

GENERAL EDUCATION ASSESSMENT AND REVIEW FORM
HISTORICAL STUDIES 5/17

Please attach/ submit additional documents as needed to fully complete each section of the form.

I. COURSE INFORMATION

Department: African-American Studies

Course Number: AAST 141

Course Title: Black: From Africa to Hip-Hop

Type of Request: New* One-time Only Renew X Change Remove
 Course offered: Fall Spring Intermittent Summer Winter Multiple sections

*If course does not exist in the catalog, an [e-curr](#) form is also required.

JUSTIFICATION FOR COURSE LEVEL

Normally general education courses do not have more than one pre-requisite, are at least 3 credits, and numbered in the 100-300 levels. If the course does not meet these conditions, please provide an explanation. If the course is offered at the 400-level, please explain how it is foundational within the requested perspective.

Rationale: .

The course is foundational for the study of the African-American experience at the level of historical overview and African-American Studies methodology. Students not only are introduced to the wide-ranging representative historical periods described below, but also examine the analytical frameworks from history and African-American Studies. Every lecture is based on a single, focused, analytical inquiry that demonstrates the scholarly methods particular to African-American Studies and history. This introductory course is truly the foundation upon which the AAS major, minor, and certificate are built.

ADDITIONAL INFORMATION (FOR OCHE DATABASE):

In which [MUS Core Category](#), does this course fit? Social/Sciences History and Cultural Diversity
 Does the course include content regarding cultural heritage of American Indians? No.

II. ENDORSEMENT / APPROVALS

* Instructor: Tobin Miller Shearer
 Phone / Email: 406-243-6225/tobin.shearer@umontana.edu

Signature Tobin Shearer Date 10/23/2019
DocuSigned by: 555ED50B944A477...

Program Chair: Tobin Miller Shearer

Signature _____ Date _____
 Signature Associate Dean Julie Baldwin Date 10/24/2019
DocuSigned by: D606C65438214E9...

Dean: Jenny McNulty
 Associate Dean Julie Baldwin

*Form must be completed by the instructor who will be teaching the course. If the instructor of the course changes before the next review, the new instructor must be provided with a copy of the form prior to teaching the course.

III. DESCRIPTION AND PURPOSE

General Education courses must be introductory and foundational within the offering department or within the General Education Group. They must emphasize breadth, context, and connectedness; and relate course content to students' future lives: See [Preamble](#)

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. It is our foundational course in African-American Studies and satisfies foundational credit in American History as well.

IV. CRITERIA

BRIEFLY EXPLAIN HOW THIS COURSE MEETS THE CRITERIA FOR THE GROUP.

The primary purpose of courses in this perspective is to explore the historical contexts and narratives of human behavior, ideas, institutions, and societies through an analysis of their patterns of development or differentiation in the past. These courses are wide-ranging in chronological, geographical, or topical focus. They introduce students to methods of inquiry that enable them to understand and evaluate the causes and significance of events, texts, or artifacts.

V. STUDENT LEARNING GOALS

BRIEFLY EXPLAIN HOW THIS COURSE WILL MEET THE APPLICABLE LEARNING GOALS.

1. Critically analyze and evaluate primary sources – such as texts, pictorial evidence, oral histories, music, and artifacts- within their respective historical contexts.

Students read and evaluate period novels (*Quicksand*, *Kindred*, and *Losing My Cool*), hip-hop music, Renaissance poetry, and black film according to the periods in which they were developed.

2. Synthesize ideas and information in order to understand the problems, causes, and consequences of historical developments and events.

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. Students assess the social construct of race, the concept of intersectionality, and the black church through the course.

VI. ASSESSMENT

A. HOW ARE THE LEARNING GOALS FOR THE GENERAL EDUCATION GROUP MEASURED?

Describe how you will determine that students have met each of the General Education Learning Goals. This should include specific examples of assignments, rubrics or test questions that directly measure the **General Education** learning goals. (See [Example](#)) Please attach or provide a web link to relevant assessment materials.

1. Critically analyze and evaluate primary sources – such as texts, pictorial evidence, oral histories, music, and artifacts- within their respective historical contexts.

In the final exam, students are required to write a short essay in response to one of the following questions, all of which demand analysis of historical texts within their historical and cultural contexts:

Using complete sentences, standard paragraphs, and details from **assigned readings and lectures**, respond to the following prompt. Essay should be 4-5 paragraphs in length:

- a) Although different in tone and genre, *Kindred* and *Ar'n't I a Woman* focus on the legacy of slavery. In four or five paragraphs, contrast how the two authors suggest African Americans should respond to slavery's legacy.
- b) In *Losing My Cool*, Thomas Chatterton Williams examines hip-hop culture. In four or five paragraphs, choose a contemporary hip-hop song by an African-American artist and explain how the song represents the book's central themes.
- c) Explain the primary connections between *Quicksand* and *Rap and Hip-Hop Culture*.
- d) Choose two articles from those assigned that best re-examine resistance within the African-American community. In four or five paragraphs, explain the similarities between the two authors' approaches.

2. Synthesize ideas and information in order to understand the problems, causes, and consequences of historical developments and events.

In the final exam, students are required to write a long essay in response to one of the following questions, all of which require synthesizing ideas and information with a view to understanding the causes and consequences of historical developments and events:

Using complete sentences, standard paragraphs, and details from **assigned readings and lectures**, respond to the following prompt. Essay should be 6-7 paragraphs in length:

a) In 1903, W. E. B. DuBois wrote:

“After the Egyptian and Indian, the Greek and Roman, the Teuton and Mongolian, the Negro is a sort of seventh son, born with a veil, and gifted with second-sight in this American world, -a world which yields him no true self-consciousness, but only lets him see himself through the revelation of the other world. It is a peculiar sensation, this double-consciousness, this sense of always looking at one's self through the eyes of others, of measuring one's soul by the tape of a world that looks on in amused contempt and pity. One ever feels his twoness, -an American, a Negro; two souls, two thoughts, two unreconciled strivings; two warring ideals in one dark body, whose dogged strength alone keeps it from being torn asunder.”

Chose a period of African-American history and explain how double consciousness influenced African Americans at that time. Be sure to identify the specific time period about which you are writing, include significant actors and events, and develop a clear thesis about double consciousness.

b) In this course you have encountered at least four interpretive screens or metaphors to describe the African-American experience. Chose one of the following metaphors – resistance, accommodation, movement, or creation – and explain why it best describes the African-American experience. You will need to develop a clear thesis in defense of your answer.

c) In 1903, W. E. B. DuBois wrote:

“The problem of the Twentieth Century is the problem of the color line.”

Drawing on examples from the history, literature, and lectures you have encountered in this class, explain what the legacy and present experience of the color line is. Be sure you take a clear position and defend it in the course of your essay.

General Education Assessment Report (Items B-D) If this information is not yet available, Items VI. B- D must be completed within one year of this course review (re-submit the entire form with these sections completed).

B. ACHIEVEMENT TARGETS

Describe the desirable level of performance for your students, and the percentage of students you expected to achieve this:

Best pedagogical practices always tie assessment of performance in any class to course objectives. This class aims to have students:

- *identify* the central queries that drive African-American studies;
 - *explain* the significance of the major historical movements and periods in African-American history with a view to synthesize ideas and information in order to understand the problems, causes, and consequences of historical developments and events.;
 - *analyze* African-American events and individuals from multi-disciplinary perspectives including literature, history, sociology, religious studies, music, and art; in order to analyze human behavior, ideas, and institutions within their respective historical and/or cultural contexts;
3. *synthesize* readings and lecture materials in order to critically analyze and evaluate primary sources – such as texts, pictorial evidence, oral histories, music, and artifacts- within their respective historical contexts as well as 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?

To that end, I expect that my students will demonstrate their ability to evaluate texts, analyze human behavior, and synthesize ideas and information in the following manner:

Exceptional Performance: Target percentage of 10%

Students matching the criteria for exceptional performance demonstrate outstanding skills in critically analyzing and evaluating primary sources. They also demonstrate outstanding skills in synthesizing ideas and information to understand the problems, causes, and consequences of historical developments and events. Their performance is measured both

qualitatively through in-person and written feedback and quantitatively through assigned grades. Exceptionally performing students may also show striking improvement throughout the semester. Grades for exceptional performance will generally be in the high A range.

High Performance: Target percentage of 40%

Students matching the criteria for high performance demonstrate good skills in critically analyzing and evaluating primary sources. They also demonstrate good skills in synthesizing ideas and information to understand the problems, causes, and consequences of historical developments and events. Their performance is measured both qualitatively through in-person and written feedback and quantitatively through assigned grades. High performing students may show significant improvement throughout the semester. Grades for high performance will generally be in the B to A- range.

Sufficient Performance: Target percentage of 40%

Students matching the criteria for sufficient performance demonstrate sufficient skills in critically analyzing and evaluating primary sources. They also demonstrate sufficient skills in synthesizing ideas and information to understand the problems, causes, and consequences of historical developments and events. Their performance is measured both qualitatively through in-person and written feedback and quantitatively through assigned grades. Sufficiently performing students may show some improvement throughout the semester. Grades for sufficient performance will generally be in the C- to B- range.

Poor Performance: <10%

Students matching the criteria for poor performance demonstrate insufficient skills in critically analyzing and evaluating primary sources. They also demonstrate insufficient skills in synthesizing ideas and information to understand the problems, causes, and consequences of historical developments and events. Their performance is measured both qualitatively through in-person and written feedback and quantitatively through assigned grades. Poorly performing students show no or very limited improvement throughout the semester. Grades for poor performance will generally be in the F to D+ range.

C. ASSESSMENT FINDINGS

What were the results/findings, and what is your interpretation/analysis of the data? (Please be detailed, using specific numbers/percentages when possible. Qualitative discussion of themes provided in student feedback may also be reported. Be sure to use data that connects to the specific Learning Goals (do not rely on overall course grades). The most useful data indicates where students' performance was stronger and where it was weaker. Feel free to attach charts/tables if desired.)

Year	% Exceptional	% High	% Sufficient	% Poor		
2018	10	46	26	18	100	54 Total stud
2017	16	38	22	24	100	50 Total stud
2016	16	36	29	19	100	42 total stud
2015	10	34	36	20	100	63 total stud
2014	7	43	33	17	100	42 total stud
2013	12	30	38	20	100	34 total stud
2012	12	30	43	15	100	33 total stud
2011	7	28	47	18	100	52 total stud
2010	7	20	42	31	100	52 total stud
2009	13	29	37	21	100	39 total stud

My interpretation of this data is that I have been consistently achieving targets in the exceptional and high categories, but missing them in the sufficient and poor categories.

D. ASSESSMENT FEEDBACK

Given your students' performance the last time the course was offered, how will you modify the course to enhance learning? You can also address how the course could be improved, and what changes in the course content or pedagogy you plan to make, based upon on the findings. Please include a timeframe for the changes.

I have taught this class for twelve years. In that time, I have made modifications each semester, particularly in increasing content on study methods for first-year and first-generation college students. At this point, I have the course well situated for the content and objectives but am finding it difficult to reduce the number of students in the "poor" category.

In an attempt to encourage greater student interest in the course, I have introduced for the first time this semester a new memoir by Kiese Laymon and a new essay on reparations by Ta-Nehisi Coates. Likewise, I have begun to give students time in class to write out practice essays, receive peer feedback, and receive formative feedback from me in a low-stakes in-class writing assignment so that they can begin to get the hang of writing timed essays. I have also provided exemplars from student work to show students how their peers are integrating material from both lectures and readings, a perennial stumbling block for students not familiar with college level essay writing. Finally, I have incorporated poetry and music in the class as a way to engage students and invite them to learn in multiple styles.

VII. SYLLABUS AND SUBMISSION

Please submit syllabus in a separate file with the completed and signed form to the Faculty Senate Office, UH 221, faculty.senate@mso.umt.edu. The learning goals for the Historical and Cultural Studies Group must be included on the syllabus. An electronic copy of the original signed form is acceptable.

AAS/HSTA 141HX - Black: From Africa to Hip-Hop

Tobin Miller Shearer
Autumn 2019

Tuesdays/Thursdays 9:30-10:50 a.m. JRH 202

Introduction

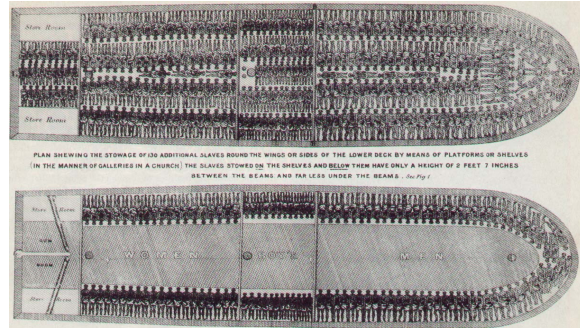
This course introduces students to the primary questions, themes, and approaches to African-American studies. For each major period examined, students will use a different lens to examine the African-American experience. Cultural and gender history will, for example, shape analysis of the slavery period 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



Alicia Garza is one of the co-founders of the Black Lives Matter movement. She is credited with coining the "blacklives matter" hashtag in early 2013.

Assignments

In addition to participating in daily discussions and other in-class activities, students will take nine brief in class quizzes, take one mid-term, and take one cumulative final. Students will have ten minutes of class time to answer ten short questions for the quizzes. Both the midterm and the cumulative final include short identifications and short essays.



A drawing of a cargo hold used to ship enslaved Africans to the Americas.

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 perspectives in 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 in order to Synthesize ideas and information in order to understand the problems, causes, and consequences of historical developments and events;
- *analyze* African-American events and individuals from multi-disciplinary perspectives including literature, history, sociology, religious studies, music, and art; in order to place human behavior and cultural ideas into a wider (global/indigenous) framework, and enhance their understanding of the complex interdependence of nations and societies and their physical environments; demonstrate an awareness of the diverse ways humans structure their social, political, and cultural lives; and analyze and compare the rights and responsibilities of citizenship in the 21st century including those of their own societies and cultures.;
- *synthesize* readings and lecture materials in order to Critically analyze and evaluate primary sources – such as texts, pictorial evidence, oral histories, music, and artifacts- within their respective historical contexts and 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?

Books

- Butler, Octavia E. *Kindred*. Beacon Press, 2004.
- Larsen, Nella. *Quicksand*. New York: Knopf, 1928.
- Laymon, Kiese. *Heavy: An American Memoir*. New York: Scribner, 2018.
- White, Deborah Gray. *Ar'n't I a Woman: Female Slaves in the Plantation South*. New York: W.W. Norton & Company, 1985.
- Williams, Thomas Chatterton. *Losing My Cool: Love, Literature, and a Black Man's Escape from the Crowd*. New York: Penguin Books, 2010.



Fannie Lou Hamer, an important civil rights movement organizer, leading freedom songs.

Coursepack (available on course Moodle site)

- Coates, Ta-Nehisi. "The Case for Reparations." *The Atlantic*, June 2014. <http://www.theatlantic.com/features/archive/2014/05/the-case-for-reparations/361631/> (accessed February 19, 2016).
- Du Bois, W. E. Burghardt. "Reconstruction and Its Benefits." *American Historical Review* 15 (1910): 781-99.
- Fairchild, Halford. "Why Black History Is Not Just for Blacks." *Los Angeles Times*, February 5, 1995, M5.
- Hall, Stuart. "What is this 'Black' in Black popular culture?" In *The Black Studies Reader*, Jacqueline Bobo, Cynthia Hudley and Claudine Michel, eds., 255-63. New York: Routledge, 2004.
- Honey, Michael. "The Popular Front in the American South: The View from Memphis." *International Labor and Working-Class History*, no. 30 (1986): 44-58.
- Kelley, Robin D. G. "We Are Not What We Seem': Rethinking Black Working-Class Opposition in the Jim Crow South." *The Journal of American History* 80, no. 1 (1993): 75-112.
- Pentony, DeVere E. "The Case for Black Studies (1969)." In *The African American Studies Reader*, edited by Nathaniel Norment, Jr., 9-15. Durham, NC: Carolina Academic Press, 2007.
- Raboteau, Albert J., and David W. Wills. "Rethinking American Religious History: A Progress Report on 'Afro-American Religious History: A Documentary History Project'." *Council of Societies for the Study of Religion Bulletin* 20, no. 3 (1991): 57-61.

Accessibility

The University of Montana assures equal access to instruction through collaboration between students with disabilities, instructors, and Disability Services for Students. If you think you may have a disability adversely affecting your academic performance, and you have not already registered with Disability Services, please contact Disability Services in Lommason Center 154 or 406.243.2243. I will work with you and Disability Services to provide an appropriate modification.

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://www.umt.edu/student-affairs/dean-of-students/default.php> for a full review of the [University of Montana's student conduct code](#).



Robert F. and Mabel Williams. Robert was a civil rights era advocate of armed self-defense.

Grading

Participation – 30% Mid-term – 25%
Quizzes – 15% Final – 30%

This course is one of the elective classes that count towards the Major and the Minor in **Women's, Gender, and Sexuality Studies**. If you enjoy this course and would like to know more about the Women's, Gender, and Sexuality Studies Program, please contact me or drop by the office, LA 138A-B, or visit the Women's, Gender and Sexuality Studies website <http://hs.umt.edu/wgss/>

This course is also one of the core classes for the Major, Minor, and certificate in **African-American Studies**. If you enjoy this course and would like to know more about the African-American Studies Program, please contact me, drop by the AAST office, LA 262, or visit the African-American Studies website <http://hs.umt.edu/aas/>

Professor Contact

My office hours are Wednesdays from 1-3 pm and ten minutes before and after every class.
LA 262
406-243-6225 (voice only)
406-662-8227 (text and voice)
[Email: tobin.shearer@umontana.edu](mailto:tobin.shearer@umontana.edu)

A word on my teaching style

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. 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.

Grade Changes or Drops

Unless in the case of a documented major life emergencies (death of a loved one, extended illness, etc.), this class may not be dropped and grading options may not be changed after the university deadline of October 29, 2018.

Grade Scale

<i>Grade</i>	<i>Percentages</i>
A+	98%+
A	97-93%
A-	92-90%
B+	89-87%
B	86-83%
B-	82-80%
C+	79-77%
C	76-73%
C-	72-70%
D+	69-67%
D	66-63%
D-	62-60%
F	≤59%

Missed quizzes and exams

Make-up quizzes and exams will not be offered unless they are arranged along with appropriate documentation from medical, athletic, cultural, or administrative officials.

Missed Classes

Class absences can be excused if proper document from medical, athletic, cultural, or administrative officials is supplied. You will be counted as late if you are more than five minutes late for class and be marked down for that day's class participation grade. Attendance is recorded weekly on the class Moodle site. For a full description of the university's cultural and ceremonial leave policy, see: <http://catalog.umt.edu/academics/policies-procedures/>



Alice Walker, a Pulitzer-prize winning novelist and poet.

Classroom Behaviors

I expect that all students will join me in creating an effective learning environment by:

- turning off all cell phones (and thus doing no texting, e-mailing or instant messaging);
- using laptops only for note taking;
- not doing crosswords, reading newspapers, or engaging in other recreational activities;
- not talking with fellow classmates unless instructed to do so.

During lectures, I will give you my complete attention. I ask the favor of the same from my students. We will decide together what the consequences will be for failing to follow these guidelines. Should a student's behavior (such as texting or talking in class) continue after those consequences have been implemented, the student will be issued a warning in writing and docked a letter grade on his or her most recent quiz. Any subsequent disruptive behaviors will be turned over to the University's disciplinary committee.

Course Schedule

Week	Date	Topic	Reading	Quiz
Students are responsible to have completed each week's assigned readings before class meets on Thursday unless class does not meet that day in which case the assigned reading will be due before class meets on Tuesday. Quizzes will be given on Thursdays as marked in the far right column.				
1	8/27, 29	Why study African-American Studies?	Fairchild, Pentony	
2	9/3, 5	Africa (3150 BCE-1440 CE) and the Maafa (1441-1808) – Pan-Africanism <i>and</i> Diaspora Studies	White, 1-91	
3	9/10, 9/12	The Experience of Slavery (1441-1865) – Continuity <i>and</i> Disruption; Resistance <i>and</i> Survival; Guest Lecture by Rev. Nelson Rivers on Thursday	White, 92-190	1
4	9/19 [No class on Tuesday – reading day; quiz on Thursday]	Reconstruction (1865-1877) – Change <i>and</i> backlash	Du Bois	2
5	9/24, 9/26	Harlem Renaissance (1915-1929): Methodologies (art, history, etc.) How to reach the core of a people?	Larsen	3
6	10/1, 10/3	Popular Front (1930-1939) – Racial Uplift <i>and</i> Racial Revolution	Honey	
7	10/8, 10/10	Civil Rights Movement (1944-1978) – Civil Rights <i>and</i> Black Power	Kelley	4
8	10/15, 10/17	Hip Hop Movement (1973-today) – Politics <i>and</i> Culture	Laymon	5
9	10/22, 10/24	Black Film – Propaganda <i>and</i> Art;		Mid-term [on weeks 1-8]
10	10/29, 10/31	Womanist challenge – Women <i>and</i> men	Butler	6
11	11/5, 11/7	Contemporary Thought I – Sociology <i>and</i> Psychology; class on Thursday will be held during DiverseU session; Earn 20 points extra credit for every extra Diverse U workshop at least 50 minutes in length on Wednesday, 11/6 or Thursday, 11/7. http://www.umt.edu/diverseu/	Williams, Chapters 1-6	
12	11/12, 14	Contemporary Thought II – The future <i>and</i> the past <i>AAS Soup and Pie Night, Friday, November 15, 6-9 pm</i>	Williams Chapters 7-9; Epilogue	7
13	11/19, 11/21	Black Religious Experience – Christianity <i>and</i> Islam	Raboteau and Wills	
14	11/26 (no class on 11/28 – Thanksgiving break)	Identity Politics – Individual <i>and</i> group	Hall	8
15	12/3, 12/5	The Future of Reparations – Academics <i>and</i> Politics	Coates	9
Final exam (cumulative through the semester): Thursday, December 12, 2019, at 10:10 AM regular classroom				