

**Quarterly Approved  
Courses:  
Winter 2007**

1. <b>Hispanic, US Latino/a and Luso-Brazilian Cultures</b>
2. <b>Locating Europes and European Colonies</b>
3. <b>Pacific Rim</b>
4. <b>Inter-Area Studies</b>
5. <b>Locating Asias (Nation, Culture, and Diaspora)</b>
6. <b>Atlantic Rim</b>
7. <b>Locating Africas (Nation, Culture, and Diaspora)</b>

**7. Africa**

**Important!**

**Always double-check the DAYS and TIME listed below against the official schedule of classes. Reason: All entries below are tentative!**

<p><b>AFAM 110   CARIBBEAN: COLONIAL-EMANCIPATION   JAMES, W.</b></p> <p><b>TuTh 3:30- 4:50p</b></p> <p><i>Same as Hist 169.</i> Exploration of the history of the archipelago from pre-Columbian times to the end of slavery; examining the impact of European colonization, decimation of the indigenous populations, African slavery, resistance and emancipation; the unity and diversity of experience in region.</p>
<p><b>AFAM 111A   AFAM ART: 1650-1900   COOKS, B.</b></p> <p><b>MW 11:00-12:20p</b></p> <p><i>Same as Art Hist 164A.</i> A survey of visual production by North Americans of African descent, from colonial times through the late 19th century. Includes African-American activity in such fields as architecture, crafts, decorative arts, painting, sculpture, and photography. Examines processes of cultural adjustment, exchange, and resistance; problems of patronage and aesthetic evaluation, as well as the effects of gender, class, color, and regional differences among African-Americans.</p>
<p><b>AFAM 130   HARLEM RENAISSANCE &amp; SOPHIATOWN   MASILELA, N.</b></p> <p><i>Same as English 105.</i></p> <p><b>TuTh 9:30-10:50</b></p> <p>One of the extraordinary events of the twentieth century has been the emergence of black modernities across the oceanic divide. These modernities took on particular historical forms as well as singular cultural configurations. Invariably, in their formation, realization, and actualization, whether on African or in the African Diaspora, they constituted themselves as historical discourse, usually across the Atlantic, about cultural identities, historical survivals, invention of traditions and the formation of new nationalities. At the center of these reciprocal exchanges and interactions in the black world has been the New Negro modernity in the United States. It was largely the New Negro modernity which orchestrated the deeper strains of</p>

cultural splay of black historical avant-gardes globally. The course will investigate and analyze some of these seminal United States cultural and literary influences on south Africa. On the cultural plane, of essential importance will be an understanding of how the concepts of the New Negro and New African were formulated and came into being, as well as the 'construction' of the literary periods of the Harlem Renaissance and the Sophiatown Renaissance. Within each literary period, the complexly different intersection and combination of literary modernity and literary modernism will be theorized. Each literary period had a peculiarly differential structure of generic forms. Despite this, several parallels between writers will be discussed: say, between Zora Neale Hurston and Bessie Head, W.E.B. Du Bois and H.I.E. Dhlomo, Langston Hughes and Rive Rive and Ezekiel Mphahlele, Rudolph Fisher and Arthur Maimane, George Schuyler and Casey Motsisi, and etc. Of the six assigned books, five are anthologies. Fredric Jameson has recently observed: "The eclipse of avant-gardes (including political ones) has often been taken to be more than accidental characteristic of the postmodern turn; less often remarked is the concomitant substitution---for the great avant-garde manifestos and indeed for the very conception of the great individual master text or statement---of the anthology, the collective symposium, as the generic expression of the emergence of new concerns and new fields or objects of study." Clearly, the relation between United States and South Africa concerning modernity and modernism is an emergent new concern of intellectual endeavor.

**AFAM 130 | AFAM REPRESENTATION IN HISTORICAL PERSPECTIVE | NEARY, J.**

**MW 3:30- 4:50p**

This course is anchored in a sustained analysis of the ways in which various forms of representation of African Americans (both textual and visual) have been a primary discursive mechanism of the West to explain and excuse the forced removal, exploitation, violation, damage, and finally exclusion of African Americans from Western notions of humanity. We will examine the ways in which African American writers, artists, and performers have generated political, cultural, and aesthetic resistance to forms of racist representation that dominate in American mainstream culture. Beginning with Olaudah Equiano's slave narrative, we will examine African American representation from the antebellum period to our contemporary moment, focusing on key historical junctures (abolition, reconstruction, the Harlem Renaissance, the Black Arts Movement, and the Culture Wars). In addition to the course readings, each student will be responsible for a short midterm paper (3-5 pages) and a longer (5-7 page) final paper.

**AFAM 150 | AFRO-AMERICAN PSYCHOLOGY | PARHAM, T.A.**

**TuTh 8:00- 9:20**

*Same as Psych 174E.* The course will begin with an historical overview of the development of Black psychology and the African American frame of reference and continue with a discussion of topic areas including, but not limited to, personality development, psychological assessment, issues in education, Black family, Black

mental health and mental health illness, and the role of the Black psychologist in the community.

**AFAM 160 | ISSUES IN AFRO FUTURISM | JENKINS, U.**

ALSO LISTED AS: ART STU 121A

**TuTh 1:00- 3:20p**

This course will explore various African-American artistic engagements with cultural and philosophical traditions that have evolved into the development of an Afro-futurist aesthetic. An examination of how linkage to ancient African belief systems and science and technology has emerged into an artistic expression of freedom. The course will examine a variety of disciplines in the arts: literature, music and the visual arts; with an emphasis based upon the social im

**AFAM 160 | CONTEMPORARY BLACK FILM | SEXTON, J.**

*Same as Flm&Mda 130.*

**TuTh 2:00- 3:20p**

This course will provide an introduction to the history and theory of black cinema, and a critical engagement with select works from contemporary black filmmakers from the 1970s to the present. Among other things, we will explore themes of representation and responsibility; the intersections of race, gender, class, and sexuality; the politics of authenticity; and the tensions between independent and corporate productions. Films discussed include: Charles Burnett's *The Killer of Sheep*, Julie Dash's *Daughters of the Dust*, Bill Duke's *Deep Cover*, Cheryl Dunye's *Watermelon Woman*, Antoine Fuqua's *Training Day*, Haile Gerima's *Bush Mama*, Spike Lee's *Do the Right Thing*, and Marlon Riggs' *Black Is, Black Ain't*.

**ASIANAM 142 | MUSLIM IDENTITIES IN NORTH AMERICA | LEONARD, K.B.**

**TuTh 11:00-12:20p**

*Same as Anthro 125Z and Rel Std 150.* This course explores multiple identities of Muslims in North America, including African American Muslims and immigrants of many national origins. We explore religious, political, cultural, ethnic, and class differences among American Muslims, paying particular attention to recent efforts to mobilize and participate in American politics. The course involves a team research effort in the local communities.

**ASIANAM 164 | ASIANAM/AFAM RELATIONS | FUJITA-RONY, D.**

**TuTh 2:00- 3:20p**

*Same as AfAm 110 and Hist 184.* This course will explore the comparative and often connected history of Asian Americans and African Americans in the United States, with particular emphasis on the contemporary era. Themes will include labor,

community formation, political mobilization, and cultural expression. Requirements will be a 5-page paper, midterm, final exam, and engaged class participation.

**COM LIT 105 | LITERATURE OF IRANIAN DIASPORA | RAHIMIEH, N.**

**MWF 10:00-10:50**

This course introduces students to different genres of writing produced by the Iranian diaspora in North America and Europe. Along with poems, short stories, novels, and memoirs we will read hybrid genres that juxtapose the visual and the verbal. Readings from theories of diaspora will help us situate the Iranian experience in a global context. We will begin with a discussion of the key concepts of modern Iranian national identity and explore how they have left their mark on the diaspora communities. We will also focus on negotiating identity across boundaries of language, gender, and race.

**ENGLISH 105 | CHICANO LITERATURE | LAZO, J.**

**TuTh 3:30- 4:50p**

The course provides an introduction to novels, poems, and essays that emerge in conjunction with and in response to Chicano movements from the 1960s to the 1990s. We will pay particular attention to the relationship of literature's role in promoting community formation (and complicating notions of community) and raising consciousness about various forms of oppression in society. Two of our main readings, Tomás Rivera's *And the Earth Did Not Devour Him* and Helena Viramontes' *Under the Feet of Jesus*, will lead us to questions about labor and literature. We will coordinate some class material with visits to campus by Chicano writers. Requirements include three papers, quizzes, and a final portfolio.

**HISTORY 120B | FRENCH REVOLUTION / NAPOLEON | TACKETT, T.N.**

**TuTh 8:00- 9:20**

**(see Class schedule for Discussion times)**

A study of French history from the end of the Old Regime through the fall of Napoleon in 1815. Particular emphasis will be placed on the origins of the French Revolution, the radicalization of the Revolution, Louis XVI's trial and execution, the Reign of Terror, and the rise of Napoleon Bonaparte. Substantial use will be made of visual representations and the cinema of the Revolution. No prerequisites. There will be a midterm, a final, and two quizzes.

**HISTORY 134D | SOUTH AFRICAN HISTORY | MITCHELL, L.M.**  
(same as AFAM 110)

**TuTh 2:00- 3:20p**

*Same as AfAm 110.* Landscapes of Power; Complexions of Authority. This course is a combination of lecture and student discussion based on textual, visual, filmed and musical sources. We will investigate the location and operation of power in Southern African societies, discuss the formations of social identity, and examine the historical basis of authority in contemporary South Africa. The course asks why South Africa experienced a particular, gendered intersection of race and violence. The course is not a comprehensive survey; it will draw on case studies that span early human settlement, colonial interventions, the industrial revolution, apartheid, and post-colonial South Africa. No Prerequisites.

**WOMN ST 156A | RACE AND GENDER | KIM, K.**

**TuTh 11:00-12:20p**

*Note: Womn St 156A was offered prior to F'05 as one of the topics available under Womn St 162. Students who took Womn St 162 when the topic was Race and Gender, will NOT receive credit for Womn St 156A.*

This course examines the nexus of sexuality, degeneracy, and racism central to proslavery discourses that sanctioned the brutal exercise of power and absolute domination over captive bodies and to colonial discourses that consolidated the myth of imperial authority and rationalized the exploitative structures of colonial rule. The course looks at the figuration of both the captive person during New World slavery and the "native" during European colonial conquest over African and Asian territories and revolves around a seeming paradox that recurs in the representative discourse that ascribes degenerate sexuality to racialized bodies: the simultaneous figuration of the Other as empowered and subordinated, as desired and/or repugnant, as wholly different but also the same. The course looks as well at the effects of these discourses: material, psychic, and political. The course's study of the effects of these discourses during Reconstruction and decolonization acknowledges the continuities and discontinuities between slavery and emancipation, between colonial and postcolonial practices around this repertoire of images and its twinned discourse of bourgeois civility, which was articulated by post-abolition freed black populations and postindependence nationalist movements as grounds for citizenship and as evidence of self-determination and autonomy from foreign mandates. (VII-A)

**Anthro 121D Cross-Cultural Studies of Gender**  
**O'ROURKE, S.**

**TuTh 5:00- 6:20p**

Familiarizes students with the diversity of women's experiences around the world. Gender roles and relations are examined within cultural and historical contexts. A central concern is how class, race, and global inequalities interact with women's status.

Prerequisite: Anthropology 2A or 2B. (VII-B)

**Dept of Chicano Studies**

**115C Afro-Latin American Music (4). | R. Fernandez**

**3:00-4:50**

Musical culture of Afro-Latin American peoples, emphasizing Spanish-speaking Caribbean. Topics include: background in West Africa, the persistence of traditions in the Caribbean, the commercial music of the twentieth century, the connections between musical culture, religion, and the economy. Same as Social Science 176A. (VII-B)

**Soc Sci 185W PEOPLE IN SOCIETY  
OKANE, J.**

**TuTh 3:30- 4:50p**

185 People in Society (4). Through readings about people in distinctly different societies throughout history, students learn concepts that cross the boundaries of the social science disciplines. Such themes as democracy, elitism, power, social class, race, gender are used as basis for discussion and writing. Prerequisite: satisfactory completion of the lower-division writing requirement.

**130C Topics in Jewish History (4) | Schroeter. D. J.**

**TuTh 12:30- 1:50p**

No course description given. May be repeated for credit as topics vary.

**Special note:**

**Please note that the 103B course listed hereafter — required for the Global Major — is offered this coming quarter:**

**HUMAN 103B | Global Literature and Culture | ALKASSIM, D.**

**M 3:00- 5:50p**

**For your info, here are the overall requirements for our Major:**

Requirements for the Major

Fourteen courses are required: History 21A-B-C; Humanities 103A-B; eight upper-

division courses from an approved emphasis list (see sample below), six of which must be selected from one emphasis and two from a second emphasis (three of the eight courses must focus on representation, i.e., Art History, Film, Media, Literature, History, French, Italian, Spanish, Russian); and Humanities 191. Quarterly consultation with a faculty advisor is also required.