**This is the core course required for students who want a Certificate in African & African Diaspora Studies. This course also meets the University Core Course (UCC), Global Learning (GL), and Gordon Rule/Humanities with writing requirements.

**

COURSE DESCRIPTION


Through an in-depth examination of key aspects of black popular cultures in their global dimensions, this course considers fundamental questions about the nature of identity, identification, and belonging. It employs a comparative, interdisciplinary approach, focusing on historical processes, race or racialization, Diaspora, gender and sexuality, music, and other related topics. The course begins with a look at how artists and intellectuals have theorized race, blackness, Diaspora, and globalization. It then proceeds to further explore these concepts through various articulations of black popular culture.

STUDENT LEARNING OUTCOMES

By the end of the course, students should be able to:

- Define the race concept and discuss its development and application.
• Understand how scholars, researchers, and culture workers have theorized blackness and Diaspora.
• Identify key interrelated experiences, both historical and contemporary, that are relevant to black people in both continental Africa and in the Diaspora.
• Demonstrate the ability to critically evaluate popular and scholarly texts (both written and visual) on the various perspectives and diverse cultural backgrounds of African peoples throughout the globe.

GLOBAL LEARNING OUTCOMES

By the end of this course, students will have:

• Acquired global awareness through understanding key interrelated issues, both historical and contemporary, that are relevant to the local and global experiences of people of African descent in both continental Africa and in the Diaspora.
• Acquired a sophisticated global perspective through analyses of the different local and global experiences of blackness articulated and produced by people of African descent in continental Africa and in the Diaspora.
• Developed problem solving and critical thinking skills through engagement with issues that impact people of African descent across the globe.

COURSE REQUIREMENTS

• Students are required to attend class and participate in discussion. This includes completing in-class writing assignments. Be sure to bring something to write on or in for these in-class exercises.

• During the first week of class, students will be asked to form groups of 3 people and choose a week from the course contents. Each group will present their article for 15 minute on the day in which the article/movie falls. After the presentation, the class will engage in the discussion of the article for 20 minutes, then the professor will sum up all the discussions for the remaining minutes. See the presentation/discussion guide in the course resources folder. The discussion and personal contributions are very important and they do count in your final grade.

• Students are required to submit a one-page response to questions on the assigned materials EACH WEEK at the end the week. Students are allowed to revise and resubmit up to weekly 3 response papers based on instructor feedback in order to improve their score. These papers will be used to evaluate student global awareness.
There are **THREE** take home exams. Students will be given a question or set of questions that require students to draw upon the readings and films in order to demonstrate familiarity with and understanding of the relationship between key issues and events relevant to people of African descent. Each exam will be posted at or near the conclusion of each module and students will have **three days** to answer the questions. Exam responses are between 3-5 pages (12 pt, double-spaced) cited properly following APA style. Course time will be devoted to discussing the take home exam questions and expectations for successful responses.

Students are required to write a 7-10 page research paper that explores a question or problem related to Black Popular culture and demonstrates understanding of key issues and different perspectives associated with diverse populations of African descent from any part of the world. The instructor must approve of this question and students must submit an annotated bibliography with a minimum of five scholarly sources as a part of the assignment. Course time will be devoted to discussing the development of the research paper. The term paper will be used to assess the student global perspectives and global engagement.

Students are required to take part in an extracurricular activity that will expand their knowledge of the existence of various perspectives associated with different black subjectivities and diverse cultural backgrounds among people of African descent in both continental Africa and the Diaspora. It can be a fieldtrip to a museum, an event in South Florida, a music concert that focuses on black culture or any relevant event in consultation with course instructor. Each student will be given 5 minutes to present their findings/experience during the semester.

**FOR ASSIGNMENT GUIDELINES, GO TO THE “COURSE CONTENT” FOLDER ON BLACKBOARD**

**GRADING**

1. Group presentations 100 pts
2. Attendance and participation 50 pts
3. Fieldtrip/Event + Report 50 pts
4. Weekly Reading/Film response papers (1-2 pages): 280 pts (20 Pts each)
5. Take Home Exams (3): 300 pts (100 Pts each)
7. Total possible points: 1,000

**Grade Ranges**

<table>
<thead>
<tr>
<th>Score Range</th>
<th>Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>100-95</td>
<td>A</td>
</tr>
<tr>
<td>94-90</td>
<td>A-</td>
</tr>
<tr>
<td>89-87</td>
<td>B+</td>
</tr>
<tr>
<td>86-83</td>
<td>B</td>
</tr>
<tr>
<td>79-77</td>
<td>C+</td>
</tr>
<tr>
<td>76-70</td>
<td>C</td>
</tr>
<tr>
<td>82-80</td>
<td>B-</td>
</tr>
<tr>
<td>69-60</td>
<td>D</td>
</tr>
<tr>
<td>59-0</td>
<td>F</td>
</tr>
</tbody>
</table>
## COURSE CALENDAR

Module 1 - Introduction to Course - Race and Blackness - Blackness and Popular Culture

### WEEK 1: AUGUST 21-25

**Required Readings and Films**

2. The American Anthropological Association (AAA)’s statement on “race”
3. The AAA’s statement on “race” and intelligence
4. Review History of Race in the U.S.A.
5. Film: *Black Is... Black Ain’t* (a film by Marlon Riggs)

Module 2 - Diasporas and Pan-Africanism

### WEEK 2: AUGUST 28-SEPTEMBER 1

**Required Readings and Films**

9. Film: *W.E.B. DuBois: A Biography in Four Voices*

Module 3 - Transnationality of Black Popular Culture: Roots and Routes

### WEEK 3: SEPTEMBER 4-8
Required Readings and Films


Module 4 - Transnationality of Black Popular Culture: Globalization and Race

WEEK 4: SEPTEMBER 18-22

Required Readings and Films


Module 5 - The Diaspora in Africa: Muhammad Ali’s Rumble in the Jungle

WEEK 5: SEPTEMBER 25

Required Readings and Films


Exam # 1 available on Blackboard from September 28 at 7:00 AM due October 1 at 11:59 PM

Module 6- The Diaspora in Africa: Fela Kuti Afrobeat- Teacher don’t teach me nonsense
**WEEK 6: OCTOBER 2-6**

**Required Readings and Films**


Film: *Fela Kuti: Teacher Don’t Teach Me Nonsense*

**Module 7 - Africa in the Diaspora: Carnival and Parade Culture**

**WEEK 7: OCTOBER 9-13**

**Required Readings and Films**


**Module 8 - The Black Body: History and Politics of Representation**

**WEEK 8: OCTOBER 16-20**

### Module 9 - The Black Body: Femininity

#### WEEK 9: OCTOBER 23-27

**Required Readings and Films**


Film: *The Life and Times of Sara Baartman*

### Module 10 - The Black Body: Masculinity

#### WEEK 10: OCTOBER 30 – NOVEMBER 3

**Required Readings and Films**

Jackson, Ronald L., “Black Masculine Scripts” in *Scripting the Black Masculine Body*, pp. 73-103.


**Exam # 2 available on Blackboard from November 2 at 7:00 AM due November 5 at 11:59 PM**

### Module 11: Black Music Global Dimensions- Reggae Music

#### WEEK 11: November 6-10
Required Readings and Films

Black Music global dimensions: Bob Marley and Reggae Music

Smith A. W (ND) Songs of freedom: The music of Bob Marley as transformative education
Haner, M. (2007) Bob Marley’s Spiritual Rhetoric, the Spread of Jamaican Culture and
Rastafarianism. Western Oregon University
Film: Bob Marley’s cultural legacy: African centered Documentary:

MODULE 12: Black Music Global Dimensions: Hip hop Africa

WEEK 12: November 13-17

Black Musics: Global Dimensions of Hip Hop (Africa)

Required Readings and Films

in Sidney Lemelle and Dipanita Basu The Vinyl Ain’t Final, Verso, pp.208-229.

WEEK 12: November 13-17

Film: I [heart] Hip Hop in Morrocco: peace, love, hip hop (GL Film)


November 20-24
Black Musics: Global Dimensions of Hip Hop (Europe)

Required Readings and Films

Brown, Timothy S. 2007, “‘Keepin it Real’ in a Different ‘Hood: (African-) Americanization and Hip Hop in Germany”, in The Vinyl Ain’t Final, pp. 137-150.

Due on November 26 at 11:59 PM: Research Paper

MODULE 14: Black Music Global Dimensions- Latin America

WEEK 14: November 27 – December 1

Black Music: Global Dimensions of Hip Hop (Latin America)

Required Readings and Films

Film: Cuban Hip Hop All Stars

Week 15: Exam # 3 posted on Monday December 3rd due Thursday December 6th at 11:59 PM