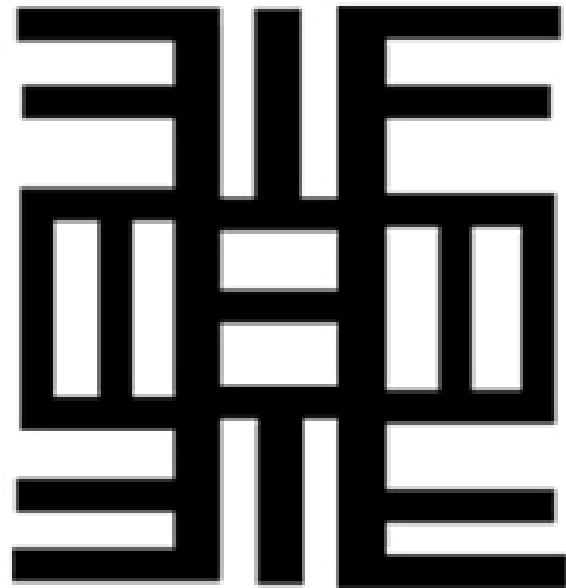


The University of Miami  
Africana Studies Program



Spring 2015

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Interdisciplinary Studies

125 Memorial Building

Locator Code 2302

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UNIVERSITY  
OF MIAMI



# Africana Studies

The interdisciplinary program in Africana Studies is a flexible one that provides opportunities for students to learn about continental Africa and the experiences of people of African descent in the Black Atlantic societies of North America, the Caribbean and Latin America. Africana Studies courses explore the multifaceted political, economic, social, and cultural traditions of Africans and peoples of African descent. The program prepares students for admission to Graduate school or for careers in Journalism, Education, Law, International Relations, and Politics among several others.

## Curriculum

### **MAJOR in Africana Studies (ten courses-30 credits)**

(Ten courses-30 credits)

Africana Studies majors must complete the following core courses:

- AAS 150: Introduction to Africana Studies
- AAS 490: Senior Seminar in Africana Studies
- HIS 201: History of Africa I (to 1800)
- HIS 209: African-American History to 1877

OR

- HIS 210: African-American History since 1877

One course in Caribbean Studies:

- ENG 361: Caribbean Literature
- ENG 374: Caribbean Women Writers
- APY 385: Caribbean Cultures
- GEG 212 Middle America and the Caribbean
- HIS 318: Modern Caribbean History



The remaining courses must be selected from the list of acceptable courses approved by the Program. Twelve of the 30 credits must be completed at the 300 level or above. A grade of C or better with an overall GPA is required in each course taken for the major.

**MINOR in Africana Studies (five courses-15 credits)**

Africana Studies minors must complete AAS 150.

Africana Studies minors must complete either HIS 201 or HIS 209.

The remaining courses must be selected from the list of acceptable courses approved by the program.

A minimum of six credits must be numbered 300 or higher.

A grade of C or better with an overall GPA of 2.0 is required in each course taken for the minor.



# Spring 2015

## **AAS 150: Introduction to Africana Studies**

**Section H: MW 3:35pm-4:50pm**

**Instructor: Nicole Carr**

This course provides an introduction to the discipline of Africana studies—a discipline centering on Africans, African Americans/Blacks, Caribbean Blacks, and various peoples of the African Diaspora. While Africa will function as our primary point of departure, we will examine various literary texts displaying the cultural diversity of African descended people. We will analyze the literary works of Ben Okri, Chinua Achebe, Jamaica Kincaid, Nalo Hopkinson, Toni Morrison, Alice Randall, Octavia Butler and more. Although our chief focus will center on these literary works, we will explore the Africana discipline through other themes of inquiry including history, music, politics, and other forms of creative expression. From this perspective, this course offers an overview of the historical, literary, and political aims of noted African descended thinkers.

## **AAS 290: Special Topics- Criminality and Mass Incarceration in the Black Community**

**Section Q: TuTH 12:30pm-1:45pm**

**Instructor: Carolina Villalba**

This course explores how the problem of mass incarceration in contemporary U.S. society has been influenced by racialized constructions of criminality from the Civil War era to the present. Today, black inmates constitute nearly half of the American prison population, outnumbering all other race or ethnic groups. Legal scholar and activist Michelle Alexander traces the explosion of the black prison population to the War on Drugs, which made predominantly nonwhite, working-class communities the target of negative media campaigns, law enforcement, and the criminal justice system. Drawing from Alexander's work, this course considers how the War on Drugs forms part of a longer socio-historical trajectory that has made criminality nearly synonymous with blackness. We will examine legal precedents like the black codes, the convict-lease system, chain-gang labor, and the Jim Crow laws, in order to better understand the relationship between the contemporary prison-industrial complex and earlier forms of racially codified legislation. We will also consider how more recent practices, like mandatory minimums and "three-strikes" laws, contribute to over-incarceration in the black community. Our discussions will engage theoretical and cultural works that speak to the ways American criminality has been constructed

and linked to race over time. Readings will include novels like Harriet Wilson's *Our Nig* and James Baldwin's *If Beale Street Could Talk*; autobiographical narratives like Assata Shakur's *Assata* and Mumia Abu-Jamal's *Live From Death Row*; as well as prison poetry and convict-labor songs. Works like Alexander's *The New Jim Crow*, Douglas Blackmon's *Slavery By Another Name*, Angela Davis's *Are Prisons Obsolete?* and H. Bruce Franklin's *Prison Literature in America: The Victim as Criminal and Artist* will provide theoretical frameworks for our analyses of fictional and nonfictional cultural texts.

### **AAS 290: Special Topics- Black Athletes in White America**

**Section O: TuTh 9:30am-10:45am**

**Instructor: Marvin Dawkins**

This course examines the impact of racism on sport in the United States with a specific focus on the Black athlete. Drawing upon the literature on race and sport in America, the course takes a historical view of the social context in which black athletes have competed and excelled against tremendous odds, both inside and outside of sport competition. After presenting various sociological concepts and frameworks used in analyzing sport as a microcosm of American society, generally, we use biographical evidence to examine experiences of specific Black athletes in a variety of sports from the antebellum period of slavery in America through the twenty-first century to assess the impact of racism at both individual and institutional levels. Through material presented in lectures, readings, documentary films (shown in-class) and other sources, and by engaging in discussions and individual research and writings, students will acquire an understanding of how race and racism have played a significant role in the treatment of Black athletes in American society.

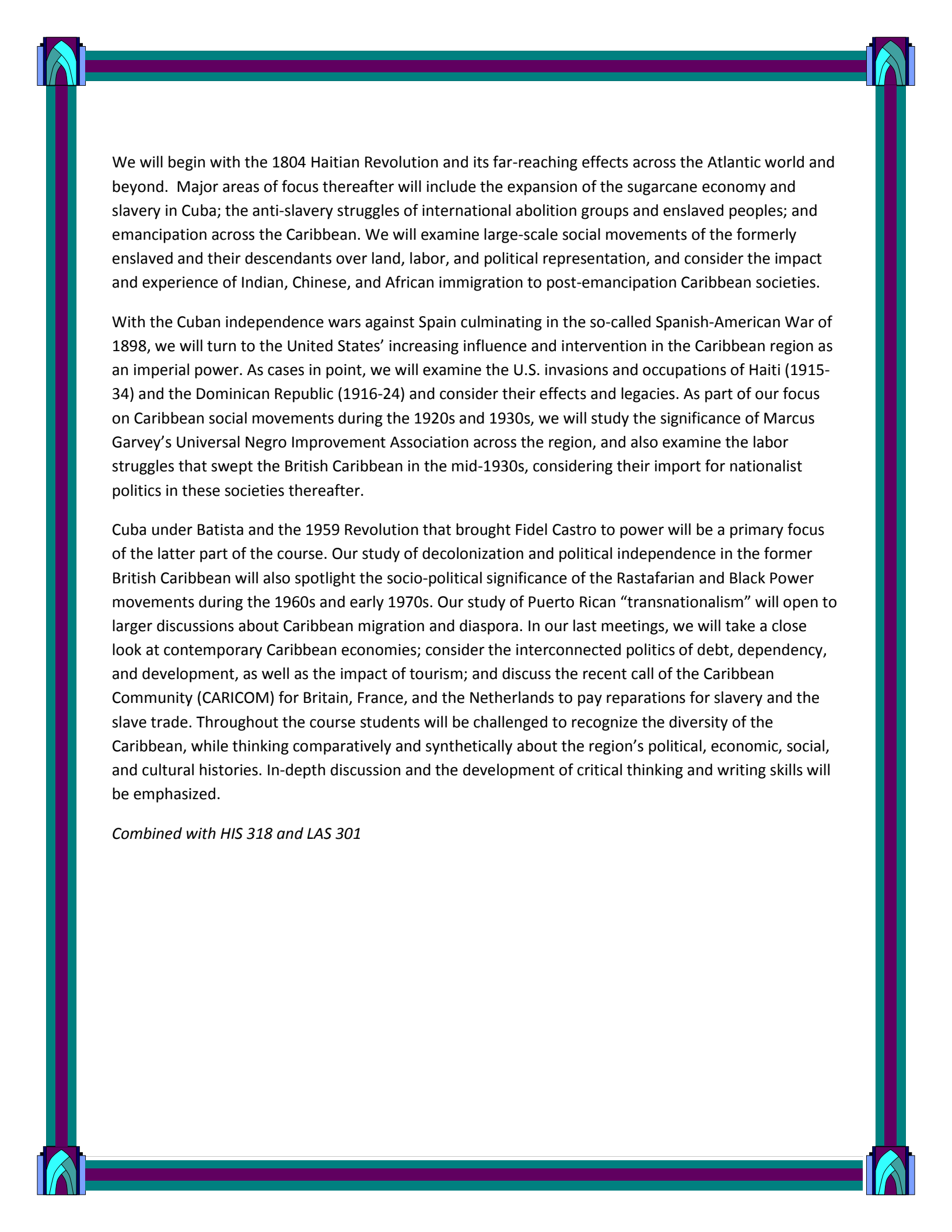
*Combined with SOC 291 and AMS 330*

### **AAS 350: Black Leadership in the U.S- Modern Caribbean History**

**Section Q: TuTh 12:30pm-1:45pm**

**Instructor: Kate Ramsey**

This course will introduce students to major topics, debates, and themes in Caribbean history from the late eighteenth century to the present day. Analyzing primary source documents, images, and objects will be a particular emphasis of our work throughout the semester, and on two occasions the class will meet in the UM Libraries Cuban Heritage Collection and Special Collections to examine and discuss archival resources connected to our studies.



We will begin with the 1804 Haitian Revolution and its far-reaching effects across the Atlantic world and beyond. Major areas of focus thereafter will include the expansion of the sugarcane economy and slavery in Cuba; the anti-slavery struggles of international abolition groups and enslaved peoples; and emancipation across the Caribbean. We will examine large-scale social movements of the formerly enslaved and their descendants over land, labor, and political representation, and consider the impact and experience of Indian, Chinese, and African immigration to post-emancipation Caribbean societies.

With the Cuban independence wars against Spain culminating in the so-called Spanish-American War of 1898, we will turn to the United States' increasing influence and intervention in the Caribbean region as an imperial power. As cases in point, we will examine the U.S. invasions and occupations of Haiti (1915-34) and the Dominican Republic (1916-24) and consider their effects and legacies. As part of our focus on Caribbean social movements during the 1920s and 1930s, we will study the significance of Marcus Garvey's Universal Negro Improvement Association across the region, and also examine the labor struggles that swept the British Caribbean in the mid-1930s, considering their import for nationalist politics in these societies thereafter.

Cuba under Batista and the 1959 Revolution that brought Fidel Castro to power will be a primary focus of the latter part of the course. Our study of decolonization and political independence in the former British Caribbean will also spotlight the socio-political significance of the Rastafarian and Black Power movements during the 1960s and early 1970s. Our study of Puerto Rican "transnationalism" will open to larger discussions about Caribbean migration and diaspora. In our last meetings, we will take a close look at contemporary Caribbean economies; consider the interconnected politics of debt, dependency, and development, as well as the impact of tourism; and discuss the recent call of the Caribbean Community (CARICOM) for Britain, France, and the Netherlands to pay reparations for slavery and the slave trade. Throughout the course students will be challenged to recognize the diversity of the Caribbean, while thinking comparatively and synthetically about the region's political, economic, social, and cultural histories. In-depth discussion and the development of critical thinking and writing skills will be emphasized.

*Combined with HIS 318 and LAS 301*

## **AAS 350: Black Leadership in the U.S- Caribbean Popular Culture**

**Instructor: Patricia Saunders**

**Section H: MW 3:35pm-4:50pm**

This course introduces students to the complex relationship between politics, popular culture and aesthetics in the Caribbean. Through critical examinations of a number of creative and critical representations of culture and cultural identity (which includes film, photography, music, theatre, advertising, literature and rituals), we will consider the degree to which artists and critics alike are constantly negotiating the terms and meanings of their art in a global context. Our readings will explore the relationship between “popular” and “national” conceptualizations of culture while considering the role power plays in which “vision” of culture gets promoted in the global marketplace. Some of the questions we will consider include: What has globalization meant for how we understand and even visualize culture in the Caribbean? When artists create “art,” to what extent does the “market” influence how they create and what they create? How has the market’s desire for a particular “vision” of the Caribbean influenced the way the Caribbean is produced, packaged and marketed?

*Co-Listed with ENG 388- H*

## **AAS 390: Special Topics- The Black Ghetto in Urban Society**

**Section N: TuTh 8:00am-9:15am**

**Instructor: Marvin Dawkins**

This course examines the origin and development of the concept of “ghetto” and application of this concept to both past and contemporary views of black life in America. Students are introduced to the historical and social significance of the black ghetto in the context of the larger body of literature on the ghetto phenomenon. Emphasis is placed on gaining an understanding and developing critical insight into issues and prospects for the resolution of issues related to black ghettoization. The course includes: lectures; assigned readings; discussions of historical and sociological literature and issues based on the assigned readings; video documentaries viewed in class; and participation in in-class activities. Students also conduct research projects based on selected issues related to the black ghetto in contemporary American society.

*Combined with SOC 388-N*

## AAS 490: Special Topics- *Re-Imagining Haiti: From Revolution to Reconstruction*

**Instructor: Patricia Saunders**

**Section J: MW 5:00pm-6:15pm**

This course will ask students to consider the myriad of ways Haiti has been represented in the literary and cultural imaginations of writers, visual artists, politicians, doctors, tourists and visitors alike. Beginning with literary representations of the Haitian Revolution by Latin and African American writers, we will consider the extent to which this historical event transformed debates about democracy and freedom in the 19th and 20th centuries. We will also consider how political unrest in Haiti been reproduced in popular American horror films and French films as well. Finally we will also examine the works of contemporary Haitian writers who are constructing their versions/visions of Haiti from Miami, Montreal and other parts of diaspora, particularly in the face of the devastating earthquake that struck Haiti in 2010. Some of the questions we will consider include: What do we know about Haiti, and where/how is this knowledge produced and disseminated? How are Haiti and Haitians imagined differently from its closest neighbors; what do these imaginations tell us about the power of the gaze in shaping not only how we see, but how we respond to countries like Haiti? Do readers have a role to play in knowledge production and consumption of Haitian history and culture? If so, what is this role, and how can we perform these roles in critically and socially responsible ways?

*Co-Listed with ENG 495-J*