Africana Studies
Spring 2020 Courses

Required course for students who declare the major/minor spring 2020 and beyond:
• RCD 0050-01 Introduction to Race, Colonialism and Diaspora ~ Kerri Greenidge

Category I (Foundations):
• AFR 0022-01 (ENG 0020-01) Black World Literature ~ Greg Thomas
• AFR 0152-02 (AMER 0180-01) The Black Radical Tradition ~ Kerri Greenidge

Category II (Methodology and Concentration):
• AFR 0147-05 (PS 188-01) Race and US Africa Policy ~ Pearl Robinson

Category III (Distribution/Electives):
Mid-level Elective Courses:
• AFR 0047-01 (FAH 0092-02) Intro to African American Art ~ Eric Rosenberg
• AFR 0047-02 (SOC 0072-01) Sociology of Latinxs ~ Helen Marrow
• AFR 0047-03 (HIST 0013) Reconstructing Africa’s Past To 1850 ~ Chris Conz
• AFR 0047-04 (FAH 0086-01) Latinx Presence in Art and Visual Culture ~ Adriana Zavala*
• AFR 0047-05 (AMER 0094-04) Youth, Revolt, and Resistance ~ Tom Abowd
• AFR 0047-06 (FR 0046) Ethnicity, Migration, and Identity: Interrogating Frenchness (In English) ~ Adlai Murdoch

Upper-level Elective Courses:
• AFR 0147-01 (FAH 0164-01) Who Owns the Past? Art, Heritage, and Global Conflicts ~ Peter Probst
• AFR 0147-04 (FAH 0186-01) Latinx Presence in Art and Visual Culture ~ Adriana Zavala*
• AFR 0147-05 (PS 188-01) Race and US Africa Policy ~ Pearl Robinson
• AFR 0147-06 (PS 188-02) The Howard School of International Affairs ~ Pearl Robinson
• AFR 0147-07 (PHIL0192-01) The Political Philosophy of Martin Luther King, Jr. ~ Peter Levine
• AFR 0147-08 (TPS 0194-01) Doing Race, Race-ing Media and Performance ~ Olivia Michiko Gagnon
• AFR 0147-09 (SOC 0149-21) Race and the Criminal Justice System ~ Daanika Gordon
• AFR 0147-10 (AMER 0194-04) Youth, Revolt, and Resistance ~ Tom Abowd
• AFR 0152-01 Malcolm X ~ Greg Thomas

STANDARD COURSES:
• AFR 0198 Senior Honors Thesis (Dept. consent required) ~ H. Adlai Murdoch
• AFR 0199-01 Independent Study (Dept. consent required) ~ H. Adlai Murdoch
*In the Course Descriptions, “Latinx Presence in Art and Visual Culture” is only listed once as “AFR 0047-04 (mid-level)/0147-04 (upper-level) (FAH 0186-01) Latinx Presence in Art and Visual Culture – Adriana Zavala.”

**In the Course Descriptions, “Youth, Revolt, and Resistance” is only listed once as “AFR -05/AFR 0147-10 Youth, Revolt, and Resistance ~ Tom Abowd”.

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Course Descriptions

AFR 0022-01 (ENG 0020-01) Black World Literature ~ Greg Thomas
TR | 12:00-1:15pm
The international newspaper of the largest Black political organization in history was entitled Negro World in the early 20th century. The premier journal of the Black Arts/Black Aesthetics/Black Power movement era in Afro-North America was entitled Negro Digest before it became Black World in the late 1960s, or 1970. This course moves in the mode of those PanAfrican landmarks as “Black World Literature.” Critically, it is not some “black” version of “world literature” as studied by the white West. It is a study of some literature of the Black world itself. We will survey texts of the Global African tradition as they launch from both continental Africa and the African Diaspora with no hemisphere excluded. Our texts will be selected from various colonized and anti-colonialist terrain, geographically; various time-periods; various genres such as fiction, drama, poetry, film and polemic or critical-political essays; and various Black literary movements worldwide. And they will confront slavery and neo-slavery, colonialism or neocolonial imperialism as well as racism and “white-supremacy” in due course.

AFR 0047-01 (FAH 0092-02) Intro to African American Art ~ Eric Rosenberg
The study of African art is a field shared by art history and anthropology. The course organization echoes this feature. Besides formal approaches to African art we learn about the various ways the visual arts reflect and function with respect to larger cultural issues. Thus, students learn about the relationship of art to religion, gender, identity, and political power, discover the extensions of African visual culture into the Americas, and gain knowledge about key issues in the emergence of modern and contemporary art in Africa and its diaspora. Please see website for course schedule at https://ase.tufts.edu/art/documents/courses2020spring.pdf

AFR 0047-02 (SOC 0072-01) Sociology of Latinxs ~ Helen Marrow
TR | 3:00-4:15pm
Overview of the diverse social, economic, political, and cultural histories of individuals who are now commonly identified as “Hispanics/Latinos” in the United States. Exposure to the political and historical development of the Hispanic/Latino panethnic category and group in the late 20th century, including tension between racialized and immigrant histories. Attention to the range of variables (such as nationality, nativity, generation, class, skin tone, gender) that create diversity within the group. Analysis of Latinxs’ experiences across key social institutions -- particularly schools, neighborhoods, the labor market, media, the immigration and criminal justice systems, and the American racial hierarchy. A look forward to how the Hispanic/Latino category may also be moving outside the United States.

AFR 0047-03 (HIST 0013) Reconstructing Africa’s Past To 1850 ~ Chris Conz
TR | 4:30-5:45pm
African history and culture from earliest times to the eve of European imperial expansion in Africa. Early patterns of settlement and cultural interaction; origins of African states; development of regional trading systems; the nature and impact of Africa’s shift participation in global trade.
AFR 0047-04 (mid-level)/0147-04 (upper-level) (FAH 0186-01) Latinx Presence in Art and Visual Culture ~ Adriana Zavala
TR | 3:00-4:15pm
This course offers a critical introduction to U.S. Latinx art and artists (those of Latin American descent born or living in the United States). It traces the contours of this art history in relation to contemporary cultural and socio-political debates and also considers how art by U.S. Latinx artists puts pressure on mainstream paradigms of “American” and “global” contemporary art history. Emphasis will be given to artists associated with particular social movements and communities, e.g. Chicana/o, Nuyorican/mainland Puerto Rican, Cuban-American, and Dominican-American, but throughout we will consider the intersectionality within and between these communities and other historically underrepresented groups. Our study of Latinx visual art will be contextualized in terms of representation across a wide range of fields and media, including literature, cinema, and popular media, as well as shifting demographics and ongoing debates about civil rights, immigration, contemporary politics, and national security. Key topics include the politics of representation and culture-war debates about visual art as a vehicle of resistance and for affirming non-normative identities, the role of race/ethnicity, gender, sexuality, and class in relation to creative expression and art world representation.

AFR 0047-05/AFR 0147-10 (AMER 0094-04/AMER 0194-04) Youth, Revolt, and Resistance ~ Tom Abowd
MW | 3:00-4:15pm
This interdisciplinary class will explore youth revolts, social movements, and rebellions over the course of US history. We will focus on struggles around issues of war and peace, gender and sexual liberation, class oppression, free speech, anti-racism/racial justice, and anti-colonial politics. Students, workers, artists, and activists have organized in ways that have transformed the worlds that governments, elite institutions, and parental/patriarchal authority have sought to impose on them. In this class we will examine the powerful ways in which young adults have waged battles for social justice, with an emphasis on more contemporary movements like Black Lives Matter, the revolts at Standing Rock, and activist and artistic projects around trans-liberation. The course will emphasize the need to see youth not as “problems” representing threats to “morality” or “law and order,” but instead as those with agency and the capacity to shape their own lives—indeed, as Marx said, “to write their own histories.” Readings include works by: bell hooks, Keeanga-Yamahtta Taylor, Carlos Munoz, Cathy Cohen, C.J Pascoe, Sabina Vaught, and Freedeen Oeur.

AFR 0047-06 (FR 0046) Ethnicity, Migration, and Identity: Interrogating Frenchness (In English) ~ Adlai Murdoch
MW |1:30-2:45
This course will focus on several contemporary novelists whose work highlights the impact of migration and cultural pluralism on contemporary France. We will begin by examining French colonial practice in a number of locations, including the Caribbean, the Maghreb, and sub-Saharan Africa. The texts that we analyze will illuminate the changing nature of French society through a process of contact, change and exchange that is expanding traditional notions of ‘Frenchness.’ As these new models of ethnicity and cultural identity challenge long-held assumptions of what it means to be French and the myth of the absence of race in France, these writers illuminate the porousness of borders and the pervasiveness of patterns of cultural, social, and racial exclusion.

AFR 0147-01 (FAH 0164-01) Who Owns the Past? Art, Heritage, and Global Conflicts ~ Peter Probst
Increasingly, heritage sites are flash points in cultural, economic, and religious conflicts around the globe. Clearly history matters, but how do structures become symbols of identity? How and why do
certain histories matter in particular ways, and to whom? Through a close study of concepts and important art historical and archaeological sites, students will learn to analyze landscapes, architecture, and objects, as well as reflect on the scholarly and public debates about history and heritage around the world. Far from being geared towards the study of beauty, art history today is often deeply embedded in heated debates about heritage and present-day conflicts. Please see website for course schedule at https://ase.tufts.edu/art/documents/courses2020spring.pdf

AFR 0147-05 (PS 188-01) Race and US Africa Policy ~ Pearl Robinson
Scholars debate whether foreign attachments of US ethnic lobbies foster policy advocacy that runs counter to the national interest. This course traces the shift in emphasis of African American internationalists from the defense of Black nationality to broader human rights advocacy around norms of racial equality, the rule of law, and economic justice. Case studies address the role of race, ethnicity and religion in the making of US Africa policy from 1850 to the present. Please see website for course schedule at https://as.tufts.edu/politicalscience/courses

AFR 0147-06 (PS 188-02) The Howard School of International Affairs ~ Pearl Robinson
This course is part of a larger project that aims to name, re-claim, and re-position the contributions of Howard University-based African American scholars between the 1930s and 1950s on race and empire in International Relations. It introduces critically important new scholarship on what is now referred to as the Howard School of International Affairs. It takes a fresh look at the ideas of Alain Locke, Ralph Bunche, Rayford Logan, Merze Tate, Eric Williams and E. Franklin Frazer. These scholars represent an African American (and AfroCaribbean) internationalist tradition, and, at the time, the only sustained critique of the hierarchy of the international system and the role that race played in buttressing it. They problematized race in the discussion of international affairs, critiqued the Wilsonians, repeatedly referenced imperialism, and joined debates about anthropological methods for incorporating global and local perspectives into a single study. Yet, just as the hidden history of race in the early years of the discipline of International Relations has long been ignored, so too has the critique that emerged from the Historically Black Academy. Developed as a connected course taught with a parallel unit offered at Howard University’s Department of African Studies, this two-legged learning platform affords direct access to Howard’s archives at the Moorland-Springarn Research Center. Student interaction is structured around weekly dialogues and paired research assignments. Vintage textbooks and model syllabi are used to introduce the intellectual and historical context that shaped the emergence of IR as a professional scholarly discipline, while archival documents from the Moorland-Springarn collection highlight the freedom movements that were central to the intellectual, social and institutional development of the Howard School of International Affairs.” Please see website for course schedule at https://as.tufts.edu/politicalscience/courses

AFR 0147-07 (PHIL 0192-01) The Political Philosophy of Martin Luther King, Jr. ~ Peter Levine
MW | 4:30-5:45pm
In this seminar, we will study Martin Luther King Jr. as a political thinker. The whole class will read major works by King and excerpts from biographies and historical documents. Additional readings will be distributed among students, who will contribute insights from their assigned texts to the seminar discussions. The additional readings will include works that influenced King, writings by some of his contemporaries, and interpretations from a recent volume, To Shape a New World: Essays on the Political Philosophy of Martin Luther King, Jr., edited by Tommie Shelby and Brandon M. Terry. We will investigate King’s understanding of the Civil Rights Movement—why it was necessary and what it aimed to achieve. Specifically, we will study his ideas about the political and economic organization of white supremacy, the impact of racial ideologies, and the importance of racial integration and the right to
vote. We will investigate King’s philosophy of civil disobedience and nonviolence as well as a set of values he relates to that philosophy: dignity, sacrifice, self-reflection, self-improvement, love, faith, and freedom. We will relate these values to King’s understanding of justice. Criticisms of King will also be considered. Studying King and his critics will provide a window into post-WWII American political thought. (This course is the Capstone for the Civic Studies Major and open to other majors.)

AFR 0147-08 (TPS 0112) Doing Race, Race-ing Media and Performance ~ Olivia Michiko Gagnon
T | 9:00-11:30am
This course takes race and ethnicity as its lens through which to consider performance—theorized in an expanded multimedia sense—and vice-versa, asking: what might race and ethnicity do to our study of performance and what might performance (studies) do to our understanding of race and ethnicity? How have race and ethnicity historically been deployed in and as performance? How might they be understood as both performed and performative? Using an intersectional feminist, queer, and anti-racist theoretical lens, this course mines theater, performance art, dance, performances of everyday life, visual art, new media, fiction, poetry, music, music videos, film, video, and performative/experimental writing for the many ways in which race and ethnicity are enacted, sensed, felt, embodied, sounded, choreographed, textualized, listened to/for, and danced.

AFR 0147-09 (SOC 0149-21) Race and the Criminal Justice System ~ Daanika Gordon
MW | 1:30-2:45pm
Criminal justice practices are integral to the creation of racialized experiences in the United States. For many, the connections between race, crime, and criminal justice are so powerful that a conversation about one automatically implicates the others. In this course, we will investigate the co-constitution of ideas of race, crime, and criminal justice. We will begin with a historical approach, asking questions like: how do colonial legacies shape racial hierarchies and criminal justice practices? What role did race science play in constructing “social problems” and the state’s response to these problems? What is the relationship between geographic conquest and mass incarceration? We will then turn to how these historicized power relations inform the current operation of the criminal justice apparatus. We will examine urban policing, criminal courts, imprisonment, and the death penalty. By the end of the semester, we will have a better understanding of how everyday practices of surveillance and punishment respond to and reproduce racial difference and inequality.

AFR 0152-01 Malcolm X ~ Greg Thomas
TR | 3:00-4:15pm
He was "the finest revolutionary theoretician and activist produced by America’s [B]lack working-class in [the twentieth] century," according to the late, great historian John Henrik Clarke. Still, systematic intellectual exploration of his ideas is scarce: Malcolm X is for many more icon or memory, even an object of adulation (if not condemnation) as opposed to a monumental mind and body of Pan-African praxis. This is despite his extreme dexterity in Black history and folklore, national and international public debate as well as local and global political analysis. This is also in spite of his identification as a primary source of inspiration for modern Black liberation movement and Black Power consciousness, not to mention Black Arts Movement aesthetics. Historically, Malcolm X may be unmatched as an orator, an organizer and a political-intellectual figure of the African Diaspora. This course will therefore engage his thought and his activism in addition to his legacy via his very own textuality, not to mention film and video focusing on his work; other thinkers who have published books and anthologies on his work; and a tradition of poetry for whom his work has been an insistent revolutionary muse. Moving outside multiplying clichés, we will study closely Malcolm X Speaks, By Any Means Necessary and February 1965: The Final Speeches – beyond The Autobiography of Malcolm as Told to Alex Haley, along
with a wide range of supplementary texts. In the end, students should (1) acquire an expansive critical appreciation of this historic figure; (2) discern the relationship between written or scribal and oral texts; (3.) develop a global as well as domestic or national as well as international understanding of such programmatic ideas; and (4.) analyze the connection between thinking, speaking and acting or agitating on a world scale – a vital link writ large in the life work of Omowale / El-Hajj Malik El-Shabazz / Malcolm X, without a doubt.

AFR 0152-02 (AMER 0180-01) The Black Radical Tradition ~ Kerri Greenidge
M | 1:30-4:00pm
When scholar Cedric J. Robinson (1940-2016) coined the term “black radical tradition” in the 1980s, the anti-apartheid movement united African descended activists across South Africa, Europe, and the United States. Yet, black radicalism has existed as a concept, as an idea, as a promise since the first Africans resisted European encroachment and Atlantic enslavement during the eighteenth century. This radical tradition has shaped contemporary movements against mass incarceration, income inequality, LGBTQ+ rights, and labor exploitation. What is the black radical tradition? How have African Americans engaged with this tradition based on the historical and cultural contexts in which they live? How has this tradition shaped trans-national American culture and politics? This course explores the history of the black radical tradition from the eighteenth century revolutions in North America, Saint-Domingue, and France, through the modern civil rights and anti-apartheid movements of the twentieth century.

RCD 0050-01 Introduction to Race, Colonialism and Diaspora ~ Kerri Greenidge
TR | 12:00 - 1:15pm
What is meant by the terms “race,” “colonialism,” and “diaspora”? How are these terms shaped by historical and cultural context? How do scholars across American, Africana, Asian American, Latinx, Colonialism, and Native American and Indigenous Studies use these terms as the basis for intellectual inquiry? Introduction to Race, Colonialism, and Diaspora is designed to familiarize students with interdisciplinary scholarship across the new Department of Studies in Race, Colonialism, and Diaspora. The course is designed to expose students to a broad range of relevant scholarship in preparation for future engagement in one of the six tracks in the department of Race, Colonialism, and Diaspora. Each class meeting will pair a work of literature and cultural production - novels, short stories, and film - with the historical moment or site under study. The final project allows students to apply the methods, scholarship, and skills that they have acquired to specific topics and modes of inquiry relevant to their particular research interests.