

General Education Course Proposal

Proposed Course: AF AM 27 INTRO TO AF AM CULT.IMAGE Units 3
Prefix No. Title

Department: Ethnic Studies School: Social Sciences

GE Category (Indicate one category only):

Foundation: A1___; A2___; A3___; B4___
 Breadth: B1___; B2___; C1___; C2___; D X; E___
 Integration: B___; C___; D___; International/Multicultural___

Existing Course ___; Revised Course X; New Course ___

Course Included in Current GE Program X

New courses require the Undergraduate Course Proposal form in addition to this form.

Revised courses require the Undergraduate Course Change Request in addition to this form.

Proposed catalog description: Limit course description to 40 words using succinct phrases. Include prerequisites, limitations, lecture/lab hours. Indicate former course number, e.g., (Former Biol 105)

Introduction to the historical and contemporary experiences of African Americans and the various and images that experience has generated. It examines historical and social structures implicated in that experience along with the images they construct both nationally and internationally.

Enrollment limit per section: 40

Expected number of sections per semester – Year 1 2; Year 3 2-3

Attachments:

1. A statement presenting the ways in which this course meets the Specifications provided in the appropriate section of the General Education Policy as well as in the Policies for Inclusion and Evaluation of General Education Courses.
2. A statement of elements common to all sections of this course, identifying content, objectives, required student activities, grading policy, representative texts, and an approximate schedule for the course. Required student activities include such things as papers, research projects, homework, laboratory and/or studio performance, recitations, participation, attendance, and exams.
3. A typical syllabus for a particular offering of the course.
4. Any special cost factors associated with this course.

Approval for Inclusion in General Education

<u>Lily BeSmall</u>	<u>3-19-98</u>	<u>J. E. ...</u>	<u>3/19/98</u>
Department Chair	Date	School Curriculum Committee	Date
<u>Ellen Guenther</u>	<u>3/26/98</u>	<u>Red ...</u>	<u>12/15/98</u>
School Dean	Date	General Education Subcommittee	Date
<u>Brandt Kehoe</u>	<u>12/22/98</u>		
Associate Provost	Date		

1/14/98

7. Gina Dent's (ed), Black Popular Culture, (Seattle Wash: Bay Press, 1992)

8. David Theo Goldberg's (ed.) Multiculturalism, A Critical Reader, (Cambridge, MA: Basil Blackwell LTD, 1994)

Films

1. Ethnic Notions
 2. African American Images
4. There are no prerequisites for this course with the exception of those required for CSU admission.
 5. The writing requirement for lower level GE courses is 2000 words. This requirement will be met in two parts. Students are required to make two oral presentations, subject to abstract approval by the professor. In addition to exam questions each student is required to write two papers totaling 2500 words. The written assignments correspond to student presentations. Presentations and written papers must focus on issues of culture and image in the African American experience. The issues must be narrowly defined and can generally be located within the topics described under content. In addition papers are not limited by, but must show conceptual understanding of "vocabulary" and "concepts" covered All written presentations must follow a prescribed format (including references and bibliography).

ATTACHMENT 2 (common elements)

1. Objectives
 - a. to examine the historical and contemporary experiences of African Americans
 - b. to examine contemporary images, both negative and positive, which represent historical origins.
 - c. acquaint students with those analytical concepts necessary to understand the African American experience in America (racism, patriarchy, paternalism, oppression, primitive accumulation, labor exploitation, liberal democracy, etc).
 - d. acquaint students with the rational purpose of image making in a material culture
 - e. students will have a conceptual understanding of culture, race, myths, ethnicity, commodity production and cultural images.
 - f. students will understand the structural relations between image production and cultural identity.
2. All sections will require students to make two oral presentation and write a total of 2500 words. This can be divide into two papers corresponding with oral presentations or one paper consolidating both topics.
3. Common text Required
 1. Mary Frances Berry & John Blassingame Long Memory, The Black Experience in

America, (NY: Oxford University Press, 1982).

2. bell hooks, Black Looks: Race and Representation, (Boston: South End Press, 1992)
these text are subject to change based upon collective agreement by department curriculum subcommittee. Supplemental materials are optional

4. Common Content [refer to the syllabus for time designated to thematic content areas]

Nascent development of African American Images:

Topological thinking

Sixteenth Century foundations of Race

Enlightenment Images of Racial Subjects

The Age of Reason and the Role of Science

Images

docile happy slave

The child/savage

sambo

criminal

beast

blackness and its metaphors: dirt, disease, evil, etc.

sexual symbols: libidinous, sexually promiscuous, desirous of the "lovely white"

stupid, lazy, con artist (trickster)

musician, minstrels

athlete

welfare queen

violent

gang banger

concepts and vocabulary

race, gender, ethnicity, racism, capitalism, colonialism, internal colonialism, political economy, labor exploitation, appropriation, exploitation, primitive accumulation, culture, cultural hegemony, myth, exclusion, material cultural, discourse, paternalism., patriarchy, social and political dominance, enlightenment, modernity, possessive individualism (to be an integral part of lectures and class discussion).

Thematic CONTENT (refer to the syllabus for time frames)

A. The Nascent Production and Historical Development of African American Images

B. Theory and Definitions: Towards an Epistemology of Cultural Subversion

C. African American Experiences shaping Culture

1. Church

2. Family

3. employment

4. politics

5. education

6. military service

7. sex & racism

8. criminal justice

9. protest (civil rights)

D. Cultural politics and racial identity, image transformations, and reactionary consequences

E. Deconstructing the essentialisms of culture and race, and the boundaries of constructed images

F Preparing abstracts, Oral presentations, and Writing instructions (format)

5. Writing (paper should count as a test grades: one paper counts as two)

The writing requirement for lower level GE courses is 2000 words. This requirement will be met in two parts. Students are required to make two oral presentations, subject to abstract approval by the professor. In addition to exam questions each student is required to write two papers totaling 2500 words. The written assignments correspond to student presentations. Presentations and written papers must focus on issues of culture and image in the African American experience. The issues must be narrowly defined and can generally be located within the topics described under content. In addition papers are not limited by, but must show conceptual understanding of “vocabulary” and “concepts” covered

All written presentations must follow a prescribed format (including references and bibliography). Writing assignments must have a literature review, a statement of the problem, an analysis of the problem, and a conclusion. All papers must show the historical development, the purpose, the need, the effect, and the experience which produced the image or images the student is problematizing.

6. Grading

- a. A grade of C or better is required to pass GE courses
- b. Any methods of tabulating that ensures equity is suggested
- c. Refer to the syllabus for additional information

ATTACHMENT 3

COURSE SYLLABUS

Introduction To African America Culture and Images

Professor's Name:

Course Title:

Course Number

Class Time

Room Number

Semester

Office Hours

Office location

Office Telephone Number

E-mail (optional)

Required Text Books

1. Mary Frances Berry & John Blassingame Long Memory, The Black Experience in America, (NY: Oxford University Press, 1982)
2. bell hooks, Black Looks: Race and Representation, (Boston: South End Press, 1992)

Reading Supplement

1. Ronald Takaki, A Different Mirror, A History of Multicultural America, (NY: Little, Brown

- & Comp, 1993)
 "The Giddy Multitude, Hidden Origins of Slavery" pp. 51-76
 "No More Peck O' Corn, Slavery and Its Discontent" pp.106-138
2. Mary Frances Berry, Black Resistance White Law.: A History of Constitutional Racism. (NY: Penguin Books, 1994)
 "Foundations of Repression", pp. 1-4
 "The Law of Black Suppression", pp.5-13
 "Defiant Slaves and Defiant States" - pp.14 - 26
 3. Floyd Hayes III, Turbulent Voyage: Readings in African American Studies. (CA: Collegiate Press, San Diego,) ISBN 0-939693-26-7
 "The Demand for Black Labor: Historical Notes on Black Political Economy" by Harold Baron's -, pp.507-543
 4. George Mosse, Towards A Final Solution: A History of European Racism. (Wisc:The University of Wisconsin Press, 1985)
 "The Eighteenth Century Foundations", pp. 1-16
 5. David Theo Goldberg, The Anatomy of Racism , (Minneapolis, Minn: University. of Minnesota Press, 1990)
 Lucius Outlaw - "Toward A Critical Theory of Race", pp. 58-82
 David Theo Goldberg, "The Social Formations of Racist Discourse" pp. 295-318
 6. Clovis E.Semme, Cultural Hegemony and African American Development. (Conn: Praeger, 1992)
 "Foundations of Knowledge in African American Studies", pp. 1-13
 7. Gina Dent's (ed), Black Popular Culture , (Seattle Wash: Bay Press, 1992)
 "What is The Black in Black Popular Culture?", Stuart Hall in , pp. 21 -33
 "Race Identity and Cultural Politics", Manning Marable, pp. 292 -302
 8. David Theo Goldberg's (ed.) Multiculturalism, A Critical Reader , (Cambridge, MA: Basil Blackwell LTD, 1994)
 "Essentialism and the Complexities of Racial Identity", Michael Eric Dyson, pp.218-229.

Description:

This course is an introduction to the historical and contemporary experiences of African Americans in the United States, and to the various images that experience has generated. It examines historical and social structures implicated in that experience along with the images they construct, both nationally and internationally. This course attempts to help the student understand social and behavioral dynamics specific to U.S. culture but not restricted to the U.S., experience. The course attempts to show experience as a cultural determinant, and images as an oppositional gaze. [76 days classes, approx.. 16 weeks]

Requirements:

Students are required to read and be prepared to intelligently discussed assigned readings. This is a comprehensive course. Thinking is compulsory. You will be expected to become conversant with terminologies, theoretical positions, and the chronology of events. For clarifications and

explanations use the dictionary or bring questions to class. This is your responsibility. This is an introductory course in an interdisciplinary body of knowledge. Given the time constraints it is impossible to cover everything. An attempt will be made to familiarize you with the literature, themes, problems, anomalies, and structures which underpin this vast array of knowledge.

Grading:

The instructor reserves the right to give unannounced tests!!!! Tests are comprehensive, meaning that students are responsible for all preceding discussions, readings, films, questions, and general information covered by lectures preceding the examination. **There are "no" make-up examinations.** Attendance is mandatory - poor attendance will reduce your final grade by 5 point increments after four (explained or unexplained) absences. Six unexplained absences is an automatic failure. Standard numerical grading will be used: A=100-90, B= 89-80, C= 79-70, D= 69-65, F= 64- 0. Tests will be objective, T & F, fill-ins, multiple choice, and subjective. They will require inference, analysis, and comprehension. The professor reserves the right to change any or all test dates. You will be given the option to drop one test grade, hence no make-ups or excuses for being absent.

Oral Presentations

Each student is to present two oral narratives on African American Culture and Images. Identify a narrowly focused topic. By week (4) turn in a one page abstract. The abstract will describe your topic or problem and cite preliminary sources. An approved abstract must precede all oral presentations. Oral presentations count as one test grade. Presentations will be graded on content analysis, inference, historical parallels, comprehensiveness, and competence with the topic. The first presentation must be made before week eight. Arrangements can be made for early presentations. [Warning! Don't wait until the last minute!!!!] The second oral presentations must be made before week fifteen (15).

Written Paper/Papers:

Students are required to make two oral presentations, subject to abstract approval by the professor. Papers are due after the oral presentation (within one class session). All papers must be typed and follow the format discussed in class (by the instructor).

The writing requirement for lower level GE courses is 2000 words. This requirement will be met in two parts. In addition to exam questions each student is required to write two papers totaling 2500 words. The written assignment(s) corresponds to the student presentations. Presentations, and therefore written papers, must focus on issues of culture and image in the African American experience. The issues must be narrowly defined and can generally be located within the topics described under content. In addition papers are not limited by, but must show conceptual understanding of "vocabulary" and "concepts" covered. Example: By examining newsprint from three nationally known newspapers I will show the frequency of "3" images which had their nascent development during slavery. Example: Hairstyles have reflected culture and resistance in the African American experience. With illustrations, graphics, historical analysis, and literary criticism this paper will examine the distinctions and the periods hairstyles reflect.

All written presentations must follow a prescribed format (including references and bibliography). Writing assignments must have a literature review, a statement of the problem, an analysis of the problem, and a conclusion. All papers must show the historical development, the purpose, the need, the effect, and the experience which produced the image or images the student is problematizing.

COURSE SCHEDULE

I. Primitive Accumulation, Overt Oppression & The nascent Production of Cultural Images { The Puritan Ethnic, Black Bodies, & Capitalism}

Weeks 1,2,3

Tests: wk. 3

- a. Primitive Accumulation by Ronald Takaki, Iron Cages Race & Culture in Nineteenth Century America / cultural assimilation through erasure
- b. "No More Peck O'Corn, Slavery and Its Discontent" - Ronald Takaki, A Different Mirror, pp.106-138/ the child/savage, the white man's burden, and paternalism
- c. "Foundations of Repression", "The Law of Black Suppression", "Defiant Slaves and Defiant States" - Mary Frances Berry, Black Resistance White Law, pp. 1-26/ the defiant slave - (violence and criminality metaphors of freedom)
- e. "The Demand for Black Labor: Historical Notes on Black Political Economy" by Harold Baron's -Floyd Hayes, A Turbulent Journey, pp.507-543/ the experience of labor exploitation and the necessity of myths and images
- f. Discussion and lesson on abstract and paper format

II. Theory and Definition: Towards an Epistemology of Cultural Subversion as Critique

Weeks 4,5,6

test [wk. 6]

- a. George Mosse "The Eighteenth Century Foundations", Towards A Final Solution: A History of European Racism by, pp. 1-16 Racial constructions in the Enlightenment and the Age of Reason
- b. Lucius Outlaw - "Toward A Critical Theory of Race", David Theo Goldberg, Alchemy of Race, pp. 58-82 Mapping the contours of race.
- c. David Theo Goldberg, "The Social Formations of Racist Discourse", David Theo Goldberg, Alchemy of Race, pp. 295-318..Towards and explanation of the social foundations of race.
- d. Clovis E.Semmes, "Foundations of Knowledge in African American Studies", Cultural Hegemony and African American Development, pp. 1-13: Defining hegemony in terms of political and social power.
- e. Discussion on paper format

*** ~~LAST WEEK FOR 1st ORAL Presentations~~

III. Black Experiences in America [shaping culture and cultural images]: from Long Memory, The Black Experience in America, Mary Frances Berry &

John Blassingame [CLASS TEXT]

Weeks, 7,8,9,10,11, [3/11- 4/10]

tests [wks. 8 & 10]

- Africa, Slavery and the Shaping of Black Culture - Berry & Blassingame, pp. 3-32
- An Unsecured People: Free Negroes in America - Berry & Blassingame, pp.33-69
- Family and Church: Enduring Institutions - Berry & Blassingame, pp. 70 -113
- Sex and Racism - Berry & Blassingame, pp. 114 - 141
- Blacks and The Politics of Redemption - Berry & Blassingame, pp. 142 - 194
- The Economists of Hope and Despair - Berry & Blassingame, pp.195-226
- American Archipelago: Blacks and Cultural Justice - Berry & Blassingame, pp.227-260
- The Battle for Education - Berry & Blassingame, Berry & Blassingame, pp.261-294
- Military Service and The Paradox of Loyalty - Berry & Blassingame, pp.295-341
- White Proscriptions and Black Protests - Berry & Blassingame, pp. 342- 387

IV. Contemporary Analytics of Racial Images in Popular African American Culture***** WEEK 15, Last Week For “2ond.” ORAL Presentation**

Wks..12,13,14,15,16 - [4/13-5/13]

Test [wk. 13, 15]

1. “Race Identity and Cultural Politics”, Manning Marable, in Gina Dent’s, Black Popular Culture, pp. 292 -302 / Contemporary political experiences and cultural critique
2. “Essentialism and the Complexities of Racial Identity”, Michael Eric Dyson in David Theo Goldberg’s Multiculturalism, A Critical Reader, pp. 218-229./ Race and African American culture after integration
3. Black Looks: Race and Representation, bell hooks, /Contemporary image making and popular culture - commodity production and imaging
 - a. Loving Blackness as Political Resistance - mental decolonization
 - b. Reconstructing Black Masculinity - blacks and patriarchy
 - c. The Oppositional Gaze -- cultural subordination
 - d. Madonna - postmodern women
 - e. Representations of Whiteness - models for control and oppression
 - f. Eating the Other - black men and women as culture maker and image producers
 - g. Micheau’s Films - metaphors in the film industry ; lasting overtures0
4. Last “ORAL” presentations
5. FINAL (to be announced)

ATTACHMENT # 4