals negotiating their own powerlessness and human needs.</p> <p>Assessments: each of the first three in-class writing assignments, serving as culminations to course units on specific Caribbean locales, will require students to parse out and offer analysis of the interactions of cultures involved in given religious, political, and/or artistic examples from that site. Students will be asked to think of power as shifting and multiple, in keeping with the course goal of rethinking the notion of “sovereignty” itself, and students will consider cultural encounter not as a clash resulting in a winner and a loser but as a complicated set of ongoing exchanges, in keeping with the Caribbean theoretical and historical concept of “creolization” around which this class is also framed.</p>
<p>ELO 3.4 Explore changes and continuities over time within a culture or society.</p>	<p>This course tracks changes and continuities, beginning with the colonial conquest of the Caribbean (and the Taino culture and religion, which, while largely lost, is the subject of a vigorous contemporary “reconstruction” movement). The ideas and social structures imported through the colonizing nations will, themselves, immediately be subject to change—a major focus for this course—and the continuation of structures within them helps to challenge simplistic ideas of, say, religion as a “revolutionary” (or merely or purely revolutionary) social force.</p> <p>In-class: Moving through the history of a given tradition forces students to observe and analyze the changes and continuities. For instance, weeks 7 and 8 move from the initial (explicitly revolutionary) origin of Haitian Vodou as a creole religion developed in maroon communities in the mountains, its use as a motivating force for war and liberation, then contrasts that (always slightly romanticized) history with contemporary modes of Vodou. Explicit here is the contrast, too, between Vodou as</p>

	<p>“political” versus (or in addition to?) Vodou as aesthetic, as cultural, as spectacle and performance (but also always an imagination and enactment of “power,” just power in a different way than a gun).</p> <p>These discussions and subsequent writing assessments will prompt students to develop a more sophisticated understanding of how “change” coexists with “continuity,” how history does not move in one (“progressive”) direction, *and* (importantly for the goal of this class as a rethinking of “sovereignty”) how “power” is likewise imagined and experienced in varied, sometimes even contradictory or seemingly contradictory, ways.</p>
<p>ELO 4.1 Recognize and explain differences, similarities, and disparities among institutions, organizations, cultures, societies, and/or individuals.</p>	<p>Attentive to the differences between given Caribbean contexts but also to similarities shared and possibilities, moreover, of thinking through comparative examples from these contexts, this course prompts students to be aware both cultural differences and similarities.</p> <p>In-class: students will consider “Caribbean” as a frame for thinking about political history, religious innovation, and art (literary and visual) while also exploring the historical roots of difference (even before different European powers claimed islands for themselves).</p> <p>Assessments: students will demonstrate, both in the in-class writing, understanding of each distinct context under consideration here (Jamaica, Haiti, Puerto Rico, and New Orleans), while the final exam will include an essay question asking students to think synthetically across and through their work on the Caribbean as a general “place” and way of thinking/being.</p>

<p>ELO 4.2 Explain ways in which categories such as race, ethnicity, and gender and perceptions of difference, impact individual outcomes and broader societal issues</p>	<p>By the end of the course, students will recognize and explain race as not merely socially consequential as a construct but also as an ongoing, contested, re-invented category, the subject of political formation, religious creativity, and artistic expression. We will also cover, though less, the notion of “cultural nationalism” and the unique forms of ethnicity within the Caribbean (and its diaspora) and touch on the role of gender as both policed by colonialism and later forms of corporate capitalism (part of discussion during weeks 10-12 will touch on the history of eugenics, forced sterilization, and anti-queer rhetoric and actions in Puerto Rico, under both US and local colonial rule).</p> <p>Assessments: The in-class essay at the end of the Jamaica section will be particularly focused on the imagination and re-imagination of “race”—to what degree is the Rasta worldview merely an inversion of normative white Christianity, for instance, and what does it mean for reggae, thick with Rasta references, to be a music appreciated and even made by folks of different racial and national backgrounds? A sample question, for instance, would ask students to consider what the founders of Rasta might think about German reggae bands using the distinctive Iyaric or “dread talk,” and/or is the image of Haile Selassie as the returned Jesus only of use to or something the exclusive cultural patrimony of those descended from enslaved Africans? Such prompts might also appear in class discussion, sure to stimulate both critical reflection and hearty class debate.</p>
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Program Learning Goals:

- *Beg=Beginning; Int=Intermediate; Adv=Advanced

CURRICULUM MAP FOR COMPARATIVE STUDIES MAJOR						
NB: DISTRIBUTION COURSES (ELECTIVES) IN <u>OTHER DEPARTMENTS</u> ARE CATEGORIZED IN REGARD TO GOALS #5 AND 6 ONLY						
		Program Learning Goals				
	Goal #1 Students develop the capacity to analyze differences in culture and politics over time.	Goal #2 Students develop the capacity to engage and analyze issues of community and social justice.	Goal #3 Students develop interdisciplinary thinking and writing skills, and understanding of relationships among disciplines.	Goal #4 Students develop the ability to read critically and interpret a diverse range of texts, material artifacts, and/or performance traditions.	Goal #5 Students develop the capacity for aesthetic and historical response and judgment of cultural products and modes of consumption.	Goal #6 Students develop the ability to understand how ideas and cultural artifacts influence the character of human beliefs, the perception of reality, and the norms that guide human behavior.
REQUIRED COURSES (10 CREDITS):						
CS 2099 The Question of Comparative Studies	Beg	Beg	Beg	Beg	Beg	Beg
CS 2360 Intro to Comparative Cultural Studies	Beg	Beg	Beg	Beg	Beg	Beg
CS 3990 Approaches to Comparative Studies	Int	Int	Int	Int	Int	Int
CS 4990 Senior Seminar in Comparative Studies	Adv	Adv	Adv	Adv	Adv	Adv
CONCENTRATION CORE—MAJOR FOCUS (15 CREDITS): This core requirement is fulfilled by the development of an individualized Major Focus. This focus is determined by each student in consultation with her or his advisor. It consists of a set of five courses (at least four of which must be Comparative Studies or Religious Studies courses, and no more than two at the 2000 level) that is centered on a particular set of discourses, objects, cultural practices, or problems.						
ELECTIVES (12 CREDITS) —Should complement the Major Focus, but can add additional knowledge bases or theoretical/methodological approaches.						

COURSES IN COMPARATIVE STUDIES AND RELIGIOUS STUDIES THAT FULFILL EITHER MAJOR FOCUS OR ELECTIVES

CS 2006 American Civics: Freedom, Democracy, and Struggle	Beg	Beg	Beg	Beg	Beg	Beg
CS 2101 Literature and Society	Beg	Beg	Beg	Beg	Beg	Beg
CS 2104(H) Literature, Science and Technology	Beg	Beg	Beg	Beg	Beg	Beg
CS 2105(H) Literature and Ethnicity	Beg	Beg	Beg	Beg	Beg	Beg
CS 2214 Intro to Sexuality Studies	Beg	Beg	Beg	Beg	Beg	Beg
CS 2220 Intro to South Asian Studies	Beg	Beg	Beg	Beg	Beg	Beg
CS 2264 Intro to Popular Culture Studies	Beg	Beg	Beg	Beg	Beg	Beg
CS 2281 American Icons	Beg	Beg	Beg	Beg	Beg	Beg
CS 2301 Intro to World Lit	Beg	Beg	Beg	Beg	Beg	Beg
CS 2321 Intro to Asian American Studies	Beg	Beg	Beg	Beg	Beg	Beg
CS 2322 Intro to Latino Studies	Beg	Beg	Beg	Beg	Beg	Beg
CS 2323 Intro to American Indian Studies	Beg	Beg	Beg	Beg	Beg	Beg
CS 2340 Intro to Cultures of Science and Technology	Beg	Beg	Beg	Beg	Beg	Beg
CS 2343 Slavery, Gender, and Race in the Atlantic World	Beg	Beg	Beg	Beg	Beg	Beg
CS 2345 Comedy, Culture, and Society	Beg	Beg	Beg	Beg	Beg	Beg
CS 2350(H) Intro to Folklore	Beg	Beg	Beg	Beg	Beg	Beg
CS 2420 American Food Cultures	Beg	Beg	Beg	Beg	Beg	Beg
CS 2864(H) Modernity & Postmodernity	Int	Int	Int	Int	Int	Int
CS 3007 Technology, Science, and Citizenship	Int	Int	Int	Int	Int	Int
CS 3072 The Newark Earthworks	Int	Int	Int	Int	Int	Int
CS 3130H Introduction to Performance Studies Honors	Int	Int	Int	Int	Int	Int
CS 3302(E) Translating Literatures & Cultures	Int	Int	Int	Int	Int	Int
CS 3360 Intro to Globalization and Culture	Int	Int	Int	Int	Int	Int
CS 3603 Love and Literature	Int	Int	Int	Int	Int	Int
CS 3606 Quest in World Literature	Int	Int	Int	Int	Int	Int
CS 3607 Film and Literature	Int	Int	Int	Int	Int	Int
CS 3608 Representations of the Experience of War	Int	Int	Int	Int	Int	Int
CS 3645H Cultures of Medicine	Int	Int	Int	Int	Int	Int
CS 3646 Cultures, Natures, Technologies	Int	Int	Int	Int	Int	Int
CS 3686 Cultural Studies of American Popular Musics	Int	Int	Int	Int	Int	Int
CS 3808 Utopia and Dystopia	Int	Int	Int	Int	Int	Int
CS 3886 Urban Sounds	Int	Int	Int	Int	Int	Int
CS 3903(E) World Literature: Theory and Practice	Int	Int	Int	Int	Int	Int
CS 4021(E) Banned Books and the Cost of Censorship	Adv	Adv	Adv	Adv	Adv	Adv
CS 4420 Cultural Food Systems and Sustainability	Adv	Adv	Adv	Adv	Adv	Adv
CS 4444 The Sustainability Games	Adv	Adv	Adv	Adv	Adv	Adv
CS 4456 Lived Infrastructures: A Field School in Lisbon	Adv	Adv	Adv	Adv	Adv	Adv
CS 4597.01 Global Studies of Science and Technology	Adv	Adv	Adv	Adv	Adv	Adv

CS 4597.02 Global Culture	Adv	Adv	Adv	Adv	Adv	Adv
CS 4597.03 Global Folklore	Adv	Adv	Adv	Adv	Adv	Adv
CS 4655 Studies in Ethnography	Adv	Adv	Adv	Adv	Adv	Adv
CS 4658 (3658) Folklore of the Americas	Int	Int	Int	Int	Int	Int
CS 4661 (3661) The City and Culture	Int	Int	Int	Int	Int	Int
CS 4803 Studies in Asian American Literature and Culture	Adv	Adv	Adv	Adv	Adv	Adv
CS 4804 Studies in Latino Literature and Culture	Adv	Adv	Adv	Adv	Adv	Adv
CS 4805 Literatures of the Americas	Adv	Adv	Adv	Adv	Adv	Adv
CS 4808 (3808) Utopia and Anti-Utopia (Utopia and Dystopia)	Int	Int	Int	Int	Int	Int
CS 4822 Native American Identity	Adv	Adv	Adv	Adv	Adv	Adv
CS 4921 Intersections: Approaches to Race, Gender, Class and Sexuality	Adv	Adv	Adv	Adv	Adv	Adv
RS 3168 History of God	Int	Int	Int	Int	Int	Int
RS 3210 Jewish Mystical Tradition	Int	Int	Int	Int	Int	Int
RS 3667 Messages from Beyond	Int	Int	Int	Int	Int	Int
RS 3671 Religions of India	Int	Int	Int	Int	Int	Int
RS 3672 Native American Religions	Int	Int	Int	Int	Int	Int
RS 3673 The Buddhist Tradition	Int	Int	Int	Int	Int	Int
RS 3674 African Religions	Int	Int	Int	Int	Int	v
RS 3678 Religion and American Culture	Int	Int	Int	Int	Int	Int
RS 3679 Religion and Popular Culture	Int	Int	Int	Int	Int	Int
RS 3680 Religion and Law in Comparative Perspective	Int	Int	Int	Int	Int	Int
RS 3681 Religion and Work	Int	Int	Int	Int	Int	Int
RS 3872H Varieties of Christianity	Int	Int	Int	Int	Int	Int
RS 3972 Theory and Method in the Study of Religion	Int	Int	Int	Int	Int	Int
RS 4342 Religion, Meaning, and Knowledge in Africa and its Diaspora	Adv	Adv	Adv	Adv	Adv	Adv
RS 4343 African American Religions	Adv	Adv	Adv	Adv	Adv	Adv
RS 4344 Religion, Revolution, and Art in the Caribbean	Adv	Adv	Adv	Adv	Adv	Adv
RS 4370 Research Seminar on Religion in Ohio	Adv	Adv	Adv	Adv	Adv	Adv
RS 4873 Contemporary Religious Movements in Global Context	Adv	Adv	Adv	Adv	Adv	Adv
RS 4875 Gender, Sexuality, and Religion	Adv	Adv	Adv	Adv	Adv	Adv
COURSES FROM OTHER DEPARTMENTS THAT FULFILL EITHER MAJOR FOCUS OR ELECTIVES						
Department and Course			Department and Course			
AFRICAN AMERICAN AND AFRICAN STUDIES						
CS 2006 American Civics: Freedom, Democracy, and Struggle	Beg	Beg	3440 Theorizing Race	Int	Int	

2201 Major Readings in African American and African Studies	Beg	Beg	4342 Religion, Meaning, and Knowledge in Africa and its Diaspora	Adv	Adv
2218 Black Urban Experience	Int	Int	4535 Topics in Black Masculinity Studies	Adv	Adv
2270 Introduction to Black Popular Culture	Beg	Beg	4565 Topics in African Diaspora Studies	Adv	Adv
2281 Intro to African American Literature	Beg	Beg	4571 Black Visual Culture and Popular Media	Adv	Adv
2288 Bebop to Doowop to Hiphop: The Rhythm and Blues Tradition	Beg	Beg	4582 Special Topics in African American Literature	Adv	Adv
3083 Civil Rights and Black Power Movements	Int	Int	4921 Intersections: Approaches to Race, Gender, Class and Sexuality	Adv	Adv
3230 Black Women: Culture and Society	Int	Int			
3310 Global Perspectives on the African Diaspora	Int	Int			
3376 Arts and Cultures of Africa and the Diaspora	Int	Int			
ANTHROPOLOGY					
2202 (H) Intro to Cultural Anthropology	Beg	Beg	3419 Latin American Cultures and Migration in Global Perspective	Int	Int
2241 Middle East Close Up: People, Cultures, Societies	Int	Int	3525 History of Anthropological Theory	Adv	Adv
3334 Zombies: Anthropology of the Undead	Int	Int			
CHINESE					
4405 China in Chinese Film	Adv	Adv	4406 China Pop: Contemporary Popular Culture and Media in Greater China	Int	Int
EAST ASIAN					
3446 Asian American Film	Int	Int			
ENGLISH					
2264 Intro to Popular Culture Studies	Beg	Beg	4577.02 Folklore II: Genres, Form, Meaning and Use	Adv	Adv
2270 (H) Intro to Folklore	Beg	Beg	4585 History of Literacy	Adv	Adv
2277 Intro to Disability Studies	Beg	Beg	4586 Studies in American Indian Literature and Culture	Adv	Adv
3364 Reading Popular Culture	Int	Int	4587 Asian American Literature and Culture	Adv	Adv
4569 Digital Media and English Studies	Adv	Adv	4588 Latino/a Literature and Culture	Adv	Adv
4577.01 Folklore I: Groups and Communities	Adv	Adv	4595 Literature and Law	Adv	Adv
FRENCH					
2801 French Cinema	Beg	Beg	3402 Intro to Francophone Cultures	Int	Int
3202 Literary and Visual Texts of the Francophone World	Beg	Beg	3701 Intro to French Cinema	Int	Int
GEOGRAPHY					
3600 Space, Power, and Political Geography	Int	Int	3701 The Making of the Modern World		
GERMAN					

2251 German Literature and Popular Culture	Beg	Beg	3351 Democracy, Fascism and German Culture	Int	Int
3252 The Holocaust in Literature and Film	Int	Int	4670H Cinema and the Historical <i>Avant Garde</i>	Adv	Adv
HEBREW					
3275 The Holocaust in Literature and Film	Int	Int			
HISTORY					
2002 (H) Making America Modern	Beg	Beg	2750 Natives and Newcomers: Immigration and Migration in U.S. History	Beg	Beg
2070 Intro to Native American History	Beg	Beg	2800 Intro to the Discipline of History	Beg	Beg
2075 Intro to U.S. Latino/a History	Beg	Beg	3017 The Sixties	Int	Int
2079 Asian American History	Beg	Beg	3020 19 th -Century American Ideas	Int	Int
2080 African American History to 1877	Beg	Beg	3021 20 th -Century American Ideas	Int	Int
2081 African American History from 1877	Beg	Beg	3040 The American City	Int	Int
2100 Intro to the Spanish Atlantic World	Beg	Beg	3070 Native American History from European Contact to Removal, 1560-1820	Int	Int
2260 European Thought and Culture, 19 th Cent	Beg	Beg	3071 Native American History from Removal to Present	Int	Int
2261 European Thought and Culture, 20 th Cent	Beg	Beg	3075 Mexican American Chicano/a History	Int	Int
2270 Love in the Modern World	Beg	Beg	3080 Slavery in the US	Int	Int
2455 Jews in American Film	Beg	Beg	3082 Black Americans during the progressive Era	Int	Int
2475 History of the Holocaust	Beg	Beg	3083 Civil Rights and Black Power Movements	Int	Int
2610 (H) Intro to Women and Gender in the U.S	Beg	Beg	3085 African American History through Contemporary Film	Int	Int
2630 History of Modern Sexualities	Beg	Beg	3630 Same Sex Sexuality in a Global Context	Int	Int
HISTORY OF ART					
2901 Introduction to World Cinema	Beg	Beg	3901 World Cinema Today	Int	Int
3605 (H) History of Photography	Int	Int	4640 Contemporary Art since 1945	Adv	Adv
3635 American Cartoons from Krazy Kat to Jimmy Corrigan	Int	Int			
INTERNATIONAL STUDIES					
4800 Cultural Diplomacy	Adv	Adv			
ITALIAN					
2053 Intro to Italian Cinema	Beg	Beg	3222 Modern Italian Media	Int	Int
2055 Mafia Movies	Beg	Beg	4225 Italian Identities	Adv	Adv
JAPANESE					
4400 Japanese Film and Visual Media	Adv	Adv			
NEAR EASTERN and SOUTH ASIAN STUDIES					
2244 Films of the Middle East	Beg	Beg	2798.01 Experiencing Everyday Life in South Asia	Beg	Beg

PHILOSOPHY					
2400 Political and Social Philosophy	Beg	Beg	2470 H Philosophy of Film	Int	Int
2450 Philosophical Problems in the Arts	Beg	Beg	3420 Philosophical Perspectives on Issues of Gender	Int	Int
RUSSIAN					
3460 Modern Russian Experience through Film (successor)	Int	Int			
SCANDINAVIAN					
3350 Norse Mythology and Medieval Culture	Int	Int	4250 Scandinavian Folklore of the Supernatural	Adv	Adv
SOCIOLOGY					
2300 Sociology of Culture and Popular Culture	Beg	Beg	3380 Racial and Ethnic Relations in America	Int	Int
2340 Sex and Love in Modern Society	Beg	Beg			
SPANISH					
2330 Reinventing America	Beg	Beg	4557.20 Intro to Other Latino Literature in the US	Adv	Adv
2332 Intro to Andean and Amazonian Cultures	Beg	Beg	4560 Introduction to Spanish-American Culture	Adv	Adv
2389 Spanish in the US: Language as Social Action	Beg	Beg	4565H Latin American Indigenous Literatures and Cultures	Adv	Adv
2520 Latin American Literature in Translation: Fictions and Realities	Beg	Beg	4580 Latin American Film	Adv	Adv
4555 (E) Indigenous and Colonial Literatures of Latin America	Adv	Adv	4581 Spanish Film	Adv	Adv
4557.10 Intro to Latino Literature in the US	Adv	Adv			
THEATRE					
2341H Moving Image Art	Beg	Beg			
WOMEN'S, GENDER, AND SEXUALITY STUDIES					
CS 2006 American Civics: Freedom, Democracy, and Struggle	Beg	Beg	4375 Women and Visual Culture	Adv	Adv
2215 Reading Women Writers	Beg	Beg	4401 Asian American Women: Race, Sex, and Representation	Adv	Adv
2230 Gender, Sexuality, and Race in Popular Culture	Beg	Beg	4402 Black Women: Representations, Politics, and Power	Adv	Adv
2282 Intro to Queer Studies	Beg	Beg	4404 Regulating Bodies: Global Sexual Economies	Adv	Adv
2296H Topics in Women's Studies	Beg	Beg	4405 Race and Sexuality	Adv	Adv
2300 Approaches to Feminist Inquiry	Beg	Beg	4510 American Women's Movements	Adv	Adv
2305 A World of Genders and Sexualities	Beg	Beg	4520 Women of Color and Social Activism	Adv	Adv
2317 Gender at the Movies: Hollywood and Beyond	Beg	Beg	4524 Women and Work	Adv	Adv
2340 Si Se Puede: Latinx Gender Studies.	Beg	Beg	4560 Crossing Borders with Mexican-American and Chicana Feminisms	Adv	Adv
2550 History of Feminist Thought	Beg	Beg	4597 Gender and Democracy in the	Adv	Adv

			Contemporary World		
3320 Topics in Women's and Gender Studies	Int	Int	4845 Gender, Sexuality, and Science	Adv	Adv
3370 Sexualities and Citizenship	Int	Int	4921 Intersections: Approaches to Race, Gender, Class, and Sexuality	Adv	Adv
3505 Transnational Feminisms	Int	Int			
YIDDISH					
3399 The Holocaust in Yiddish and Ashkenazic Literature and Film	Int	Int			

Curriculum Map for Religious Studies Major

Program Learning Goals for the Religious Studies Major

Goal 1: Students will attain a broad knowledge of the world's religions.

Goal 2: Students will understand some of the methodological challenges facing any scholar of religion.

Goal 3: Students will develop an understanding of religion and how to study it comparatively and critically in a range of cultural and historical contexts.

Goal 4: Students will develop multi-disciplinary skills to appreciate the role religion plays in social and cultural production (in terms of art, literature, politics, society).

*Beg=Beginning; Int=Intermediate; Adv=Advanced

CURRICULUM MAP FOR RELIGIOUS STUDIES MAJOR				
Learning Goals:	<u>Goal 1:</u> Students will attain a broad knowledge of the world's religions.	<u>Goal 2:</u> Students will understand some of the methodological challenges facing any scholar of religion.	<u>Goal 3:</u> Students will develop an understanding of religion and how to study it comparatively and critically in a range of cultural and historical contexts.	<u>Goal 4:</u> Students will develop multi-disciplinary skills to appreciate the role religion plays in social and cultural production (in terms of art, literature, politics, society).
Core Courses (12 Credit Hours)				
2370 Introduction to Comparative Religion OR 2102.02 Comparative Sacred Texts	beg	beg	beg	beg
3972 Theory and Method in the Study of Religion	int	int	int	int
CS 3990 Approaches to Comparative Studies	int	int	int	int
RS 4970 Religious Studies Capstone OR CS 4990 Senior Seminar in Comparative Studies	adv	adv	adv	adv

Individual Religious Traditions courses (9-15 Credit hours)	<u>Goal 1:</u> Students will attain a broad knowledge of the world's religions.	<u>Goal 2:</u> Students will understand some of the methodological challenges facing any scholar of religion.	<u>Goal 3:</u> Students will develop an understanding of religion and how to study it comparatively and critically in a range of cultural and historical contexts.	<u>Goal 4:</u> Students will develop multi-disciplinary skills to appreciate the role religion plays in social and cultural production (in terms of art, literature, politics, society).
ARABIC 5701 The Qur'an in Translation	adv	adv	adv	adv
CLAS 3401 Ancient Greek Religion	int	int	int	int
CLAS 3404 Magic in the Ancient World	int	int	int	int
CLAS 3405 Christians in the Greco-Roman World	int	int	int	int
CLAS 3408 Ancient Roman Religion	int	int	int	int
CS 4822 Native American Identity	adv	adv	adv	adv
ENGLISH 2280 The English Bible	beg	beg	beg	beg
HEBREW 2700 The Hebrew Bible in Translation	beg	beg	beg	beg
HIST 2220 Introduction to the History of Christianity	beg	beg	beg	beg
HIST 2221 Introduction to the New Testament	beg	beg	beg	beg
HIST 2351 Early Islamic Society, 610-1258	beg	beg	beg	beg
HIST 2375 Islamic Central Asia	beg	beg	beg	beg
HIST 2450 Ancient and Medieval Jewish History, 300 BCE-1100 BCE	beg	beg	beg	beg
HIST 2451 Ancient and Medieval Jewish History, 700-1700 CE	beg	beg	beg	beg
HIST 2452 Modern Jewish History, 1700-Present	beg	beg	beg	beg
HIST 3218 Paul and His Influence in Early Christianity	int	int	int	int

HIST 3219 Historical Jesus	int	int	int	int
HIST 3227 Gnostics and Other Early Christian Heresies	int	int	int	Int
HIST 3229 History of Early Christianity	int	int	int	int
HIST 3245 The Age of Reformation	int	int	int	int
HIST 3470 Messiahs and Messianism in Jewish History	int	int	int	int
HISTART 3005 Christian Art	int	int	int	int
HISTART 4421 Medieval Art	adv	adv	adv	adv
JS 2201 Introduction to Jewish Culture, Thought and Practice	beg	beg	beg	beg
NELC 3230 Introduction to Shi's Beliefs and History	int	int	int	int
NELC 3501 Introduction to Islam	int	int	int	int
NELC 3508 Sufism	int	int	int	int
PHIL 2120 Asian Philosophies	beg	beg	beg	beg
PHIL 3111 Introduction to Jewish Philosophy	int	int	int	int
RS 2222 From Istar to Christ: The History of Mediterranean Religions	beg	beg	beg	beg
RS 3210 Kabbalah and the Jewish Mystical Tradition (cross-listed with HEBREW and JS)	int	int	int	int
RS 3671 Religions of India	int	int	int	int
RS 3672 Native American Religions	int	int	int	int
RS 3673 The Buddhist Tradition (cross-listed with EALL)	int	int	int	int
RS 4342 Religion, Meaning, and Knowledge in Africa and its Diaspora (cross-listed with AFAMAST)	adv	adv	adv	adv
RS 4343 African American Religions (cross-listed with AFAMAST)	adv	adv	adv	adv

RS 4872 Varieties of Christianity	adv	adv	adv	adv
RS 5871 The Japanese Religious Tradition (cross-listed with JAPANESE)	adv	adv	adv	adv
Comparative/ Interdisciplinary courses: 9-15 credit hours				
AFAMAST 4342 Religion, Meaning, and Knowledge in Africa	adv	adv	adv	adv
CLAS 3401 Ancient Greek Religion	int	int	int	int
CLAS 3404 Magic in the Ancient World	int	int	int	int
HEB 2367.01 Scripture and Script	beg	beg	beg	beg
HEB 3704 Women in the Bible and Beyond	int	int	int	int
HIST 3045 American Religious History	int	int	int	int
HIST 3214 Women, Gender, and Sexuality in the History of Christianity	int	int	int	int
MEDREN 2666 Witchcraft and Magic in the Middle Ages and Renaissance	beg	beg	beg	beg
NELC 2680 It's the End of the World!	beg	beg	beg	beg
NELC 3201 Muslims in America and Europe	int	int	int	int
PHIL 2120 Asian Philosophies	beg	beg	beg	beg
PHIL 5850 Philosophy of Religion	adv	adv	adv	adv
RS 2102.01 Literature and Religion	beg	beg	beg	beg
RS 2102.02 Comparative Sacred Texts	beg	beg	beg	beg
RS/CLAS 2222 From Ishtar to Christ	beg	beg	beg	beg
RS 2670 Science and Religion	beg	beg	beg	beg

RS 2677 Religion and Environmentalism	beg	beg	beg	beg
RS/NELC 3168 History of God	int	int	int	int
RS 3666 Magic in the Modern World	int	int	int	int
RS 3671 Religions of India	int	int	int	int
RS 3678 Religion and American Culture	int	int	int	int
RS 3679 Popular Culture and World Religion	int	int	int	int
RS / HIST 3680 Religion and Law in Comparative Perspective	int	int	int	int
RS 3681 Religion and Work	int	int	int	int
RS 3777 Religion, Health, and Healing	int	int	int	int
RS 3888 Death, Dying, and the Afterlife	int	int	int	int
RS 4344 Religion, Revolution, and Art in the Caribbean	adv	adv	adv	adv
RS 4370 Research Seminar on Religion in Ohio	adv	adv	adv	adv
RS / INTSTDS 4873 Contemporary Religious Movements in a Global Context	adv	adv	adv	adv
RS 4875 Gender, Sexuality and Religion	adv	adv	adv	adv
SOCI 3467 Sociology of Religion	int	int	int	int