I. ASCRC General Education Form

<table>
<thead>
<tr>
<th>Group</th>
<th>Historical and Cultural Studies</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dept/Program</td>
<td>African American Studies</td>
</tr>
<tr>
<td>Course #</td>
<td>AAS 161 (formerly AAS 195)</td>
</tr>
<tr>
<td>Course Title</td>
<td>Introduction to African American Studies</td>
</tr>
<tr>
<td>Prerequisite</td>
<td>None</td>
</tr>
<tr>
<td>Credits</td>
<td>3</td>
</tr>
</tbody>
</table>

II. Endorsement/Approvals

Complete the form and obtain signatures before submitting to Faculty Senate Office.

<table>
<thead>
<tr>
<th>Instructor</th>
<th>Tobin Miller Shearer</th>
</tr>
</thead>
<tbody>
<tr>
<td>Phone / Email</td>
<td>406-243-6225/</td>
</tr>
<tr>
<td></td>
<td><a href="mailto:tobin.shearer@umontana.edu">tobin.shearer@umontana.edu</a></td>
</tr>
<tr>
<td>Program Chair</td>
<td>Tobin Miller Shearer</td>
</tr>
<tr>
<td>Dean</td>
<td>Jonathan Tompkins</td>
</tr>
</tbody>
</table>

III. Description and purpose of the course: General Education courses must be introductory and foundational. They must emphasize breadth, context, and connectedness; and relate course content to students’ future lives: See Preamble: [http://www.umt.edu/facultysenate/gened/GEPreamble_final.htm](http://www.umt.edu/facultysenate/gened/GEPreamble_final.htm)

This course introduces students to the primary questions, themes, and approaches to African American Studies. In addition to examining key historical periods such as Reconstruction, the Harlem Renaissance, and the Civil Rights era, students will encounter Hip-Hop, African-American film, African-American religion, and contemporary identity politics. This course concludes by discussing the reasons for and new directions in African American studies including diasporic studies, Pan-Africanism, and post-colonial studies. Overall students will gain new insight into the social, cultural, political, and intellectual experiences of a diverse people and into the history and contemporary experience of the United States.

IV. Criteria: Briefly explain how this course meets the criteria for the group. See: [http://www.umt.edu/facultysenate/ASCRCx/Adocuments/GE_Criteria5-1-08.htm](http://www.umt.edu/facultysenate/ASCRCx/Adocuments/GE_Criteria5-1-08.htm)

<table>
<thead>
<tr>
<th>Present ideas and information with a view to understanding the causes, development, and consequences of historical events</th>
<th>Students encounter six major historical periods in African-American history (Middle Passage/Maafa, American slavery, Reconstruction, Harlem Renaissance, Popular Front, and the Civil Rights Movement) and explore their roots, significance, and change over time.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Evaluate texts or artifacts within their historical and/or cultural contexts</td>
<td>Students read and evaluate period novels (<em>Quicksand</em>, <em>Kindred</em>, and <em>White Boy Shuffle</em>), hip-hop music, Renaissance poetry, and black film according to the periods in which they were developed.</td>
</tr>
<tr>
<td>Analyze human behavior, ideas, and institutions within their respective historical and/or cultural contexts</td>
<td>Students assess the social construct of race, the concept of intersectionality, and the black church through the course.</td>
</tr>
</tbody>
</table>

V. Student Learning Goals: Briefly explain how this course will meet the applicable learning goals. See: [http://www.umt.edu/facultysenate/ASCRCx/Adocuments/GE_Criteria5-1-08.htm](http://www.umt.edu/facultysenate/ASCRCx/Adocuments/GE_Criteria5-1-08.htm)
synthesize ideas and information with a view to understanding the causes and consequences of historical developments and events;  

| In two take home examinations, students will be required to explain how change came about in the African-American experience by identifying principle actors, events, and social forces. |

| evaluate texts or artifacts within their historical and/or cultural contexts  

| In a series of five quizzes students will evaluate the primary historical texts used in the class and explain how they emerged from their particular time period. |

| analyze human behavior, ideas, and institutions within their respective historical and/or cultural contexts.  

| Throughout the course, students will be required to explain in class through small group discussion, debate, and impromptu short writing assignments the continuities and disruptions in African-American experience throughout the history of the United States. |

**VII. Syllabus:** Paste syllabus below or attach and send digital copy with form. ‡ The syllabus should clearly describe how the above criteria are satisfied. For assistance on syllabus preparation see: [http://teaching.berkeley.edu/bgd/syllabus.html](http://teaching.berkeley.edu/bgd/syllabus.html)

AAS 161 Introduction to African American Studies

This course introduces students to the primary questions, themes, and approaches to African-American studies. For each major period examined, students will use a different lens to apprise the African-American experience. Cultural and gender history will, for example, illumine the slavery period while literary fiction will guide exploration of the latter twentieth century womanist movement. In addition to examining key historical periods such as Reconstruction, the Harlem Renaissance, and the Civil Rights era, students will encounter Hip-Hop, African-American film, African-American religion, and contemporary identity politics. This course concludes by discussing the reasons for and new directions in African-American studies including diasporic studies, Pan-Africanism, and post-colonial studies. Overall students will gain new insight into the social, cultural, political, and intellectual experiences of a diverse people and into the history and contemporary experience of the United States.

**Objectives:** students will be able to –

- identify the central queries that drive African-American studies;
- explain the significance of the major historical movements and periods in African-American history;
- analyze African-American events and individuals from multi-disciplinary perspectives including literature, history, sociology, religious studies, music, and art;
- synthesize readings and lecture materials in order to answer three key African-American studies questions:
  - What is the legacy and present experience of the color line?
  - How has double consciousness influenced African-American experience?
  - Resistance, accommodation, movement, or creation – which metaphor best defines the African-American experience?
Teaching method:
The scholarship on teaching and learning makes clear that we learn best by talking and writing about that which we have read, heard, and seen. This class is built on that basic research observation. In general the course is structured on a weekly two-part cycle. Day 1 will usually focus on lectures and integrated activities designed to enhance the lecture experience. Day 2 will usually involve extended discussion and activities designed to enhance the discussion experience. Thus, reading is indispensable to successful participation in this course. If you keep up with the readings and apply yourself in class, you will do well.

Two goals guide the manner in which I structure class time. As an instructor, I will:

1) seek to provide context for the primary documents, novels, movies, recordings, artwork, literature, and interpretive texts that you encounter in this course; and
2) guide you through analysis and evaluation of the readings.

Come to class each day prepared to engage in discussion, analysis, debate, and other creative teaching activities. Even on days that I lecture, I will regularly ask you to discuss a problem I am posing in my talk.

Assignments:
In addition to participating in daily discussions and other in-class activities, students will write five brief in class quizzes, write two take-home exams, and take one cumulative final. The five, in-class quizzes will be given unannounced on a periodic basis throughout the semester and graded on a pass/fail basis. Students will have approximately ten minutes of class time to demonstrate that they have read that week’s readings in response to a simple essay question. The two take home exams will invite students to respond to one of two writing prompts in a three-to-five page essay that draws on the lectures and reading materials of the previous five week period. Complete rubrics will be provided for both the take home essays. Students will have five days to write the essays and the final product must be free of errors in grammar, punctuation, and spelling. The cumulative final will be taken during exam week and include short identifications and short essays.

Grading:
Participation – 40%
Take home exam 1 – 15%
Take home exam 2 – 15%
Final – 30%

Grade scale:
A+ 98-100 A 93-97 A- 90-92 B+ 87-89 B 83-86 B- 80-82
C+ 77-79 C 73-76 C- 70-72 D+ 67-69 D 63-66 D- 60-62 F ≤59

Classroom etiquette:
In a wired world gone casual, a few words on etiquette in the classroom will prove helpful. During lectures, I will give you my complete attention. I ask the favor of the same from my students. To this end, during class time it is considered inappropriate to communicate via tech-savvy means (i.e. texting, writing e-mails, surfing the web, instant-messaging, etc.) or in a more quaintly Luddite fashion (whispering, passing notes, having conversations, etc.). Your
cooperation is greatly appreciated in this matter. Please turn off all cell phones and use laptops only for note taking during lectures and class discussion. Likewise, newspaper reading, crossword puzzling, and conversing with your neighbor are inappropriate. Acting contrary to these basic standards of etiquette will not only be considered rude but will likewise negatively impact participation grades.

**Instructor contact:**
I maintain regular office hours that I will post on the course website. You are also welcome to contact me by e-mail. My goal is to respond within 24 hours. In case of emergency, you may contact me by phone as listed on the course website.

**Missed deadlines:**
My goal is always to encourage your best work in the midst of multiple classroom demands and real life emergencies. Limited deadline extensions can be arranged if the student makes advance contact. Late papers or projects will be marked down 2/3 grade/day. Make-up exams will not be offered unless they are arranged along with appropriate documentation from medical, athletic, or administrative officials.

**Academic honesty:**
Stealing someone else’s ideas is the same as stealing someone’s property. Cite others’ ideas in standard footnote or endnote format (in written work and all projects). Paraphrase whenever possible. In general, a paraphrase uses no more than three of the same words in a sentence as the original source. See: http://ordway.umt.edu/SA/VPSA/index.cfm/name/StudentConductCode for a full review of the University of Montana’s student conduct code.

**Accessibility:**
Students with documented disabilities as per University policy (see: http://www.umt.edu/dss/current/expect_access/ldver.html for more information) will be appropriately accommodated in accordance with counsel from University of Montana Disability Services for Students (DSS).

**Readings:**

**Course pack:**
Hall, Stuart. “What is this ‘Black’ in Black popular culture?” In *The Black Studies Reader,*
| Week 1 – August 26 and 28: Intro to African-American Studies – Why study African-American studies?  
| Fairchild.  
| Pentony. |
| Week 2 – September 2 and 4: Africa, Middle Passage – Pan-Africanism vs. Diaspora Studies  
| White, 1-91 |
| Week 3 – September 9 and 11: The Experience of Slavery – Continuity vs. Disruption and Resistance vs. Survival  
| White, 92-190  
| Note: class will attend African-American Studies 40\textsuperscript{th} Anniversary speakers on September 9 in lieu of regularly scheduled session. Class will meet as usual on September 11. |
| Week 4 – September 16 and 18: Reconstruction – Change and backlash  
| DuBois, Chapter One (3-16), Chapter Seven (182-236), Chapter Ten (381-430), Chapter Sixteen (670-710), and the following pages (22-25, 28, 32, 39, 48, 51, 57, 63, 67, 79, 82, 325-327, 330-334, 344, 346-347, 577, 624) |
| Week 5 – September 23 and 25: Harlem Renaissance: Methodologies (art, history, etc.) How to reach the core of a people?  
| Larsen |
| Week 6 – September 30 and October 2: Popular Front – Racial Uplift vs. Revolution  
| Take home exam I due by 5:00 p.m. Friday, October 3. |
Week 7 – October 7 and 9: Civil Rights Movement and the Black Power Movement – Integration vs. Nation
  *Kelley.*

Week 8 – October 14 and 16: Black Religious Experience – Christianity vs. Islam
  *Raboteau and Wills.*

Week 9 – October 21 and 23: Black Film – Propaganda vs. Art
  *Chang,* Chapter One (7-19), Chapter Three (41-65), Chapter Four (67-85), Chapter Nine (167-187), Chapter Ten (189-211).

Week 10 – October 28 and 30: Hip Hop Movement – Politics vs. Culture
  *Chang,* Chapter Eleven (215-229), Chapter Twelve (231-261), Chapter Fourteen (299-329), Chapter Fifteen (331-353), Chapter Sixteen (357-379).

Week 11 – November 4 and 6: Womanist challenge – Women vs. men?
  *Butler,* 1-264

Week 12 – November 11 and 13: Contemporary Thought I – Sociology vs. Psychology
  *Beatty,* 1-125.
  *Take home exam II due by 5:00 p.m. Friday, November 14.*

Week 13 – November 18 and 20: Contemporary Thought II – The future vs. the past
  *Beatty,* 126-226.

Week 14 – November 25: Identity Politics – Individual vs. group
  *Hall.*

Week 15 – December 2 and 4: The Future of African-American Studies/Black Studies – Focus vs. Dispersion
  *Hine,* “The Black Studies movement: Afrocentric-traditionalist-feminist paradigms for the next stage.”

*Final exam: taken as scheduled during exam week.*

*Please note: As an instructor of a general education course, you will be expected to provide sample assessment items and corresponding responses to the Assessment Advisory Committee.*