

Georgetown University

African American Studies

Major Program Outline

Draft 9.29.2009

Georgetown University
Diversity in the Academic Curriculum Working Group

Comparable Colleges and Universities Assessment

Name: Georgetown University		Rank and Affiliation: Private/COFHE/Jesuit #23	
Acceptance Rate: 20.8%		Size: 7,038	Endowment: \$1 Billion
Profile of the Student Body (According to National Center for Education Statistics)			
African American: 6.7%	Asian American: 9.5%	Hispanic: 6.4%	Total: 22.6%
Students Receiving Financial Aid: 46%			
Undergraduate Core Curriculum			
Diversity Requirement Structure: No diversity-related program			
Georgetown College ➤ Humanities and Writing 2 courses ➤ History 2 courses ➤ Philosophy 2 courses ➤ Theology 2 courses ➤ Math/Science 2 courses ➤ Social Science 2 courses ➤ Mastery of a foreign language through the intermediate level SFS ➤ 1 Pro-Seminar ➤ 2 Philosophy ➤ 2 Theology ➤ 2 Humanities & Writing ➤ 2 Government ➤ 3 History (2 non Western) ➤ 4 Economics ➤ Map of the Modern World		MSB 13 Business Courses - 1 Social Responsibility of Business 2 Economics 2 Humanities and Writing 1 Calculus 2 Philosophy 2 Theology 2 Social Sciences 2History/Government/Classics 5 Electives NHS 2 English 2 Philosophy 2 Theology Program of Study varies beyond these requirements.	
Link: http://bulletin.georgetown.edu/			

African American Studies Proposal

<p>Name</p>	<ul style="list-style-type: none"> ▪ African American Studies Major
<p>Description</p>	<p><i>“The African-American Studies curriculum explores the historical, cultural, social, and intellectual contours of the development of people of African descent in the United States. The curriculum enables students to master the basic foundations of interdisciplinary knowledge in the humanities and social sciences in the African-American experience. Courses examine the cultural character of the African diaspora in the United States; its social institutions and political movements; its diversity in thought, belief systems, and spiritual expressions; and the factors behind the continuing burden of racial inequality. During their junior and senior years of study, students will focus their research within a specific discipline or regional study relevant to African-American studies and produce a major project that may be a thesis, documentary, or other multimedia project. Students should consider a major in African-American studies if they are interested in careers where strong liberal arts preparation is needed, such as fields in the business, social service, or government sectors. Depending on one’s area of focus within the major, the African-American Studies Program can also prepare individuals for career fields like journalism, politics, public relations, and other lines of work that involve investigative skills and working with diverse groups. A major in African-American studies can also train students in graduate research skills and methods, such as archival research, and is very useful for individuals who are considering an advanced graduate degree such as the Ph.D.</i></p> <p><i>The African-American Studies program sponsors research projects, colloquia, and academic conferences that are open to the Georgetown community; students who major or concentrate in African-American studies will receive information about these and related events. African-American studies majors and concentrators may also use the independent study course offering to conduct research on one or more of these faculty-sponsored projects. All inquiries concerning degree requirements should be forwarded to the director of undergraduate studies. Inquiries concerning course offerings and Institute-sponsored events should be forwarded to the assistant director.”*</i></p> <p><i>*Description modified from Columbia University.</i></p> <p><i>http://www.college.columbia.edu/bulletin/depts/african.php?tab=dept</i></p>

<p>Undergraduate Requirements</p> <p>Major</p>	<p>All undergraduates seeking to complete a course of study <i>majoring</i> in African American Studies are expected to complete a minimum of 33 credit hours and eleven courses. The program is structured:</p> <ul style="list-style-type: none"> ➤ <i>Intro to African American Studies (1 Course)</i> ➤ <i>African American Literature (2 Courses, at least one upper-level)</i> ➤ <i>African American History (2 Courses, at least one upper-level)</i> ➤ <i>African American in Social Science (2 Courses, at least one upper-level)</i> ➤ <i>3 Elective Courses (2 must be upper level)</i> ➤ <i>Senior Project (Thesis, Independent Study, Documentary, Multimedia)</i>
<p>Undergraduate Requirements</p> <p>Minor</p>	<p>All undergraduates seeking to complete a course of study <i>minoring</i> in African American Studies are expected to complete a minimum of 18 credit hours and six courses. The program is structured:</p> <ul style="list-style-type: none"> ➤ <i>Intro to African American Studies (1 Course)</i> ➤ <i>African American Literature (1 Course)</i> ➤ <i>African American History (1 Course)</i> ➤ <i>African American Culture (1 Course)</i> ➤ <i>1 Elective</i>
<p><u>Relevant Syllabi</u></p> <p>Intro to African American Studies</p>	<p style="text-align: center;">ISDT 208-01: Introduction to African American Studies T Th 2:40-3:55 (Walsh 391) Fall, 2005</p> <p>Dr. Angelyn Mitchell Office Hours: T Th 4:15-5:15 alm22@georgetown.edu 320 New North/7-6376</p> <p>Required Texts <i>African Americans: A Concise History Combined Volume (D. Hine,W. Hine, and S. Harrold)</i> <i>African-American Philosophy (T. Lott)</i> <i>"Why Are All the Black Kids Sitting Together in the Cafeteria?" (B. Tatum)</i> <i>The Fire Next Time (J. Baldwin)</i> <i>Linden Hills (G. Naylor)</i> <i>Company Man (B. Wade)</i> <i>The Hip Hop Generation (B. Kitwana)</i></p> <p>Course Description and Objectives In this course, we will examine critically the multifaceted experiences of African Americans in the United States of America. This introductory course of the African American experience, largely constructed around the voices of Black people, surveys key concepts and defining movements in African America. Topics discussed will include the diaspora, the African slave trade, slavery and abolition, arts and literature, feminism/womanism, Black aesthetics, self-determination, family, education, law, film, music, politics, and economics. The diverse content of the course reflects the complexity and richness of African Americans, particularly in the historical, political, and cultural spheres of African American life. Students will examine texts by historians, sociologists, political scientists, legal scholars, psychologists, and other theorists. Students will also read fiction by African American writers that reveals complexities concerning African American identity and experience. One question that will guide our thinking throughout the semester</p>

is: how does Blackness create, reinforce, and/or destabilize the social constructions of race, gender, class, and sexuality existing in American culture? The course provides a solid foundation from which students can pursue more advanced and more narrowly focused studies of the African American experience.

Class Attendance, Policies, and Procedures

Active class participation and punctual attendance are essential; you cannot expect to be successful if you are not in class on time and ready to participate. You will be marked absent if you arrive after 2:50 pm. Thoughtful and respectful participation in discussions is required. This course is not designed for a passive audience; it is designed to develop further your ability to think and to articulate your ideas—in writing and in discussion. Simply sitting in class is **not** acceptable. Indeed, the success of the course is dependent on each of you. This classroom will be a forum for us to share ideas and to learn from each other. Please remember to take notes while reading for class discussions, and please bring written questions and comments for discussion. I also want to see you taking notes during our class discussions. **Please turn off or silence your cell phone and/or pager; we do not want to be interrupted during our important work.** If you are absent more than three (3) class periods, your final grade will suffer accordingly, dropping at least a letter. Late papers are not accepted, and I do not give incompletes. All written work must be your own work; plagiarism is academic dishonesty. When in doubt, ask. Please review and observe the Honor Code; you may visit the Georgetown web site for further explanation of the Honor Code. Please stop by my office during office hours or email me if you have questions.

Course Requirements and Evaluation Criteria

In addition to completing the reading assignments, you are required to complete the following:

Class participation	15%
Presentation	15%
Research proposal and bibliography	10%
Final research paper	20%
Reflection journal (1 entry/week)	20%
Two essays (5-7 pp)	20%

- Class participation will be measured by your participation or lack thereof in class discussions. Quality counts. You should listen carefully to your peers and respond accordingly. Quizzes may be unannounced.
- You will each present on a topic related to African American life. Your presentation will be no more than fifteen (15) minutes and should extend our understanding of the topic beyond our readings and discussion. Because of the limited amount of time, you will want not only to rehearse carefully but also to focus specifically on a particular aspect of your chosen topic. I will give you more details later. You will select your topic by September 20.
- For your research paper, you should choose a topic that interests you in the context of Black identity and experience that engages your home town and/or state. You will select a specific topic in one of these three time periods: 18th or 19th century; 1900-1959; and 1960-present. In order to complete this assignment, you will need to conduct primary research at one of three locations: Library of Congress; Howard University's Moreland-Spingarn Research Center; or DC's MLK Library. Please submit to me a two page proposal with a one page bibliography of your intended research by October 18 so that I can assess your

progress.

- You should chronicle in your weekly journal entry your thoughts and observations about African American life. Your journal should be a space where you make connections between your readings, class discussion, and everyday life. These informal writings should show a mind at work, pondering carefully the world in which you live. Please email your journal entry to me each week by noon on Fridays, beginning the week of September 6.
- The essays should exhibit your best rhetorical skills; I am looking for analytic sophistication, coherent and original ideas, fluid sentences, and excellent paragraph development and organization. Please follow MLA (5th edition) Style Guide for documentation style (internal notation with works cited page). Your essays should be typed; please place your name, title of paper, course information and date on a cover sheet. I will give you the specific prompts for your papers.
- The dates below are the due dates for the assignments. If there is nothing listed, it is because we will continue discussing the last assignment. I will email additional readings to you that are not listed on the syllabus. Please add when you receive. Check your Georgetown email account regularly.

I plan to show the movie "Crash" with discussion to follow in September. This screening will be open to Georgetown students. Additionally, the African American Studies Program will pay for our class to attend a performance at Arena Stage, "Cuttin' Up," in November.

Please see me if you are interested in declaring an African American Studies minor.

For further information, the web site is

www.georgetown.edu/departments/africanamericanstudies. I look forward to working with you this semester.

Schedule

September	1	
September	6	Introduction; discussion of articles 1 and 2 Film-"Black Is, Black Ain't"
	8	Continuation of film and discussion Article 3
	13	<i>African Americans</i> --chapters 1-4;
	15	<i>African Americans</i> --chapters 5-8; Lott: Walker, Stewart, arnett
	20	<i>African Americans</i> --chapters 9-12; Lott: Delany, Garvey (86-0)
	22	Lott: Douglass, Cooper, DuBois (141-157)
	27	<i>African Americans</i> --chapters 13-16; Lott: Wells-Barnett, Smith, James
	29	<i>African Americans</i> --chapters 17-20; Lott: Carmichael, Newton, Davis, West (350) Poem by Dudley Randall
October	4	<i>African Americans</i> --chapters 21-23; Lott: Randolph, King, Rustin
	6	Lott: Reed, Sowell, Loury, Steele <i>Why Are All the Black Kids</i> , part 1
	11	<i>Why Are All the Black Kids</i> , part 2 Essay one due
	13	<i>Why Are All the Black Kids</i> , part 3
	18	Film: "TV in Black"
		Proposals due

	<p>20 Continuation of film and discussion Lott: Bunche, DuBois (279 &281), Frazier, West (290)</p> <p>25 Lott: Collins, hooks, Crenshaw, Lorde (218)</p> <p>27 <i>The Fire Next Time</i></p> <p>November</p> <p>1 <i>Linden Hills</i></p> <p>3 <i>Linden Hills</i></p> <p>8 <i>Company Man</i></p> <p>10 <i>Company Man</i></p> <p>15 <i>Hip Hop Generation</i></p> <p>17 <i>Hip Hop Generation</i></p> <p>Essay two due</p> <p>Presentations</p> <p>22 Presentations</p> <p>29 Presentations</p> <p>December</p> <p>1 Presentations</p> <p>6 Presentations</p> <p>LFinal research papers are due on or before December 13, 2005, between 2-3 pm.</p>
<p>African American History</p>	<p>GEORGETOWN UNIVERSITY History 293-01 fall 2009 Prof. Maurice Jackson M/W 11:40- 12:55 pm MW Healy 105 jacksonz@georgetown.edu or maujackson@aol.com Office Hours M: 1-2, W 2-4 & by appt. Ph. 687-1619 617-ICC</p> <p>History 293-Black Thinkers and Black Movements</p> <p>Black Thinkers and Black Movements will explore the dialectical unity between thought and action among African American leaders, intellectuals and social movements. We will follow a chronological and thematic outline and trace the words and deeds of Black women and men in their struggle for equality and social justice. We will review Emigrationists, Nationalists, Separatists, Radicals, Conservatives, Christians, Socialists, Feminists, Pan Africanists and others. Each week we will probe and analyze, through PRIMARY documents, speeches, films, audio and video recordings, poetry, literature and music, the components of ideology and action.</p> <p>At the beginning of most classes, I will offer a mini-lecture on the general period of discussion. I will highlight the important social, political, intellectual, cultural, international and economic trends of the era. I will also single out sources, authors and events which will allow each student to see if there are people, events or trends upon which they would like to base their final paper.</p> <p>Visual presentations, shorts movies and documentaries, African American voices and cultural expressions (especially music) will be often used. I urge you to read daily newspapers (you can get your home paper on line).At times we will discuss</p>

recent events related to our topics.

The description of the makings of a well-written history paper will be posted on **BLACKBOARD**. ANY cheating, plagiarizing or violation of the honor code will result in failure. Please read the Honor Council guidelines. Classroom attendance and **participation required**. Those missing three classes without a valid explanation will have a hard time getting a passing grade. **Grading-** One 3-5 page paper-**10 %**. **(10)** Mid-term exam **10%.(20)**. One 5-7 page paper-**20% (40)**. Class participation and final presentations **30%.(70)** Final paper **30% (100)**. After mid term we will discuss topics.

Wed. Sept. 2. Introductions

Mon Sept. 7. Labor Day-NO CLASS.

Wed. Sept. 9. Discussion- Michael Jackson -Race/Nation/World/ Select Readings.

Mon. Sept. 14. PRE-REVOLUTIONARY VOICES." Boyd, Part 1, Painter, Ch. 2., Birnbaum,

Part I, 1-2. Film clip.

Wed. Sept .16. Henry Louis Gates, Jr. Teachable Moments -Select Readings.

Painter, Chapter 15 and Epilogue. Birnbaum, "Discrimination: Ongoing Examples," Sect. 138-142.

Mon. Sept. 21. "THE LORD WILL PROVIDE." Boyd, Part II, Painter, Ch. 3, Marable, Sect.

One, 3-4. (1st ed, Sect. 2-3) Birnbaum, Part I, 3-4.

Wed. Sept. 23. Discussion of readings. Pick from one person in Boyd, Part I-II.

Mon. Sept. 28. "THOSE WHO WOULD BE FREE." Painter, Ch. 4, Marable, Sect One, 5-

21. (1st ed. Sect. One, 4-19), Birnbaum, Part I, 5-11.

Wed. Sept. 30. Discussion. Pick one leader and discuss.

Mon. Oct. 5. The Haitian Revolution and African Americans. Assigned readings and documents.

Wed. Oct. 7. Film clip. Discussion.

Mon. Oct.12. Columbus Day Holiday. NO CLASS

Wed. Oct. 14. **FIRST PAPER DUE 10%- DISCUSSION. (10)**

Mon. Oct. 19. FREDERICK DOUGLASS AND HIS TIMES. Boyd, Part IV, Painter Ch. 5-

6. Birnbaum, Part I, 12-23.

Wed. Oct. 21. Discussion.

Mon. Oct. 26. RECONSTRUCTION, Painter, 7. Birnbaum, Part II, 24-37. Boyd, Part V- VI.

Marable, Section Two, 1-3, (1st ed. same).

Wed. Oct. 28. Oct. 11 **MID TERM EXAM 10%. (20)**

Mon. Nov. 2. "ACCOMODATIONISM" JIM CROW, THE FIGHT BACK, IDA B. WELLS

AND THE AGE OF BOOKER T. WASHINGTON. **READ UP FROM SLAVERY.**

Wed. Nov. 4. Painter, Ch. 8, Birnbaum, Part III, Segregation 38-43, Marable, Sect. Two, 4-13.

(1st ed. same).

Mon. Nov. 9. W.E.B. DU BOIS. **READ THE SOULS OF BLACK FOLK.**

Wed. Nov. 11. Cont, Marable, Sect. Two, 14-16, (1st ed. 15-17).

Mon. Nov. 16. THE NEW NEGRO AND THE HARLEM RENAISSANCE.

The Harlem Renaissance: A Brief History with Documents. Painter, Ch. 9,

Wed. Nov. 18. Discussion.

Mon. Nov. 23. THE NEW AGE OF BLACK NATIONALISM AND RADICALISM. Painter,

Chapter 10-11, Boyd, Part XII-XII, Marable, Sect. Three, 1-21, (1st ed. same).
Birnbaum,
Part III, 72- 77.

Wed. Nov. 25. Cont'd. Discussion. THE MEANING OF PAUL ROBESON: music, films.

SECOND PAPER DUE 20% -DISCUSSION. (40)

THANKSGIVING BREAK

Mon. Nov. 30. THE SOCIAL AND INTELLECTUAL MEANING OF MARTIN LUTHER

KING, JR. AND HIS TIMES. Birnbaum, "The Churches Hour" 93-114. King Handouts

Wed. Dec. 2. The Modern Movement, Painter. Ch.13, Boyd, Part XIII, Marable, Sect. Four, 1-11.

(1st ed. same). Readings as above Discussion, Film Clips.

Mon. Dec. 9. BLACK NATIONALISM AND BLACK POWER. Marable, Sect. Four, 12-24,

(1st ed. same). Painter, Ch. 14, Boyd, Part, XIV-XV, Birnbaum, "Black Power," sections, 121-134.

Each will pick select readings from Boyd, Part XVII-XVIII and Birnbaum, Part VI, "Towards a Third Reconstruction," and Marable, Sect. Five, 1-21.

NOTE. Sect Five of the 1st ed goes until 1998 and of the 2nd ed until 2008. I will Xerox copies for those needing pages 600-621.

Final Paper 30 %(70) Class Participation and Final Presentations on exam day and class participation, 30%. (100)

Required Texts:

Birnbaum, Jonathan.ed. *Civil Rights Since 1787.*

Boyd, Herb. ed., *Autobiography of a People.*

Ferguson, Jeffrey B., *The Harlem Renaissance with Documents*

Franklin, John Hope. ed., *Three Negro Classics.*

Marable, Manning. ed. *Let Nobody Turn Us Around.*

Painter, Nell Irvin. *Creating Black Americans.*

ALL BOOKS ON 4 HOUR RESERVE AT LAUINGER.

There should be 2 sets of each volume. One set belongs to the library and one belongs to me.

Academic Honesty and Plagiarism

Students are responsible for all material covered in class and are expected to be familiar with the "Standards of Conduct" of Georgetown University, as outlined in the Bulletin of Undergraduate Studies, available at: <http://www.georgetown.edu/undergrad/bulletin/regulations6.html>

Laptop Policy
 No laptops allowed in the discussions.

Note The Marable readings are based on the Second edition.
 Those using the fits edition are so marked

Existing Courses at Georgetown Fall 2009

Crosslisted Courses

ANTH	240	01	Peoples and Cultures of Africa
ENGL	041	02, 04	Gateway: 18th/19th Century Lit/Cult
ENGL	042	02	Gateway: Mod and/or Post Mod Literature
ENGL	043	01	Gateway: Intro to Critical Methods
ENGL	179	01	Staging Anti-Slavery
ENGL	207	01	Black British Literature
ENGL	260	01	Poetics of Diaspora
FREN	332	01	French Speaking African Languages, Literatures, Cultures
HIST	003	01	History of Atlantic World
HIST	111	01	Africa I
HIST	180	01	US History to 1865
HIST	267	01	Modern North Africa
HIST	293	01	Black Thinkers and Movements
HIST	299	01	The United States in the 1960s
LING	333	01	Cross Cultural Communication
HIST	388	01	Jazz, Civil Rights, and American Society
HIST	399	01	The Antebellum South and the Confederacy
HIST	417	01	Gender and Generation in Twentieth-Century Africa
INAF	104	01	Beginning Swahili I
INAF	203	01	Intermediate Swahili
INAF	325	01	Civil Society and Democracy: Africa
INAF	338	01	Nationalism/Ethnic Conflict: Africa
INAF	357	01	African Politics/Government

SOCI	123	01	Sociology of Hip Hop
SOCI	144	01	Race and Ethnic Relations
SOCI	147	01	New Perspectives on Black Ghetto Poor
THE O	122	01	The Church and the Poor
THE O	176	01	Black Liberation Theology
TPST	340	01	Performing America
WGS I	266	01	Women in American Politics

<p>Courses listed at other Universities</p>	<p><u>Columbia University:</u></p> <p>AFAS C3930y (Section 001) Topics in the Black Experience: Exploring Black Chicago 4 pts. This course will critically examine the sociology of the Black experience in Chicago from the early 20th century to the present. We will use works of non-fiction, fiction, film, and music to explore the following themes: migration to the "Promised Land" from the South, racial violence, housing policy, civil rights struggles, Black entrepreneurship, class cleavages, crime, and much more.</p> <p>AFAS C3930y (Section 002) Topics in the Black Experience Seminar: Religion and the Quest for a Racial Aesthetic 4 pts.</p> <p>African American religious and artistic traditions have long garnered attention both as sites of intellectual inquiry and as objects of popular imaginations; yet they are often treated as belonging to two mutually exclusive spheres. This course places the two in conversation by exploring how religion has figured into efforts to theorize a racial aesthetic. Through an engagement with critical debates regarding racial art (i.e. New Negro, Negritude, Black Arts, New Black and Hip Hop aesthetics) this course explores what significance black artists and intellectuals have attributed to religion and spirituality in their critical and creative visions. Is religion perceived to help or hinder black cultural aesthetics? Are there specific religious ideas, practices and traditions that black artists have been turned to (or rejected) for inspiration? And why are certain spiritual idioms viewed as anathema to the aims of African American culture and politics. These and other questions will help to organize a wide-ranging survey of black cultural production (i.e. criticism, literature, music, visual culture) during the twentieth century.</p> <p>AFAS C3930xy (Section 003) Topics in the Black Experience: Agency in African American Music 4 pts. This course is an ethnomusicological approach to the study of African-American popular music. We will examine</p>
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the cultural and historical circumstances that contribute to the creation of different African-American musical styles including the blues, jazz, rhythm and blues, and hip hop. We will pay particular attention to the themes of agency, gender, and politics in understanding how particular genres arise at certain times and places.

AFAS C3936y (Section 001) Black Intellectuals 4 pts. 2nd, 3rd and 4th year students onlyThis course is required for all undergraduate African-American Studies majors & concentrators**; 2nd, 3rd and 4th year students only**

This course examines ideas and theories by African-American, Caribbean and African scholars and writers. It reviews the impact of the black intellectual tradition in the social sciences and humanities. Authors include W.E.B. Du Bois, E. Franklin Frazier, Oliver C. Cox, C. L.R. James, Harold Cruse, Frantz Fanon, Angela Davis and Thomas Sowell.

We will examine the various interpretations & debates by black intellectuals in the field of African-American Studies. By examining a variety of viewpoints and perspectives, including black feminism, existentialism, cultural nationalism, Marxism, Afrocentrism and integrationism students should acquire solid understand of the rich complexities of black thought in the twentieth and twenty-first centuries.

AFAS G4080xy (Section 002) Topics in the Black Experience: The Politics & Theology of Martin Luther King, Jr 4 pts. Graduate Students & Senior Undergraduates Only Today Martin Luther King, Jr. is hailed as the peaceful protester, the iconic orator who sacrificed his life to fulfill his dream of non-violent racial integration in America. Obscured by this domesticated image is King the left-leaning intellectual and political strategist, King the progressive minister whose spirituality transcended the bounds of the Church, and King the evolving articulator of an economic vision so radical that, if realized, could have greatly altered the balance of power in our nation.

This course will explore the intellectual currents and experiences that helped to shape King's social vision, from the searing political critiques of the biblical prophets, to the "soul-force" of Mahatma Gandhi, to the revolutionary writings of Karl Marx.s

Yale University

(* indicates seminar course, G indicates that an undergraduate course is available to graduate students as well)

***AFAM 040a/*FILM 040a, SPIKE LEE.**

Terri Francis.

Mon. & Wed. 1:00 - 2:15 p.m. *Screenings Mon. 7:00 - 9:00 p.m.*

AFAM 110a/AMST 161a, FREEDOM AND IDENTITY IN BLACK CULTURES.

Elizabeth Alexander

Mon. & Wed. 10:30 – 11:20 a.m. w/ 1 HTBA

Introduction to major themes and topics in African American experiences; basic methods of interdisciplinary analysis and interpretation in African American studies. Topics include black economic, political, and social institutions; self-identity and social status; literature, art, film, and music; and political and social issues and their relationship to changing social structures.

AFAM 112a/HSAR 379a, NEW YORK MAMBO: MICROCOSM OF BLACK CREATIVITY.

Robert F. Thompson

Tue. & Thu. 11:35 a.m. - 12:50 p.m.

The rise, development, and philosophic achievement of the world of New York mambo and salsa. Emphasis on Palmieri, Cortijo, Roena, Harlow, and Colón. Examination of parallel traditions, e.g., New York Haitian art, Dominican merengue, reggae and rastas of Jamaican Brooklyn, and the New York school of Brazilian capoeira.

AFAM 231a/ANTH 211a/WGSS 436a, SEX AND GENDER IN THE BLACK DIASPORA.

Jafari Allen

Tue. & Thu. 1:00 p.m. - 2:15 p.m.

A critical survey of images, rhetorics, experiences, and practices of gender and sexuality formation of black subjects in Africa, the Caribbean, western Europe, and the United States. Construction of class, nationality, race, color, sexuality, and gender.

***AFAM 233a/*AMST 219a/*THST 219a, PERFORMING AMERICAN IDENTITIES.**

Paige McGinley

Tue. & Thu. 11:35 a.m. to 12:50 p.m.

Expressions of national identity and national feeling in American performance history. The role of live performance in generating meanings of America, including race, ethnicity, and citizenship. Performance inherent in political demonstrations, sporting events, dance, and music.

***AFAM 243a/*PLSC 216a, AFRICAN AMERICAN POLITICS.**

Khalilah Brown-Dean

Tuesdays, 9:25 - 11:15 a.m.

Historical and contemporary political experiences of African Americans in the United States. Traditional and nontraditional strategies for gaining political inclusion.

Prerequisite: PLSC 113b or equivalent.

***AFAM 256a/*HIST 120J, THE SLAVE SOUTH IN BLACK AND WHITE, 1650-1865.**

[K. Stephen Prince.](#)

Thursdays, 3:30 - 5:20 p.m.

***AFAM 279a/*AMST 273a/*WGSS 342a, BLACK WOMEN'S LITERATURE.**

[Naomi Pabst](#)

Mondays, 3:30 - 5:20 p.m.

Examination of black women's literary texts from the post-civil rights era. Exploration of the ways these writers construct and contest the cultural, ideological, and political parameters of black womanhood. Topics include narrative strategy, modes of representation, and textual depictions of the intersections of race, gender, sexuality, color, ethnicity, nationality, class, and generation. Texts placed within the context of black women's literary legacies.

***AFAM 352a/*AMST 438a/*ER&M 291a/*LITR 295a/*WGSS 343a, CARIBBEAN DIASPORIC LITERATURE.**

[Hazel Carby](#)

Mondays, 9:25 - 11:15 a.m.

An examination of contemporary literature written by Caribbean writers who have migrated to, or who journey between, different countries around the Atlantic rim. Focus on literature written in English in the twentieth and twenty-first centuries, both fiction and nonfiction. Writers include Caryl Phillips, Nalo Hopkinson, and Jamaica Kincaid.

***AFAM 368a/*AMST 321a, INTERRACIALITY AND HYBRIDITY.**

[Naomi Pabst](#)

Wednesdays, 3:30 - 5:20 p.m.

Examination of mixed-race matters in both literary and critical writings, primarily within the black/white schema. Historical and current questions of black and interracial identity; the contemporary "mixed race movement" and the emerging rubric of "critical mixed race studies"; historical genealogy of interraciality and hybridity. Analysis of long-standing debates on race mixing in the realms of legal classification, transracial adoption, census taking, grassroots movements, the discursive, the ideological, and the popular.

***AFAM 408aG/*AMST 460aG/*ENGL 306aG, AFRICAN AMERICAN POETS OF THE MODERN ERA.**

[Robert Stepto](#)

Wednesdays 1:30 – 3:20 p.m.

The African American practice of poetry between 1900 and 1960, especially of sonnets, ballads, sermonic, and blues poems. Poets studied include Paul

Laurence Dunbar, Langston Hughes, Sterling Brown, Gwendolyn Brooks, Margaret Walker, and Robert Hayden. Includes sessions at the Beinecke Library for inspection and discussion of original editions, manuscripts, letters, and other archival material.

***AFAM 421aG/*ER&M 234a/*PLSC 263aG, RACE AND ETHNICITY.**

[Khalilah Brown-Dean](#)

Tuesdays, 1:30 - 3:20 p.m.

Race and ethnicity in American politics. The social construction of race; intersections between race and gender; black, Latino, and Asian American public opinion and political participation; minority representation; the relationship among race, racism, and public policy; immigration and citizenship; state politics; the psychology of racial politics; and the role of race in campaigns.

***AFAM 428a/*AMST 335a/*THST 406a, DANCE AND POPULAR BLACK CULTURE.**

[Thomas DeFrantz](#)

Tuesdays, 3:30 - 5:20 p.m.

Approaches to theorizing performance, in particular dance performance of a black diaspora. Uncovering methodologies pertinent to the discovery and analysis of dance performance, intersections of black popular culture, and concepts of the corporeal.

***AFAM 437aG/*AMST 420aG/*ENGL 445aG, RALPH ELLISON IN CONTEXT.**

[Robert Stepto.](#)

Mondays, 1:30 - 3:20 p.m.

The complete works of Ralph Ellison and related works (in various art forms) of his contemporaries, including Wright, Baldwin, Bearden, and Louis Armstrong.

***AFAM 471a, INDEPENDENT STUDY: AFRICAN AMERICAN STUDIES. By appointment with faculty.**

Independent research under the direction of a member of the department on a special topic in African American Studies not covered in other courses. Permission of the director of undergraduate studies and of the instructor directing the research is required. A proposal signed by the instructor must be submitted to the director of undergraduate studies by the end of the second week of classes. The instructor meets with the student regularly, typically for an hour a week, and the student writes a final paper or a series of short essays.

***AFAM 480a, SENIOR COLLOQUIUM: AFRICAN AMERICAN STUDIES.**

[Deborah Thomas](#)

Thursdays 1:30 - 3:20 p.m. 81 Wall Street Room 406.

	<p>A seminar on issues and approaches in African American studies. The colloquium offers students practical help in refining their senior essay topics and developing research strategies. Students discuss assigned readings and share their research experiences and findings. During the term, students are expected to make substantial progress on their senior essays; they are required to submit a prospectus, an annotated bibliography, and a draft of one-quarter of the essay.</p> <p>*AFAM 491a, THE SENIOR ESSAY. <u>Khalilah Brown-Dean</u> 1 HTBA Independent research on the senior essay. The senior essay form must be submitted to the director of undergraduate studies by the end of the second week of classes. The senior essay should be completed according to the following schedule: (1) end of the sixth week of classes: a rough draft of the entire essay; (2) end of the last week of classes (fall term) or three weeks before the end of classes (spring term): two copies of the final version of the essay.</p>																																																																							
<p>Sample Student Major Track</p>	<p>African American Sample Track of Study:</p> <table border="1" data-bbox="490 928 1518 1627"> <tr> <td data-bbox="490 928 792 1003">Freshman Year - Fall</td> <td colspan="7" data-bbox="792 928 1518 1003">➤ Intro to African American Studies</td> </tr> <tr> <td data-bbox="490 1003 792 1079">Freshman Year - Spring</td> <td colspan="7" data-bbox="792 1003 1518 1079">➤ AfAmerican History (1/2 - Lower Level)</td> </tr> <tr> <td data-bbox="490 1079 792 1199">Sophomore Year - Fall</td> <td colspan="7" data-bbox="792 1079 1518 1199">➤ AfAmerican Literature (1/2 - Lower Level) ➤ AfAmerican Social Sciences (1/2 Lower Level)</td> </tr> <tr> <td data-bbox="490 1199 792 1274">Sophomore Year - Spring</td> <td colspan="7" data-bbox="792 1199 1518 1274">➤ Elective 1</td> </tr> <tr> <td data-bbox="490 1274 792 1394">Junior Year - Fall</td> <td colspan="7" data-bbox="792 1274 1518 1394">➤ AfAmerican Social Sciences (2/2 - Upper Level) ➤ Elective 2</td> </tr> <tr> <td data-bbox="490 1394 792 1470">Junior Year - Spring</td> <td colspan="7" data-bbox="792 1394 1518 1470">➤ AfAmerican History (2/2 - Upper Level)</td> </tr> <tr> <td data-bbox="490 1470 792 1545">Senior Year - Fall</td> <td colspan="7" data-bbox="792 1470 1518 1545">➤ AfAmerican Literature (2/2 - Upper Level) ➤ Elective 3</td> </tr> <tr> <td data-bbox="490 1545 792 1621">Senior Year - Spring</td> <td colspan="7" data-bbox="792 1545 1518 1621">➤ Senior Seminar</td> </tr> </table>								Freshman Year - Fall	➤ Intro to African American Studies							Freshman Year - Spring	➤ AfAmerican History (1/2 - Lower Level)							Sophomore Year - Fall	➤ AfAmerican Literature (1/2 - Lower Level) ➤ AfAmerican Social Sciences (1/2 Lower Level)							Sophomore Year - Spring	➤ Elective 1							Junior Year - Fall	➤ AfAmerican Social Sciences (2/2 - Upper Level) ➤ Elective 2							Junior Year - Spring	➤ AfAmerican History (2/2 - Upper Level)							Senior Year - Fall	➤ AfAmerican Literature (2/2 - Upper Level) ➤ Elective 3							Senior Year - Spring	➤ Senior Seminar						
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Class 2	HIST 1	AFAM - Lit 1a*	AFAM - Hist 1a*	AFAM - Soci 1a*	AFAM - Lit 2b	AFAM - Hist 2b	AFAM - Soci 2b	AFAM - Elect 1b
Class 3	THEO 1	THEO 2	PHIL 1	M/S 2	<u>Minor 1</u>	<u>Minor 2</u>	Minor 5	Minor 6
Class 4	SOCI 1	M/S 1	HIST 1	Elective	<u>Minor 3</u>	<u>Minor 4</u>	Elective	Elective
Class 5	Foreign Lang. 1	Foreign Lang. 2	Foreign Lang. 3	Foreign Lang. 4	Elective	Elective	Elective	Elective

- * Cross lists with General Education Requirements
- "a" symbolizes lower class, "b" symbolizes upper class

Resources Necessary for Expanded Program	<ul style="list-style-type: none"> ➤ Endow a Chair for the Program <ul style="list-style-type: none"> ○ Hire or assign a Program Director ➤ Hire three new tenure-track faculty to teach African American Studies courses. <ul style="list-style-type: none"> ○ Identify Universities with Ph. D programs for new graduates that could be hired. ➤ Hire Administrative Assistant for African American Studies Program. ➤ Capital Gains Campaign: Make raising money for new hires an institutional priority.
Career Opportunities for African American Studies Scholars	<p><i>"You will probably be surprised by the number and diversity of opportunities available to you upon graduation. Your liberal arts education through Core requirements will have provided you with the analytical and intellectual skills necessary for achievement in any number of fields. This, combined with your expertise in a particular subfield of study, will have prepared you quite well to pursue your interests in any number of fields, ranging from business, social services, and government to public relations, journalism, politics, and not-for-profit organizations. This major, particularly in the context of the overall Columbia College educational experience, will have also helped you to develop the ability to work with diverse groups and to communicate effectively with and among them. This expertise can serve you well in both the public and private sectors, as can your intellectual development support your further study in this or related fields at the graduate or professional school level."</i>*</p> <p>*Description from Columbia University.</p>

<p>Co-Curricular Opportunities</p>	<ul style="list-style-type: none"> ➤ Black Student Alliance ➤ Caribbean Cultural Circle ➤ NAACP – Georgetown Chapter ➤ Black History Month ➤ Martin Luther King, Jr. Week Planning Committee ➤ Georgetown University Young Scholars ➤ Girl Talk ➤ Male Development Association ➤ After School Kids Program ➤ The Fire This Time ➤ Center for Multicultural Equity and Access <ul style="list-style-type: none"> ○ Hoya Saxa Weekend Planning Committee ○ The Black House ○ Meyers Institute of College Preparation ○ Student of Color Alliance <p><i>“The Institute for Research in African-American Studies sponsors a variety of events and activities, from those scheduled during Black Heritage Month in February, to public forums with prominent political and community leaders, as well as panel discussions with individuals who are making a significant contribution to black social, cultural, and political life. All of these can add an intellectual and social dimension to your studies, and we strongly encourage our majors to participate in them. As a major or concentrator in African-American Studies, you will receive current information about such events and gatherings, as well as other conferences and seminars sponsored by the Institute, including the Conversations colloquium and other running program series.”*</i></p> <p><i>*Description from Columbia University.</i></p>
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<p>Community-Based Learning</p>	<p>Georgetown offers Community-Based Learning courses that would greatly enrich the experiences and scholarly work of African American Studies majors.</p> <p>Community-Based Learning Courses</p> <p>The Center for Social Justice Research, Teaching and Service (CSJ) works with faculty to incorporate relevant social justice themes into course work in all disciplines. In addition, CSJ facilitates and supports experiential learning opportunities in general and community-based learning (CBL) in particular -- - pedagogies of engagement that can augment the classroom study of social justice.</p> <p>The underlying principle for this academic work is that disciplinary, interdisciplinary and multidisciplinary inquiry is essential to enhance the quality and to deepen the commitment of students' understanding of social justice. That principle undergirds the pedagogy of CBL where work in and with the community that students undertake as part of a course furthers their understanding of the course material and the intellectual methods of the field while meeting community-defined needs. We seek to support the integration of rigorous disciplinary, interdisciplinary and multidisciplinary study with community-based intellectual work, ultimately promoting students' engagement with fundamental questions of social justice.</p>
<p>Study Away</p>	<p>While students may choose to focus their studies in Washington D.C., they could also explore African American culture as part of a Senior Project through programs at other institutions located across the United States. For instance, a partnership could be forged between Georgetown University and Columbia University, which is located near the traditionally black neighborhood of Harlem, to enrich the study of an African American Studies major. A student could study at Columbia for a summer program or a summer as part of their studies, and Georgetown could host Columbia students. Such programs would take advantage of Georgetown's unique location in Washington D.C., offer a variety of opportunities for African American Studies majors, and bring students at other Universities to Georgetown, where they could study in our program and community.</p>