AFAM 115a / WGSS 125a, “We Interrupt this Program: The Multidimensional Histories of Queer and Trans Politics”  Staff

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. 

AFAM 121b / HSAR 222, Print the Legacy  Andrianna Campbell

Before Two Palms, Crown Point, Gemini G. E. L., and Tamarind presses, Robert Blackburn formed The Printmaking Workshop in 1947. The course surveys print production between 1945-1975, when print shops were sites of unparalleled black excellence, due to access and the opportunity for proprietorship. During a period in the mid-1940s, Roy DeCarava turned almost exclusively to printmaking. This course examines the artwork of artist printmakers and their master printers including Blackburn, DeCarava, Genichiro Inokuma, Samella Lewis, Sol LeWitt, Ruth G. Waddy, Elizabeth Catlett, Emory Douglas, Melvin Eugene Edwards, Emma Amos, Jasper Johns, Robert Rauschenberg, Faith Ringgold, and Sylvia Plimack Mangold. From the woodcuts of Catlett (made at Taller de Gráfica Popular after 1938) to the kimonos printed by LeWitt at Crown Point, prints traversed national borders and state lines. They were a means of experimenting with material, style, and production on an aesthetic and commercial scale. The print workshops themselves are evaluated as sites of integration and disruption. Of focus is the significance of serialization and distribution as necessary units of communication and visualization in the arts.

AFAM 122a / HSAR 223a, Art Collectives: Protest, Entrepreneurship, and Praxis  Andrianna Campbell

A crowd formed at the Whitney Museum, as San Francisco artists occupied the institution to protest Laura Owens’s solo exhibition opening. The gathering was in successive date order to Patrick Bright’s protest of Dana Schultz’s Emmet Till painting. It came a few years after the HowDoYouSayYaminAfrican? (YAMs collective) protest of Joe Sealan’s Donelle Woolford performance artwork. The protest also foreshadowed the Black Women Artists for Black Lives Matter (BWABLM) series of protests across the country. From the Sackler family to Warren Kanders, those who peddle in rue and misfortune are now being asked to resign from art boards as multiple allegations force
them out of planning positions, and remove their names from wings and museum buildings. Hive-like sit-ins and stand-ins are the actions of political organizers to make the democratic body heard in the public sphere. Today, these ethical shifts in art communities criticize and disrupt the planned temple-like meditative space of the museum. Between the cynical mole hill aims of a few of those San Franciscan artists who capitulated after the Whitney offered them an exhibition, to the effective efforts of BWABLM, we explore where the art object functions in relation to political discourse and performative disruption as art practice. HU

AFAM 132b / HIST 132b, Mass Incarceration in Historical Perspective  Elizabeth Hinton
This course traces the development of legal and penal systems in America over time to investigate the historical process that eventually gave rise to the mass incarceration of Black and Latinx people in the late twentieth century. Over the course of the term, our historical consideration provides us the necessary background to address the ongoing consequences of racial disparities in the criminal justice system and the extraordinary public policy implications of this dynamic. WR, HU

AFAM 146b / ECON 171b / EDST 271b, Urban Inequalities and Educational Inequality  Gerald Jaynes
Analysis of contemporary policy problems related to academic under performance in lower income urban schools and the concomitant achievement gaps among various racial and ethnic groups in United States K-12 education. Historical review of opportunity inequalities and policy solutions proposed to ameliorate differences in achievement and job readiness. Students benefit from practical experience and interdisciplinary methods, including a lab component with time spent in a New Haven high school. Prerequisites: Any course offered by Education Studies, or one course in history or any social science, either: Anthropology, Economics, Political Science, Psychology, Sociology. EDST 110 is preferred, although not required. SO

AFAM 160b / AFST 184b / AMST 160b / HIST 184b, The Rise and Fall of Atlantic Slavery  Edward Rugemer
The history of peoples of African descent throughout the Americas, from the first African American societies of the sixteenth century through the century-long process of emancipation. WR, HU

AFAM 170b / HIST 479b / 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 health; African-descended approaches to health and healing; the rise of the African American medical profession; and black health activism from slavery to #BlackLivesMatter. HU

AFAM 184b / AFST 208b / HSAR 208b, African Arts and Expressive Cultures  Cecile Fromont
This course is an introduction to the arts and expressive cultures of a selection of regions from the African continent, and the Americas. Lectures, readings, and discussions explore the relationship between art and leadership, religion, society, and
history on the continent and within African diasporic communities in the Americas. Class meetings and assignments make use of the distinguished collection of African objects at the Yale University Art Gallery. HU

AFAM 186a / LAST 214a / PLSC 378a / SOCY 170a, Contesting Injustice Staff 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. SO

AFAM 192a / AFST 238a / AMST 238a / ER&M 238a, Third World Studies Staff 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 209a, Justice and Society Elizabeth Hinton This course is co-taught with Yale Law School’s Justice Collaboratory, a social science research center focused on theories of justice, community, and safety. In this seminar students cultivate a rich understanding of the layered dimensions associated with community vitality. Throughout the semester students consider ideological, sociological, logistical, and historical elements associated with promoting, or compromising, individual and collective wellbeing, economic strength, social cohesion, public safety, and joy. One of the central goals is engaging in meaningful conversation about community composition and the role of the criminal legal system in uplifting or impeding overall vitality. This exploration of community vitality begins by building a solid understanding of social efficacy theory. We then investigate distinctions amongst differing communities with an eye toward geography, race, ethnicity, marginalization, SES, heterogeneity, architecture, and history. Elements we explore include, but are not limited to criminal justice, public safety, social cohesion, shared expectations, informal & formal social control, public health, racism, gender, legal estrangement, citizenship, political voice, and love. SO

* 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 216a / FILM 433a, Family Narratives/Cultural Shifts Thomas Allen 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 Allen 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 235b / ENGL 339b, “If the Signs of Power do not Arise”: Apocalypse in 19th-century African American Literature  Jeong Yeon Lee
This seminar explores and theorizes the dynamic definitions and functions of apocalypse in 19th-century African American literature in order to illuminate and interrogate the cyclical nature of catastrophe in African American life. Originally wielded as a mode of abolitionist critique, apocalyptic writing endured after formal Emancipation and was subsequently assimilated into other genres. Rather than assuming the inevitability of this historical trajectory, this course takes seriously the agency of writers who innovated and cultivated Black apocalyptic thought throughout the 19th century. It also pays special attention to the changing material conditions that informed Black apocalyptic writing (slavery, formal Emancipation, Reconstruction, post-Reconstruction) and the work (collaboration, publication, formal innovation) that authors performed to adapt the tradition to their contemporary needs. As they read pamphlets, sermons, memoirs, speeches, and poetry, course participants are asked to think alongside the authors they encounter and conceptualize apocalypse as a literary genre, hermeneutic, and epistemology. These readings are supplemented by scholarship in the fields of literary studies, history, religious studies, and archival research. Ultimately, this course draws attention to the contestations, collaborations, and innovations that transformed Black apocalyptic writing in the 19th century and continues to sustain visions for full freedom in the present.  HU

* AFAM 246a / FILM 246a / THST 249a, 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 emboldened 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,
African American Studies (AFAM)

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.  

* AFAM 253b / MUSI 381b, 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.  

* AFAM 259a / AMST 309a / EDST 255a, 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.  

* AFAM 271a / HSAR 224a, The Venice Biennale, Art Fairs, and Foundations  
Andrianna Campbell  
Since the 1970s, there has been a proliferation of commercial art fairs and new small foundations dedicated to the arts—FIAC, JoBurg, 1-54, Miami Basel, Fondation Cartier, Louis Vuitton Foundation, and the Foundation Zinsou. These and their correlative personal museums such as the Long Museum in China evidence a collecting class untethered from the traditions of encyclopedic, modern, and contemporary museums.  
The stalwart of these temporary art exhibitionary spaces is the Venice Biennale (1895), which is organized by country and imbricated in late-nineteenth century and twentieth-century representations of nationhood. By the 1950s already struggling to stay current alongside the São Paulo Biennial (1951), Biennale curators have been pushed into constant reinvention and innovation. The course examines Katharine Kuh's influence on a more gender diverse and racially inclusive Biennale in the 1950s, Sam Gilliam's 1970s installation, and current comparisons to Documenta, Berlin, Gwangju and Shanghai Biennales. Alongside these new institutions, the hybridized commercial art fairs pair some of the most historically relevant exhibitions alongside transient booths with works for sale. In an era of changing hierarchies of culture and status, the novelty of these exhibition spaces requires a constant flow of new artists, while they interrupt and silence criticality. The course examines their future impact on art historical scholarship, and their, at times, paradoxical and troubling grandiosity.  

* AFAM 284a / AMST 282a / ENGL 414a / ER&M 284a, Black Life and the Human/Body  
Cera Smith  
African American activists have long demanded equal rights by asserting the humanity of Black people. These activists have rejected their racist treatment as animals and property by championing the qualities ascribed to Western Man. More recently, however, scholars have questioned whether claims to humanity really result in freedom and justice for all Black people. They ask, “Does mobilizing humanity as a strategy
for recognition and respect benefit Black non-men, disabled people, or the working class? What impact does this assertion of humanity have on our species’ relationship to other living beings and our environments? Ultimately, are all people allowed to be ‘human?’ In this course, we evaluate the category of the “human” by studying the challenge that the U.S. Black past and present pose to the category’s assumed neutrality. We attend to how Black peoples’ bodily experiences confirm, deny, and complicate humanness. We read poetry, short fiction, novels, and creative nonfiction to investigate what it means to live a Black life. Analyzing historical, social scientific, legal, and theoretical texts alongside literature helps us explore the debates over the power dynamics that underlie claims to humanity. Through writing and in-class discussions, we explore the relationship between race, species, and political strategy.

* AFAM 287b / AFST 412b / AMST 465b / FREN 412b / LITR 250b, Postcolonial Theory and Literature  Fadila Habchi
A survey of the principal modes of thought that have animated decolonization and life after colonialism, as seen in both theoretical and literary texts. Concentration on the British and French imperial and postcolonial contexts. Readings in negritude, orientalism, psychoanalysis, poststructuralism, and novels. Lectures in English; readings available both in French and in English translation.

* AFAM 289a / ENGL 228a, Counternarratives: Black Historical Fictions  Elleza Kelley
While historical records have long been the source from which we draw our picture of the past, it is with literature and art that we attempt to speculatively work out that which falls between the cracks of conventional archival documentation, that which cannot be contained by historical record—emotion, gesture, the sensory, the sonic, the inner life, the afterlife, the neglected and erased. This course examines how contemporary black writers have imagined and attempted to represent black life from the late 17th to the early 20th centuries, it asks what fiction can tell us about history. Reading these works as alternative archives, or “counterarchives,” which index the excess and fugitive material of black histories in the Americas, we probe the uses, limits, and revelations of historical fictions, from the experimental and realist novel, to works of poetry and drama. Drawing on the work of various interdisciplinary scholars, we use these historical fictions to explore and enter into urgent and ongoing conversations around black life & death, African-American history & memory, black aesthetics, and the problem of “The Archive.” Some familiarity with the events and themes of African American history is strongly recommended, but not required. This course is not open to students who have already take AFAM 013/ENGL 005.

* AFAM 307a / AMST 305a / ENGL 304a, The Harlem Renaissance: A 21st Century Remix  Andie Berry
In 1925, Alain Locke declared the emergence of the New Negro and with it, a movement in African American art and literature that came to be known as the Harlem Renaissance. Less than 100 years later, is it possible to say that we are in the midst of a second—or another—Black renaissance? This seminar explores the political, social, and artistic conditions that created and fostered the Harlem Renaissance. Rather than perpetuating an idea of the Harlem Renaissance as a singular, inimitable moment of Black cultural production, this course revisits and reimagines that period as a model of collaboration, innovation, and activism among Black writers, artists, and thinkers. Beginning in the 1890s with a focus on the United States, we seek to expand our
understanding of the Harlem Renaissance as a diasporic movement that happened across several cities and nations as opposed to an event tied to a particular place and sensibility. We read pieces such as W.E.B. Du Bois’s "Criteria of Negro Art" and Claudia Rankine’s *Citizen: An American Lyric*, listen to Billie Holiday’s blues and Solange Knowles’s album *A Seat at the Table*, and consider the possibilities of television and film through Barry Jenkins’s *Moonlight* and Melina Matsoukas’s *Queen & Slim*. Ultimately, by tracing the continuities and divergences between the Harlem Renaissance and the contemporary field of Black cultural expression, we interrogate what a Black renaissance might look like in the digital, increasingly globalized, freedom movement of the 21st century.

* AFAM 309a / ER&M 318a / WGSS 318a, Race as Spectacle  Fatima El-Tayeb
In this course, we analyze how race is both naturalized and deconstructed through visual media. We center one aspect: race as spectacle—the multiple ways in which race is produced as a visual mass culture commodity. This happens in political campaigns, music videos, local news reports, fashion, kids’ cartoons, mug shots, and countless other sites. We explore the modes of production of these racialized images as well as the conditions of their reception and political and philosophical analyses of this process—particularly those relating to questions of gender, class, sexuality, religion, and nation. We also explore counterstrategies, which rather than rejecting visual mass culture attempt to use it to undermine dominant images.  HU, SO

* AFAM 313a / THST 319a, Embodying Story  Renee Robinson
The intersection of storytelling and movement as seen through historical case studies, cross-disciplinary inquiry, and studio practice. Drawing on eclectic source materials from different artistic disciplines, ranging from the repertory of Alvin Ailey to journalism, architectural studies, cartoon animation, and creative processes, students develop the critical, creative, and technical skills through which to tell their own stories in movement. No prior dance experience necessary.  HU

* AFAM 323a / ENGL 266a, Black Literature Since the Millennium  Sarah Mahurin
This course examines Black literature of the 21st century, and discusses the genre as one subject to continuous formation. It is a genre of both making and re-making, of reflecting (or refracting) current sensibilities, and of honoring present-day subjects and subjectivities. How does our sense of the “contemporary” shift and respond to Black authors and their narratives? How do these 21st century writers contend at once with the weight of history and the immediacy of the moment? And what counts as Literature in the millennium?  HU

* AFAM 326b / AMST 312b / ER&M 310b / WGSS 298b, Postcolonial Cities of the West  Fadila Habchi
Examination of various texts and films pertaining to the representation of postcolonial cities in the global north and a range of social, political, and cultural issues that concern those who inhabit these spaces.  HU

* AFAM 329a / SOCY 342a, Managing Blackness in a "White Space"  Elijah Anderson
"White space" is a perceptual category that assumes a particular space to be predominantly white, one where black people are typically unexpected, marginalized when present, and made to feel unwelcome—a space that blacks perceive to be informally “off-limits” to people like them and where on occasion they encounter
racialized disrespect and other forms of resistance. This course explores the challenge black people face when managing their lives in this white space.

*AFAM 331a / FILM 329a / THST 332a, 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

*AFAM 349b / AMST 326b / HIST 115Jb / WGSS 388b, Civil Rights and Women’s Liberation*  
Staff  
The dynamic relationship between the civil rights movement and the women’s liberation movement from 1940 to the present. When and how the two movements overlapped, intersected, and diverged. The variety of ways in which African Americans and women campaigned for equal rights. Topics include World War II, freedom summer, black power, the Equal Rights Amendment, feminism, abortion, affirmative action, and gay rights.  

HU

*AFAM 352a / AMST 438a / ER&M 291a / LITR 295a / WGSS 343a, Caribbean Diasporic Literature*  
Fadila Habchi  
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.  

HU

*AFAM 397b / ER&M 380b / WGSS 381b, New Developments in Global African Diaspora Studies*  
Fatima El-Tayeb  
This course traces recent developments in African Diaspora Theory, among them Afropessimism, Queer of Color Critique, Black Trans Studies and Afropolitanism. We pay particular attention to interactions between theory, art, and activism. The scope is transnational with a focus on, but not restricted to, the Anglophone Diaspora Texts. Each session roughly follows this structure: One theoretical text representing a recent development in African diaspora studies, one earlier key text that the reading builds on, one theoretical text that does not necessarily fall under the category of diaspora studies but speaks to our topic and one text that relates to the topic but uses a non-theoretical format. Students are expected to develop their own thematically related project over the course of the semester. Preference give to juniors and seniors. Email instructor for more information.  

HU, SO
* AFAM 398a / ER&M 401a or b, Writer/Rioter: Public Writing in the 21st Century
  Leah Mirakhor
  In his collection *Lunch with A Bigot: The Writer in the World*, Amitava Kumar asks “What divides the writer from the rioter?” This class is concerned with unpacking the various ways writers participate in the 21st century world as disturbers of the peace. This century has seen great advances in technology, health, alternative energies, new forms of communication, but also vast consolidations of power, mass incarceration, climate change, poverty, homelessness, wars, state surveillance, and sexual violence. Our current historical moment increasingly asks us to craft broader and deeper connections between personal, local, national, and international issues. This course explores cultural criticism on a range of issues that examine the intersections of history, politics, media, and various crises in the 21st century by writers from a variety of backgrounds: journalists, academics, activists, artists, scientists, and politicians. We analyze how these writers use their professional expertise to craft work for the public arena, and what it means to create a history of the present. The course’s four sections cover various responses to some of the issues most publicly contested across college campuses nationwide, and here at Yale: racial unrest, sexual assault, climate change, poverty, incarceration, fascism, and gun violence.  

* AFAM 410b, Interdisciplinary Approaches to African American Studies
  Staff
  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.  

* AFAM 442b / ANTH 442b, Theory and Methods of Performance Ethnography
  Aimee Cox
  Study of the theoretical framework that defines performance ethnography; the methodologies developed and utilized by research practitioners; the similarities and distinctions between ethnography and performance ethnography; and the innovations made in performance ethnography that impact social justice and community-building initiatives in various parts of the world.  

* AFAM 449b / AFST 449b / ENGL 378b, Challenges to Realism in Contemporary African Fiction
  Stephanie Newell
  Introduction to experimental African novels that challenge realist and documentary modes of representation. Topics include mythology, gender subversion, politics, the city, migration, and the self. Ways of reading African and postcolonial literature through the lenses of identity, history, and nation. Formerly ENGL 449.  

* AFAM 455a / EDST 340a / ER&M 438a, 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.  

* AFAM 457a / AFST 457a / AMST 470a / ER&M 467a / FREN 481a, Racial Republic: African Diasporic Literature and Culture in Postcolonial France  
Fadila Habchi  
This is an interdisciplinary seminar on French cultural history from the 1930s to the present. We focus on issues concerning race and gender in the context of colonialism, postcolonialism, and migration. The course investigates how the silencing of colonial history has been made possible culturally and ideologically, and how this silencing has in turn been central to the reorganizing of French culture and society from the period of decolonization to the present. We ask how racial regimes and spaces have been constructed in French colonial discourses and how these constructions have evolved in postcolonial France. We examine postcolonial African diasporic literary writings, films, and other cultural productions that have explored the complex relations between race, colonialism, historical silences, republican universalism, and color-blindness. Topics include the 1931 Colonial Exposition, Black Paris, decolonization, universalism, the Trente Glorieuses, the Paris massacre of 1961, anti-racist movements, the "beur" author, memory, the 2005 riots, and contemporary afro-feminist and decolonial movements.

HU

* AFAM 471a and AFAM 472b, Independent Study: African American Studies  
Staff  
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.

* AFAM 479a / MUSI 480a, Music of the Caribbean: Cuba and Jamaica  
Michael Veal  
An examination of the Afro-diasporic music cultures of Cuba and Jamaica, placing the historical succession of musical genres and traditions into social, cultural, and political contexts. Cuban genres studied include religious/folkloric traditions (Lucumi/Santeria and Abakua), rumba, son, mambo, pachanga/charanga, salsa, timba and reggaeton. Jamaican genres studied include: folkloric traditions (etu/tambu/kumina), Jamaican R&B, ska, rock steady, reggae, ragga/dancehall. Prominent themes include: slavery, Afro-diasporic cultural traditions, Black Atlantic culture, nationalism/independence/post-colonial culture, relationships with the United States, music & gender/sexuality, technology.  
HU

* AFAM 480a, Senior Colloquium: African American Studies  
Elizabeth Hinton  
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 491b, The Senior Essay  
Staff  
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.