AFRICAN AMERICAN STUDIES (AFAM)

* AFAM 016b / AFST 015b / ENGL 015b, South African Writing after Apartheid  Stephanie Newell
An introduction to creative writing published in South Africa from the end of Apartheid in 1994 to the present. Close readings of contemporary fiction with additional material drawn from popular culture, including films, magazines, and music. Enrollment limited to first-year students. Preregistration required; see under First-Year Seminar Program. WR, HU

AFAM 114b / CLCV 114a / HUMS 114a / LITR 155a, Rhetoric, A User’s Guide (from Ancient Greece to the American Present)  Emily Greenwood Milne
This course explores the classical rhetorical tradition and the various ways in which it has been adapted in modern American rhetoric up to the present. We analyze rhetorical theory and practice in ancient Greece and Rome, using classical rhetoric as a lens through which to explore the craft of speech in American history, and vice versa. Students emerge from this course able to tell *aposiosis* from *praeteritio*, but rather than dry lectures on the history of rhetoric, the approach in lectures and section discussions is comparative through and through, staging curious conversations between ancient and modern as we examine the paths of words through history. We consider what makes individual speeches noteworthy in their local, historical contexts, as well as within a wider rhetorical tradition, and we analyze the role of ideologies of gender, race, class, education, nationality, religion, and sexuality in the construction of the rhetorical subject. In addition, the classical rhetorical tradition of Greece and Rome is compared and contrasted with parallel traditions of classical rhetoric in ancient China and India. Due attention is paid to methodological problems in the history of rhetoric and debates in rhetorical theory. WR, HU

AFAM 115b / WGSS 125b, “We Interrupt this Program: The Multidimensional Histories of Queer and Trans Politics”  Roderick Ferguson
In 1991, the arts organizations Visual AIDS and The Kitchen collaborated with video artist and filmmaker Charles Atlas to produce the live television broadcast “We Interrupt this Program.” Part educational presentation, part performance piece, the show was aired in millions of homes across the nation. The program, in The Kitchen’s words, “sought to feature voices that had often been marginalized within many discussions of AIDS, in particular people of color and women.” This course builds upon and is inspired by this aspect of Atlas’s visionary presentation, an aspect that used the show to produce a critically multicultural platform that could activate cultural histories and critical traditions from various communities. In effect, the course uses this aspect as a metonym for the racial, gender, sexual, and class heterogeneity of queer art and organizing. It conducts its investigation by looking at a variety of primary materials that illustrate the heterogeneous makeup of queer and trans politics. The course also draws on more recent texts and visual works that arose from the earlier contexts that the primary texts helped to illuminate and shape. HU RP

AFAM 118a / ER&M 249a / PSYC 326a / SOCY 153a, Is That Racist?: Theory and Methods for Diagnosing and Demonstrating Racism  Phillip Atiba Goff
How do we know when something is racist? And how do we prove it to those who are skeptical? This course is designed to allow students to go beyond armchair pontificating about racism by exploring a broad range of ways social theorists have defined the term and methods they have used to demonstrate it. Together, we have the opportunity to read, critique, and synthesize scholarship from across disciplines, with the goal of refining our own definition of the term. To accomplish this, we examine the stakes of calling something racist, who benefits and who suffers from a given definition, and how racism functions across contexts (mostly) within the United States. We also learn about popular methods for demonstrating that an idea, feeling, behavior, person, or institution is racist and evaluate how evidence about racism (or lack thereof) can obscure a diagnosis of racism—or lead to an erroneous one. Throughout the course, we take opportunities to translate the theoretical and methodological lessons we learn to the world we live in today, from popular culture to dinner table conversations. While there are no statistical prerequisites, students will be asked to think about the logic of statistical analysis and should be comfortable reasoning about numbers. HU, RP

AFAM 162b / AMST 162b / HIST 187b, African American History from Emancipation to the Present  Elizabeth Hinton
An examination of the African American experience since 1861. Meanings of freedom and citizenship are distilled through appraisal of race and class formations, the processes and effects of cultural consumption, and the grand narrative of the civil rights movement. WR, HU

AFAM 164b / PLSC 263b / URBN 304b, The Politics of "The Wire": HBO's Portrayal of the American City  Allison Harris
This class uses HBO’s groundbreaking series "The Wire" to investigate cities, their problems, and their politics. We watch all five seasons of the show as social scientists and use it to learn about important social scientific concepts and theories, and apply those theories to such phenomena as the politics of crime, policing, and local elections. Each week, the assigned readings—articles and book excerpts from political science as well as other social sciences—highlight the social scientific concepts displayed in the assigned episodes and provide context for lectures. All of the assignments work together to expose students to social science, how social science is conducted, and how political science can help us better understand the world around us. SO

AFAM 170b / HIST 470b / HSHM 241b / WGSS 270b, Sickness and Health in African American History  Carolyn Roberts
A history of American medicine through the African American experience covering the period of slavery through #BlackLivesMatter. Oriented around the complex dynamics of medical abuse and medical resistance, key themes include medicine and slavery; gender and reproduction; medical experimentation and ethics; the rise of racial science; lynching and vigilante violence; segregation and public
AFAM 186a / LAST 214a / PLSC 378a / SOCY 170a, Contesting Injustice  Elisabeth Wood
Exploration of why, when, and how people organize collectively to challenge political, social, and economic injustice. Cross-national comparison of the extent, causes, and consequences of inequality. Analysis of mobilizations for social justice in both U.S. and international settings. Intended primarily for freshmen and sophomores. HU

AFAM 192a / AFST 238a / AMST 238a / ER&M 238a, Third World Studies  Gary Okihiro
Introduction to the historical and contemporary theories and articulations of Third World studies (comparative ethnic studies) as an academic field and practice. Consideration of subject matters; methodologies and theories; literatures; and practitioners and institutional arrangements. SO

AFAM 196a / AMST 196a / ER&M 226a / EVST 196a / SOCY 190a, Race, Class, and Gender in American Cities  Laura Barracough
Examination of how racial, gender, and class inequalities have been built, sustained, and challenged in American cities. Focus on the twentieth and twenty-first centuries. Topics include industrialization and deindustrialization, segregation, gendered public/private split, gentrification, transit equity, environmental justice, food access, and the relationships between public space, democracy, and community wellbeing. Includes field projects in New Haven. SO

* AFAM 206a / ENGL 234a, Literature of the Black South  Sarah Mahurin
Examination of the intersections between African American and Southern literatures, with consideration of the ways in which the American South remains a space that simultaneously represents and repels an African American ethos. HU

* AFAM 210b / AMST 445b / HIST 148jb, Politics and Culture of the U.S. Color Line  Matthew Jacobson
The significance of race in U.S. political culture, from the "separate but equal" doctrine of Plessy v. Ferguson to the election of an African American president. Race as a central organizer of American political and social life. HU RP

* AFAM 213a / AFST 481a / HIST 383ja / HSHM 481a, Medicine and Race in the Slave Trade  Carolyn Roberts
Examination of the interconnected histories of medicine and race in the slave trade. Topics include the medical geography of the slave trade from slave prisons in West Africa to slave ships; slave trade drugs and forced drug consumption; mental and physical illnesses and their treatments; gender and the body; British and West African medicine and medical knowledge in the slave trade; eighteenth-century theories of racial difference and disease; medical violence and medical ethics. WR, HU

* AFAM 216a / FILM 433a, Family Narratives/Cultural Shifts  Thomas Harris
This course looks at films that are redefining ideas around family and family narratives in relation to larger social movements. We focus on personal films by filmmakers who consider themselves artists, activists, or agents of change but are united in their use of the nonfiction format to speak truth to power. In different ways, these films use media to build community and build family and ultimately, to build family albums and archives that future generations can use to build their own practices. Just as the family album seeks to unite people across time, space, and difference, the films and texts explored in this course are also journeys that culminate in linkages, helping us understand nuances of identity while illuminating personal relationships to larger cultural, social, and historical movements. HU

* AFAM 220b / FILM 434b, Archive Aesthetics and Community Storytelling  Thomas Harris
This production course explores strategies of archive aesthetics and community storytelling in film and media. It allows students to create projects that draw from archives—including news sources, personal narratives, and found archives—to produce collaborative community storytelling. Conducted as a production workshop, the course explores the use of archives in constructing real and fictive narratives across a variety of disciplines, such as—participants create and develop autobiographies, biographies, or fiction-based projects, tailored to their own work in film/new media around Natalie Goldberg's concept that “our lives are at once ordinary and mythical.” HU

* AFAM 227a / AMST 227a / ER&M 349a / HIST 137Ja, From the Voting Rights Act to #blacklivesmatter  Ferentz Lafargue
This course explores the period beginning from 1964 through the emergence of the #blacklivesmatter movement in 2013. Key concepts covered in this course include the Black Panther Party and rise of the Black Power movement; political campaigns of Shirley Chisholm, Jesse Jackson, and Barack Obama. The seminar concludes with an examination of the #blacklivesmatter movement and broader efforts addressing mass incarceration, poverty, and opportunity gaps in education. HU

* AFAM 239a / AMST 461a / EDST 209a / ER&M 292a / WGSS 202a, Identity, Diversity, and Policy in U.S. Education  Craig Canfield
Introduction to critical theory (feminism, queer theory, critical race theory, disability studies, trans studies, indigenous studies) as a fundamental tool for understanding and critiquing identity, diversity, and policy in U.S. education. Exploration of identity politics and theory, as they figure in education policy. Methods for applying theory and interventions to interrogate issues in education. Application of theory and interventions to policy creation and reform. WR, HU

* AFAM 246a / FILM 246a, Introduction to African American Cinema  Nicholas Forster
This course examines the history of African American cinema from the turn of the twentieth century through the present. In recent years, there has been a growing sense that, after decades of unequal hiring practices, black filmmakers have carved a space for artistic creation within Hollywood. This feeling was embodied when Ryan Coogler’s Black Panther became the highest grossing film of the 2018, seemingly heralding a new age of black-authored and black-focused cinema. This course examines the long history of black cinema that led to the financial and critical success of filmmakers like Coogler, Ava DuVernay, and Jordan Peele. In this course, we survey the expansive work of black American cinema and ask: is there such a category as black film/cinema? If so, is that category based on the director, the actor, the subject matter or ideology of the film? What political, aesthetic, social, and personal value does the category of
black film/cinema offer? Some of the filmmakers include Barry Jenkins, Kathleen Collins, Spike Lee, Julie Dash, Oscar Micheaux, Ava Duvernay, and Charles Burnett. **HU**

* AFAM 253a / MUSI 381a, Jazz in Transition, 1960–2000  Michael Veal
A survey of musicians, stylistic currents, and critical issues relevant to the evolution of jazz between 1960 and 2000. Topics include Third Stream, free jazz, jazz-rock fusion, the influence of world music, neo-classicism, jazz and hip-hop, and others. **HU**

* AFAM 259a / AMST 309a / EDST 253a, Education and Empire  Talya Zemach-Bersin
This course offers an introduction to the transnational history of education in relation to the historical development of the U.S. empire both at home and abroad. By bringing together topics often approached separately—immigration, education, race, colonialism, and the history of U.S. empire—we interrogate the ways that education has been mobilized to deploy power: controlling knowledge, categorizing and policing differences, administering unequal paths to citizenship/belonging, forcing assimilation, promoting socio-economic divides, and asserting discipline and control. EDST 110 recommended. **HU**

* AFAM 305b / ENGL 258b, African American Autobiography  Sarah Mahurin
Examination of African American autobiography, from slave narratives to contemporary memoirs, and how the genre approaches the project (and problem) of knowing, through reading, the relationships of fellow humans. Chronological consideration of a range of narratives and their representations of race, of space, of migration, of violence, of self, and of other, as well as the historical circumstances that inform these representations. Prerequisite: one college-level literature course. **HU**

* AFAM 331a / FILM 329a, Black Film and Theatre  Nicholas Forster
This course examines the numerous connections, networks, and associations between black film and black theatre across the latter half of the twentieth century. While there has been a resurgence of interest in black theatre on and off Broadway in recent years, we look at critical works created by black writers who created spaces, slid into the cracks, and opened wide the chasms of possibility between cinema and drama. We ask: how have black artists used these two mediums to articulate a political consciousness? How have black writers built, ruptured, and amended the demands required by cultural institutions like Broadway and Hollywood? We investigate the tensions between ideas of the universal and the specific, all the while attending to the complex and complicated possibilities across two different mediums: cinema and the stage. The question of authorship in the move from stage to screen will be omnipresent as we ask what kinds of performances are possible and what new worlds can be created in those transitions? **WR, HU**

The course explores Baldwin’s oeuvre since 1964 until his death in 1987. As critics have noted, there has been a renaissance regarding the work of James Baldwin since 1999, with scholarly publications devoted to his work, public tributes, films, and publications of previously uncollected or out of print works. Critics had hailed Baldwin’s earlier works—*Go Tell It on the Mountain*, *Giovanni’s Room*, *Notes of a Native Son*—as his greatest literary accomplishments. After Baldwin’s most celebrated work—*The Fire Next Time*—Baldwin appeared on the cover of *Time* magazine in 1963, under the heading “Birmingham and Beyond: The Negro’s Push for Equality.” In this moment, Baldwin became a celebrated public figure in the U.S. and beyond. Our class investigates the period after this height of celebrity, when critics lambasted him for being too political, too angry, too bitter, and losing narrative control and rigor. This two-decade span is significant because Baldwin was witness to the deaths and incarceration of Civil Rights leaders (whom he mourned as friends), the increased surveillance and incarceration of black activists, the Vietnam war, the emergence of Black Power, feminist movements, and gay and queer liberations. During this time, Baldwin lived primarily in Turkey and France, and continued to travel globally. Baldwin’s essays, novels, speeches, and poetry wrestled with how to formally capture and witness the violations of imperialism, homophobia, and racism. Since his death, Baldwin’s work has continued to influence and inform theoretical insights in American studies, literary studies, Black studies, and queer studies. Our class engages with Baldwin’s formal practices, political contexts, and critical interpretations across these fields. Preference given to students with a background in African American Studies, WGGS, ERM, and American Studies. Previous readings of James Baldwin’s works recommended but not required. **HU**

* AFAM 401a / AMST 411a / ER&M 385a / FILM 453a, Introduction to Documentary Studies  Matthew Jacobson
An introduction to documentary film, photography, and radio for students interested in doing documentary work, as well as for those who simply wish to study the history of the documentary as a cultural form. **HU RP**

* AFAM 402a / RLST 435a, Black Religions in Slavery and Freedom  Nicole Turner
This course explores how enslaved and free black people created and sustained religious communities in the United States during the eras of slavery and freedom. It explores the resonances of African traditions, the role of conjure, Islam and Christianity in sustaining Black people through slavery and the transformations that developed after emancipation. The course challenges the paradigm of black religion as always pointing toward freedom while exploring how the transition in status from enslaved to free was reflected in and influenced by black religious practices and communities. This course explores the religious communities of the “slave quarters,” underground railroad, independent black churches on the political landscape of freedom through the end of the 19th century. This course aims to provide participants with a deeper exploration of the developments within the period from the 19th century through 1915 and the advent of Jim Crow and U.S. imperialism. **WR, HU, SO**

* AFAM 410b, Interdisciplinary Approaches to African American Studies  Crystal Feimster
An interdisciplinary, thematic approach to the study of race, nation, and ethnicity in the African diaspora. Topics include class, gender, color, and sexuality; the dynamics of reform, Pan-Africanism, neocolonialism, and contemporary black nationalism. Use of a broad range of methodologies. **WR, HU, SO**
* AFAM 412a / AMST 408a / ER&M 408a, Race and Comedy  Albert Laguna
Introduction to theories of the ludic and to critical race theory. Ways in which comic modes have been utilized by racialized subjects to represent and issue critiques of the dominant culture. Analysis of stand-up comedy, film, television, and novels.  HU

* AFAM 422b / HIST 132f, Plantation Societies in the Greater British Caribbean 1627-1761  Erin Trahey
This upper level writing and reading intensive seminar considers the development of ‘slave societies’ in the Greater British Caribbean region from 1627 to 1761. In this course, we explore the development and evolution of the plantation economies and societies of Barbados, Jamaica, and South Carolina, and the shift to a racialized form of slavery in America, first codified in the Barbados Slave Code of 1661. Drawing on a wide range of sources, we explore themes including: the Atlantic slave trade, the consolidation of African slavery in the Americas, divisions of labor on sugar and rice plantations, internal marketing economies, spiritual practices of the enslaved and slave resistance and revolt.  WR, HU

* AFAM 452b / HIST 145f, U.S. History Wars: Public History and the Battles Over the Past  Anna Duensing
This seminar introduces students to the theories and practices of public history in the U.S. context, exploring the possibilities and challenges of researching, crafting, and sharing historical narratives beyond the traditional confines of the classroom. Our focus lies in a series of charged topics and case studies—so called “battles over the past”—that shed light on contentious debates and ongoing problems in public history work. Students learn to think in greater depth about power and the production of history and the pitfalls produced by everyday peoples’ encounters with the past. In turn, they get a sense of how actors with a variety of overlapping and competing interests and investments—historians, educators, survivors, veterans, funders, descendants, activists, and organizers—have contributed to and significantly altered public engagement with the past. With a considerable focus on these last two groups, this course seeks to highlight the power of everyday people in addressing the long-term impact and erasures of anti-Black and racial-colonial violence in the United States and their grassroots efforts to expose the role of history itself in upholding white supremacy and the status quo.  HU

* AFAM 455b / EDST 340b / ER&M 438b, Anti-Racist Curriculum and Pedagogy  Daniel HoSang
This seminar explores the pedagogical and conceptual tools, resources and frameworks used to teach about race and racism at the primary and secondary levels, across diverse disciplines and subject areas. Moving beyond the more limited paradigms of racial colorblindness and diversity, the seminar introduces curricular strategies for centering race and racism in ways that are accessible to students from a broad range of backgrounds, and that work to advance the overall goals of the curriculum. Prerequisite: ER&M 200 or an equivalent course addressing histories of race, ethnicity, and migration.  SO

* AFAM 456a / WGSS 386a, American Abolition: From Slavery to Mass Incarceration  Staff
This seminar is an interdisciplinary, historically-grounded examination of Black abolitionism in the United States from the mid-nineteenth century to the twenty-first century. Students engage deeply with readings in Black Feminist Theory, social and cultural history, literature, Disability Studies, and queer theory in order to investigate how abolitionist frameworks changed over time and, sometimes, remained the same. While this course focuses explicitly on Black activists who espoused abolitionism; it is important to remember that abolition did not always figure into the Black Freedom Struggle. As we navigate the expansion and contraction of abolitionism, we also consider why criminal justice reform, rather than abolition, was a central demand of Black political organizing. In order to better understand the complicated history of twenty-first century abolitionism—including its epistemological ties to histories of slavery—we engage with major paradigms in Black history. AFAM 162 is highly encouraged.  HU

* AFAM 459a / AMST 479a / ER&M 402a, The Displaced: Migrant and Refugee Narratives of the 20th and 21st Centuries  Leah Mirakhhor
This course examines a series of transnational literary texts and films that illuminate how the displaced—migrants, exiles, and refugees—remake home away from their native countries. The twentieth and twenty-first centuries have produced massive displacements due to wars, genocides, racial, ethnic and religious conflicts, economic and climate change, among other factors. Our course focuses on several texts that explore questions of home, nation, and self in the context of specific historical events such as the Holocaust, civil rights movements in the U.S., internment, the Indian partition, African decolonization, and Middle Eastern/Arab ethno-religious conflicts and wars. We examine these events alongside the shifting legal and political policies and categories related to asylum, humanitarian parole, refugee, and illegal alien status. Exploring themes such as nostalgia, longing, trauma, and memory, we look at the possibilities and limitations of creating, contesting, and imagining home in the diaspora. Our objective is to debate and develop the ethical, political, geographic, and imaginative articulations of home in an era of mass displacements and geopolitical crises. We examine how notions of home are imagined alongside and against categories of race, gender, and sexuality.  HU

* AFAM 471a and AFAM 472b, Independent Study: African American Studies  Aimee Cox
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. May be elected for one or two terms.  HU

* AFAM 480a, Senior Colloquium: African American Studies  Staff
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.
* AFAM 491a or b, The Senior Essay  Aimee Cox

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.