



KENT STATE UNIVERSITY
DEPARTMENT OF PAN-AFRICAN STUDIES

Black Experience II: 1865 to the Present

Semester	Spring 2019
Course Code	PAS 23002- 010-21178
Credits	3 credits
Lecturer/Professor	Dr. D. Amy-Rose Forbes-Erickson
Meeting Times	Web Course
Room	ORH 209
Office Hours	By Skype on deniseamyrose on Saturdays 5-6pm or by appointment in office ORH 209 M-F or by Skype
Telephone	(330) 672-0082 (office) M-F
Email	dforbese@kent.edu

Images:

https://en.wikipedia.org/wiki/Slavery_in_the_United_States#/media/File:Slavery19.jpg

<https://petergreenberg.com/2016/04/09/peter-greenberg-worldwide-abraham-lincoln-presidential-library-museum-springfield-illinois-april-9-2016/>

<https://rastareason.wordpress.com/home/>

<https://www.vanityfair.com/style/2018/06/kendrick-lamar-cover-story>

<https://i.pinimg.com/originals/18/1b/e6/181be63955093d4ab8f194d88c96bb40.jpg>

<https://www.britannica.com/biography/Kwame-Nkrumah>

<https://blacklivesmatter.com/about/our-co-founders/>

[HTTP://KEHINDEWILEY.COM/WORKS/THE-WORLD-STAGE-JAMAICA/](http://KEHINDEWILEY.COM/WORKS/THE-WORLD-STAGE-JAMAICA/)

<https://www.newyorker.com/culture/annals-of-appearances/the-shifting-perspective-in-kehinde-wileys-portrait-of-barack-obama>

<https://www.kcet.org/shows/artbound/betye-saar-reflecting-american-culture-through-semblage-art>

COURSE DESCRIPTION

Black Experience II introduces students to global Black experiences of African descent people in the United States, Canada, England, Latin America, and the Caribbean since the late nineteenth century to the present in the twenty first century. More than the geographical locations, the ethos of *Black Experience II* covers the historical, cultural, social, political resistance, slavery, emancipation, Civil Rights, Independent movements, sexualities, and migrations as Black experiences to gain cogent understanding, self-discovery, political consciousness, action, and cultural activism.

COURSE PURPOSE

Quoted from the Department of Pan-African Studies:

The purpose of this course is to introduce and engage students in to the serious study, analysis, and synthesis of information regarding the experience of people of African descent throughout the Pan-African World. The students will be able to identify and articulate the forces, factors and influence that have shaped the Black Experience. Emphasis is placed on African-Centered perspectives. This course is designed to examine the critical questions in African-Centered discourses as these relate to how the Black Experience should be utilized as: (1) a major academic discipline; (2) a method of recovering and interpreting the traditional African world view and the extent to which it does and should continue to define people of African descent; and (3) a tool for evaluating the essential features of the progress of black people in Africa and throughout the Pan-African world.

COURSE GOALS

Course goals for *Black Experience II* include:

- Promoting life-long, engagement, citizenship, and learning about peoples of African descent
- Developing critical thinking skills for engaging with Black experience from the mid-nineteenth century to twenty first century
- Recovering African world views within the African Diaspora
- Examining Black experience through cultural artefacts and expressions as reaction, resistance, self-determination, and affirmation.

COURSE OBJECTIVES

By the end of the course, students will:

- Examine critical questions in Afrocentric and Africa-centered discourses as they relate to Black Experience as a major academic discipline, and respond to those questions through analysis, critique, and making connections to past and present day events
- Deeply reflect on African world views in the African Diaspora
- Develop self-discovery through self-reflection and engagement in Black Experience II
- Engage in various Black experiences across race, gender, nationality, class, sexuality, identity.
- Analyze historical and cultural artefacts, for example Black arts that preserve legacies of activism in the Pan-African world view.

LEARNING OBJECTIVES

The Instructor will introduce Black Experience II as a study, analysis, and synthesis of information and experiences of people of African descent throughout the Pan-African world.

By the end of the course, students will:

1. Describe and analyze the experience of people of African descent throughout the Pan-African world.
2. Identify and articulate the forces and influences that have shaped Black Experience
3. Examine critical questions in Afrocentric and Africa-centered discourses as they relate to the Black Experience as a major academic discipline, and respond to those questions through analysis, critique, and making connections to past and present day events.
4. Analyze an African worldview by developing a method of recovering and interpreting the traditional African world view to the extent to which it does and continues to define people of African descent.
5. Develop cultural competency and expand cultural horizons by connecting/reconnecting to historical and cultural Afrocentric events and people of African descent.
6. Celebrate facets of African culture that exist in present-day African-American people and culture.
7. Evaluate current events in the Pan-African world through an activist and cultural lens.
8. Critically engage in historical and contemporary issues and concerns affecting African descent peoples worldwide

SPRING COURSE DATES:

January 14, 2019 – Spring classes begin
 January 21, 2019 – Martin Luther King Day
 March 25-31, 2019 – Spring Break
 April 1, 2019 – Spring classes resume
 May 4, 2019 – Remembrance Day
 May 5, 2019 – End of classes
 May 6-12, 2019 – Spring Final Examinations

LIVE THEATRE DATES (REQUIRED)

1. Thursday, March 7, 2019 at 7pm in ORH 230 (African Community Theatre)
Digital Masks to Africa – Cheikh Anta Diop: A Poem for the Living by Mwatabu Okantah
 Performed by the Pan-African Theatre Ensemble
 Directed by D. Amy-Rose Forbes-Erickson
 To be performed at the Fringe Festival, Edinburgh, Scotland – August 2019
2. Thursday, April 11, 2019 at 6:30pm in ORH 230 (African Community Theatre)
A.C.T. Solo Performance Festival
 Featuring Dr. Mary Weems – Playwright/Solo Performer

COURSE ASSIGNMENTS/DUE DATES/GRADING CRITERIA

COURSE ASSIGNMENTS	DUE DATES	GRADING CRITERIA
Introductory Discussion Post	01/20	No Grade
<u>Discussion Posts</u> #1 #2 #3 #4 #5	01/20 01/27 02/17 03/17 04/14	30pts (10%) 6pts 6pts 6pts 6pts 6pts
<u>Blog or Vlog Assignment</u> #1 #2	02/10 03/24	100pts (15%) 50pts 50pts
<u>Reading Response</u> #1 #2	03/03 04/21	50pts (10%) 25pts 25pts
<u>Journal</u> #1 #2 #3 #4	02/03 02/24 03/31 04/28	40pts (10%) 10pts 10pts 10pts 10pts
<u>Unit Quizzes</u> Unit I Quiz Unit II Quiz Unit III Quiz Unit IV Quiz	02/10 03/10 04/07 05/05	100pts (20%) 10pts 20pts 30pts 40pts

Live Theatre Responses #1 <i>Digital Masks to Africa</i> #2 <i>Act Solo Performance Festival</i>	03/10 04/14	40pts (10%) 20pts 20pts
Final Project #1 Topics #2 Outline #3 Draft #4 Final Project	02/17 03/17 04/17 05/12 Finals Week	100pts (25%) 10pts 20pts 30pts 40pts
		(100%)

EXPECTATIONS FOR COURSE PARTICIPATION

It is expected that you will participate by completing readings and assignments,

You will:

- Complete all readings
- Watch all film clips and lectures
- Check timelines/maps and learning resources
- Participate in all discussion boards, journals, blogs, quizzes,
- All assignments have flexible deadlines to meet your scheduling needs. Complete all assignments before 12 midnight on final due dates.
- Communicate any issues, question, or concerns by email and/or in person

I will:

- Be available for questions and responses in office hours, or by appointment.
- Provide flexible deadlines for your busy schedules
- Grade all assignments in a timely manner
- Communicate any adjustments early
- Provide you with feedback

RULES FOR CLASS PARTICIPATION ONLINE

1. Respect others' opinions and beliefs. Challenge and criticize ideas, not the person.
2. Listen/read well to what others are saying/writing in class, even when you disagree with their arguments.
3. Your posts should show that you have paid close attention by asking for clarification, expanding on points, and sharing ideas and critiques.
4. Be courteous. Be punctual. Be prepared.
5. Support your statements with evidence from course readings, films, lectures.
6. Complete all assigned readings, films, and be ready to share and discuss what you are learning in your posts.
7. If you are offended by something, or think another person might be offended, speak up and don't leave it to someone else to respond to it.

Prompt: A Note About Race

In the context of this course, we will be reading and discussing some troubling historical issues about race in plays, films, literature, and performances including terms like “negro,” “nigger,” “N-word,” “black,” “blackie,” “boy,” “girl,” “miscegenation” terms like “mulatto,” “quadroon,” “sambo,” “octoroon,” and others. Please note that African Americans were named these and other debasing terms for centuries through the construction of race and racial slavery. African Americans have re-appropriated many of these terms, and have used them for political activism,

racial pride (Black is Beautiful), have chosen black or African American identities, and have recalled these terms as reminders of racial terror and discrimination in American society. Since the US 2000 census, and in this “Post-Black” moment, many African Americans and other people of color have embraced biracial or multiracial identities, and have selected more than one “box” in response to rigid race categories. Prior to 2000, people of color were required to pick one “race,” and really had no choice in an assigned “race.” Even so, race and racism continue to shape our understanding of American society, the legal and judicial systems, gentrification, housing, and employment discrimination at large, and racial profiling; and have left lasting dire consequences for African Americans affected. This course will explore the ways in which African American theatre artists have responded, and are responding to “race” through the activist theatre, the visual and performing arts.

LIST OF REQUIRED AND SUGGESTED TEXTBOOKS

- *Interpreting the Black Experience. Vol. II*, 3rd Custom Edition for Kent State University. Boston, MA: Pearson, 2012.
- Additional readings and videos as assigned.

COURSE SCHEDULE BY WEEK/UNIT/MODULE

UNIT I - CIVIL WAR, RECONSTRUCTION, AND JIM CROW MODULES 1-4

Module	Dates	Topics	Content and Instructional Materials	Assignments	Due Dates
Module 1	01/14-20	Slavery & Civil War – United States	Introduction to Black Experience II <u>Readings</u> <ol style="list-style-type: none"> 1. BE II Textbook: “Liberation, African Americans, pp. 3-30 2. BE II Textbook: “The Civil War: 1861-1865.” pp.3-30 View videos View images Timelines Maps/Surveys Newspaper Clippings Theatre Art	Introductory Discussion Post Discussion #1	01/20 01/20
Module 2	01/21-27	Reconstruction	<u>Reading</u> <ol style="list-style-type: none"> 1. BE II Textbook: “The Promise of Reconstruction: 1865-1868” – pp. 31-56 2. BE II Textbook: “The Problem: Riots, Lynchings, and Federal Quiescence” pp. 57-65. 3. BE II Textbook: “The Failure of Reconstruction: 1868-1877,” pp.67-88 View videos View images Timelines Maps/Surveys Newspaper Clippings Theatre Art	Discussion #2	01/27
Module 3	01/28-02/03	<i>Backlash & Racial Terror: Jim Crow – Separate but Equal</i>	<u>Readings</u> <ol style="list-style-type: none"> 1. BE II Textbook: “African Americans in the South: 1875-1900,” pp. 91-118 	Journal #1	02/03

			2. BE II Textbook: “Black Southerners Challenge White Supremacy: 1867-1917,” pp. 119-150 3. BE II Textbook: “Conciliation, Agitation, and Migration: Africa Americans in the early Twentieth Century: 1895-1928,” pp. 151-183. View videos View images Timelines Maps/Surveys Newspaper Clippings Theatre Art		
Module 4	02/4-10	The “New Negro” Movement and the Great Depression	<u>Readings</u> 1. BE II Textbook: “African Americans and the 1920s: 1915-1928,” pp. 361-384 2. BE II Textbook: “Black Protests, the Great Depression, and the New Deal: 1929-1941,” pp. 385-411. View Films View Images Timelines Maps/Surveys Newspaper Clippings Theatre Art	Blog or Vlog Assignment #1 Unit I Quiz	02/10 02/10

UNIT II – IMPERIALISM, COLONIALISM, AND POSTCOLONIALISM

MODULES 5-8

Module	Dates	Topics	Content and Instructional Materials	Assignments	Due Dates
Module 5	02/11-17	Africa: Imperialism & Colonialism	<u>Readings</u> 1. BE II Textbook: “Physical Context of African History: Geography and Environment,” pp. 187-208. 2. BE II Textbook: “The Coming of Imperialism and BE II Textbook: Colonialism to Africa” by Walter Rodney, pp. 209-218. 3. BE II Textbook: “Colonialism and the African Experience,” pp. 219-248 4. BE II Textbook: “African Society Under Colonialism,” pp. 271-278 <u>Additional Reading</u> 5. UNESCO comic strip history of the Mino Women Warriors of Dahomey in pdf. BE II – Unit II - Module 5 – The Women Soldiers of Dahomey Comic Strip. (pdf) View Films View Images Timelines Maps/Surveys Newspaper Clippings Theatre Art	Discussion #3 Final Project Topic	02/17 02/17
Module 6	02/18-24	Civil Rights Movement & Independence Movements	Readings: 1. BE II Textbook: “The Long Freedom Movement 1950-1965,” pp. 397-426. 2. BE II Textbook: “Black Nationalism, Black Power, Black Arts,” pp. 427-460. 3. BE II Textbook: “The Political Prisoners, Prisons and Black Liberation” by Angela Davis, pp. 461-470. 4. BE II Textbook: “The Paradox of the African American Rebellion” by Cornel West, pp. 471-482.	Journal #2	02/24

			<p>5. BE II Textbook: "The Making of Black Internationalists: SNCC and Africa Before the Launching of Black Power" by Fanon Che Wilkins</p> <p>6. <i>The Journal of African American History</i> Vol. 92 No. 4, pp. 467-490.</p> <p>View Films View Images Timelines Maps/Surveys Newspaper Clippings Theatre Art</p>		
Module 7	02/25-03/03	Neo-African World Religions and Spirituality	<p><u>Readings</u></p> <ol style="list-style-type: none"> 1. Section in BE II Textbook: "Black Religion at the Dawn of the Millennium" pp. 535-540* 2. Section of Chapter 3 "A Diasporic People, 1630 -ca. 1850" - pp. 46-56 in Painter, Nell Irvin. <i>Creating Black Americans: African-American History and Its Meanings, 1619 to The Present</i>. New York and Oxford: Oxford University Press, 2007. 3. "Nation of Islam (1930 -)" http://www.blackpast.org/aah/nation-islam-1930 4. Article: Vega, Marta Moreno. "The Yoruba Orisha Tradition Comes to New York City." <i>African American Review</i>. 29.2 (1995): 201-206. 5. "Introduction: Study of Creole and Neo-African Religion in the Caribbean" <ol style="list-style-type: none"> a) "Rastafarianism" b) "Obeah and Myal" c) "Vodou" http://www.people.vcu.edu/~wchan/poco/624/harris_south/CreoleReligionHP.htm <p>View Films View Images Timelines Maps/Surveys Newspaper Clippings Theatre Art</p>	Reading Response #1	03/03
Module 8	03/04-10	African Resistance in the Caribbean: Haiti Jamaica and The Republic of Trinidad and Tobago	<p><u>Readings</u></p> <p>Haiti:</p> <ol style="list-style-type: none"> 1. Knight, Franklin W. "The Haitian Revolution." <i>The American Historical Review</i>. 105.1 (2000): 103-115. 2. Peguero, Valentina. "Teaching the Haitian Revolution: It's Place in Western and Modern World History." <i>The History Teacher</i>. 32.1 (1998): 33-41. 3. Ayuso, Monica G. "'How Lucky for you that you tongue can taste the 'r' in 'parsley'': Trauma Theory and The Literature of Hispaniola." <i>Afro-Hispanic Review</i>. 30.1 (2011): 47-62. <p>Jamaica:</p> <ol style="list-style-type: none"> 1. Agorsah, E. Kofi. "Archaeology and Resistance History in the Caribbean." <i>The African Archaeological Review</i>. 11 (1993): 175-195. 2. <i>The Maroon Observer</i>, Special Edition, January 2005 (This is the official newspaper of the Maroons in Jamaica). <p>Republic of Trinidad and Tobago:</p> <ol style="list-style-type: none"> 1. Aiyejina, Funso, and Rawle Gibbons. "Orisa (Orisha) in Trinidad." <i>Caribbean Quarterly</i>. 45.4 (1999): 35-50. <p>View Films View Images Timelines Maps/Surveys Newspaper Clippings Theatre Art</p>	Unit II Quiz Live Theatre Response #1	03/10 03/10

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UNIT III – PAN-AFRICANISM & THE AFRICAN DIASPORA I MODULES 9-12

Module	Dates	Topics	Content and Instructional Materials	Assignments	Due Dates
Module 9	03/11-17	The African Presence Latin America: Brazil & Peru	Reading: <ol style="list-style-type: none"> BE II Textbook: “The African Presence in Brazil” by Abdias do Nascimento, pp. 263-274. BE II Textbook: “The African Presence in Peru” by José Carlos Luciano Huapaya, pp. 275-282. View Films View Images Timelines Newspaper Clippings Maps/Surveys Theatre Art	Discussion #4 Final Project Outline	03/17 03/17
Module 10	03/18-24	Blacks in Canada	Reading: <ol style="list-style-type: none"> BE II Textbook: “Blacks in Canada” by Amoaba Gooden, PhD pp. 241-262 View Films View Images Timelines Maps/Surveys Newspaper Clippings Theatre Art	Blog or Vlog Assignment #2	03/24

Module 11	03/25-31	Blacks in England	Reading: 1. BE II Textbook: “Shyllon, Folarin. “Blacks in Britain: A Historical and Analytical Overview” pp. 221-240. View Films View Images Timelines Maps/Surveys Newspaper Clippings Theatre Art	Journal #3	03/31
Module 12	04/01-07	Black Arts Movement	Reading: 1. BE II Textbook: “The Long Freedom Movement 1950-1965” pp. 397-426 2. BE II Textbook: “Black Nationalism, Black Power, Black Arts 1965-1980” pp. 427-460. View Films View Images Timelines Maps/Surveys Newspaper Clippings Theatre Art	Unit III Quiz	04/07

UNIT IV – PAN-AFRICANISM & THE AFRICAN DIASPORA II

MODULES 13-15

Module	Dates	Topics	Content and Instructional Materials	Assignments	Due Dates
Module 13	04/08-14	The Hip-Hop Generation	<u>Reading</u> 1. BE II Textbook – “The Hip-Hop Nation,” pp.532-533 2. BEII Text book – “African-American Intellectuals,” pp.533-535. 3. Article – Henderson, Errol A. “Black Nationalism and Rap Music.” <i>Journal of Black Studies</i> . 26.3 (1996), 308-339. 4. Article – “‘Damn’ by Kendrick Lamar – The Pulitzer Prizes – April 2018 (pdf) 5. Article -_Hip Hop, Punk, and the Rise of Graffiti in 1980s New York 6. https://www.artsy.net/article/artsy-editorial-hip-hop-punk-rise-graffiti-1980s-new-york View Films View Images Timelines Maps/Surveys Newspaper Clippings Theatre Art	Discussion #5 Final Project Draft Live Theatre Response #2	04/14 04/14 04/14
Module 14	04/15-21	Black Feminism and Black Queer (LGBTQ) Studies	<u>Readings</u> 1. BE II Textbook – “Black Feminism” p. 543 2. BE II Textbook – “Gay and Lesbian African Americans” p. 544	Reading Response #2	04/21

			<ol style="list-style-type: none"> BE II Textbook – “Voices – E. Lynn Harris” p. 545 BE II Textbook – “The Social Construction of Black Feminist” by Patricia Hill Collins, p.549-564 Article: Johnson, E. Patrick. “Strange Fruit: A Performance about Identity Politics.” <i>TDR</i>. 47.2 (2003): 88-116. Article: Richardson, Matt. “Good and Messy: Lesbian and Transgender Identities.” <i>Feminist Studies</i>. 39.2 (2013): 371-374 Read introduction to play script – BE II – Unit IV – Module 14 – Playscript – <i>A Lady and a Woman</i> by Shirlene Holmes Read selected readings under <u>Art</u> about artists Kehinde Wiley and Amy Sherald <p>View Films View Images Timelines Maps/Surveys Newspaper Clippings Theatre Art</p>		
Module 15	04/22-28	1980s to the Present	<p><u>Readings</u></p> <ol style="list-style-type: none"> BE II Textbook: “Complicating Black Identity in the Twentieth Century” pp. 540-542 BE II Textbook: “Immigration and African Americans” pp. 542-543 BE II Textbook: “Black Politics from 1980 to the Present: The President Obama Era - 1980-2012” pp. 483-520 Additional Reading: BE II Textbook: “The Paradox of the African American Rebellion” by Cornel West pp. 471-482 Hunter, Charlayne. “Shirley Chisholm: Willing to Speak Out.” <i>New York Times</i>. May 22, 1970. https://www.nytimes.com/1970/05/22/archives/shirley-chisholm-willing-to-speak-out-mrs-shirley-chisholm-willing.html <p>View Films View Images Timelines Maps/Surveys Newspaper Clippings Theatre Art</p>	Journal # 4	04/28
Review for finals	04/29-05/05		Review for Finals, Final Exam Project Prep. & Unit IV Quiz	Unit IV Quiz	05/05
Final Exam Week	05/06-12		Final Exam Project	Final Exam Project	05/12

ASSESSMENTS

- Please see specific assignments, questions, prompts, and rubrics on Black Board

GRADE SCALE

Letter Grade	Percentage	Points	GPA	Rubric
A	93-100%	360-400	3.6-4.0	Above and beyond the call of duty.
A-	90-92%	340-359	3.4-3.5	Complete all assigned tasks. Very good work ethic and great attitude.
B+	86-89%	320-339	3.2-3.4	Very good work – completing most tasks well.

B	83-85%	300-319	3.0-3.19	Good work – completing almost all work and tasks.
B-	80-82%	280-299	2.8-2.9	Above average work, but good in some tasks.
C+	76-79%	260-279	2.6-2.7	Average work with some potential
C	73-75%	240-259	2.4-2.5	Below average in all works and tasks.
C-	70-72%	220-239	2.2-2.3	Well below average - Can do better; but laid back and getting by.
D+	66-69%	200-219	2.0-2.1	
D	60-65%	180-199	1.8-1.99	
F	0-59%	0-179	0.0-1.79	

STATEMENT ON ENROLLMENT

- **Enrollment/Official Registration**

The official registration deadline for this course is **January 20, 2019**. University policy requires all students to be officially registered in each class they are attending. Students who are not officially registered for a course by published deadlines should not be attending classes and will not receive credit or a grade for the course. Each student must confirm enrollment by checking his/her class schedule (using Student Tools in FlashLine) prior to the deadline indicated. Registration errors must be corrected prior to the deadline.

- The last day to drop this course is **January 27, 2019**. The course withdrawal deadline is **March 24, 2019**.

KENT STATE UNIVERSITY STATEMENTS

- **Academic Honesty:** Use of the intellectual property of others without attributing it to them is considered a serious academic offense. Cheating or plagiarism will result in a failing grade for the work or for the entire course. Repeat offenses result in dismissal from the University. University guidelines require that all infractions be reported to the Student Conduct Officer on our campus. Kent State University policy on academic honesty can be found at www.kent.edu/policyreg/administrative-policy-regarding-student-cheating-and-plagiarism.
- **Students with Disabilities:** University policy 3-01.3 requires that students with disabilities be provided reasonable accommodations to ensure their equal access to course content. If you have a documented disability and require accommodations, please contact the instructor at the beginning of the semester to make arrangements for necessary classroom adjustments. Please note, you must first verify your eligibility for these through Student Accessibility Services (contact 330-244-5047 or visit www.kent.edu/stark/student-accessibility-services for more information on registration procedures).
- **Class Cancellations & Campus Closings:** Announcements of class cancellations and/or campus closings will be made on the campus home page at www.kent.edu/stark. In the case of an emergency, weather-related or otherwise, please check the web page at www.kent.edu/stark/class-cancellations-advisories for information on the buildings and times of the closing. While information may be broadcast by radio and television, this should be confirmed by the web page, which is the official announcement of the campus and which will be the information used to determine issues related to student attendance, rescheduling of tests, and other concerns.

***Instructor reserves the right to adjust the course schedule with notice.**

Web Version:

Course Syllabus: Black Experience II: 1865 to The Present

Spring 2019, PAS 23003-010-21178

Instructor: Dr. D. Amy-Rose Forbes-Erickson

Kent State University

Department of Pan-African Studies

Office Phone: (330) 672-0082

Email: dforbese@kent.edu

Delivery: 100% Web-Based, Asynchronous

Dates: January 14 – May 12, 2019

Course Information

Course Description

Black Experience II introduces students to global Black experiences of African descent people in the United States, Canada, England, Latin America, and the Caribbean since the late nineteenth century to the present in the twenty first century. More than the geographical locations, the ethos of *Black Experience II* covers the historical, cultural, social, political resistance, slavery, emancipation, Civil Rights, Independent movements, sexualities, and migrations as Black experiences to gain cogent understanding, self-discovery, political consciousness, action, and cultural activism.

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Quoted from the Department of Pan-African Studies:

The purpose of this course is to introduce and engage students in to the serious study, analysis, and synthesis of information regarding the experience of people of African descent throughout the Pan-African World. The students will be able to identify and articulate the forces, factors and influence that have shaped the Black Experience. Emphasis is placed on African-Centered perspectives. This course is designed to examine the critical questions in African-Centered discourses as these relate to how the Black Experience should be utilized as:

- 1. a major academic discipline;*
- 2. a method of recovering and interpreting the traditional African world view and the extent to which it does and should continue to define people of African descent; and*
- 3. a tool for evaluating the essential features of the progress of black people in Africa and throughout the Pan-African world.*

Course Times and Location

This is a fully online, 15 week course. There will be no face-to-face meetings. All assignments have due dates; please refer to the course schedule located within the course.

Prerequisites

None

Course Goals

Goals of this course include:

1. Promoting life-long, engagement, citizenship, and learning about peoples of African descent
2. Developing critical thinking skills for engaging with Black experience from the mid-nineteenth century to twenty first century
3. Recovering African world views within the African Diaspora
4. Examining Black experience through cultural artefacts and expressions as reaction, resistance, self-determination, and affirmation.

Course Learning Outcomes

In this course, you will:

1. Deeply reflect on African world views in the African Diaspora
2. Develop self-discovery through self-reflection and engagement in Black Experience II
3. Engage in various Black experiences across race, gender, nationality, class, sexuality, identity.
4. Analyze historical and cultural artefacts, for example Black arts that preserve legacies of activism in the Pan-African world view.

By the end of the course, you will be able to:

1. Describe and analyze the experience of people of African descent throughout the Pan-African world.
2. Identify and articulate the forces and influences that have shaped Black Experience
3. Examine critical questions in Afrocentric and Africa-centered discourses as they relate to the Black Experience as a major academic discipline, and respond to those questions through analysis, critique, and making connections to past and present-day events.
4. Analyze an African worldview by developing a method of recovering and interpreting the traditional African world view to the extent to which it does and continues to define people of African descent.
5. Develop cultural competency and expand cultural horizons by connecting/reconnecting to historical and cultural Afrocentric events and people of African descent.
6. Celebrate facets of African culture that exist in present-day African-American people and culture.
7. Evaluate current events in the Pan-African world through an activist and cultural lens.
8. Critically engage in historical and contemporary issues and concerns affecting African descent peoples worldwide

Learning Materials

This course consists of required readings from the course textbook and many “enhancement materials”.

Required Textbook: *Interpreting the Black Experience, Vol. II*, 3rd Custom Edition for Kent State University. Boston, MA: Pearson, 2012.

Enhancement Materials: Each module will include videos, images, theatre, art, maps, surveys, newspaper clippings etc. that you may use to enhance your learning, according to your specific interests. A selection of these materials may also be used to support your final project and/or module assignments.

Some of the materials in this course are stored in Course Reserves. These materials will *not* be available to you through Course Reserves after the course ends. It is recommended that you download and save these materials for future reference.

Technology Requirements and Skills

Computer Hardware and Software

Review the Technology Requirements section of the Getting Started in Your Online Course site within the Start Here folder for important information including links to free or discounted versions of required software.

A personal computer with consistent, reliable Internet access is required:

1. A DSL or cable connection to the Internet; dial-up is not sufficient.
2. Laptop or desktop computer with a minimum of a 2 GHz processor and 2 GB of RAM

You should have the following software installed on your computer:

1. Windows 7 system operating software or newer for PC computers OR Mac OS X 10.6 or newer for Apple Mac computers.
2. Microsoft Office Suite (Word, Excel, PowerPoint).
3. Antivirus for Windows OS, Microsoft Security Essentials OR Antivirus for Mac OS, Sophos
4. A Blackboard Learn compatible browser, such as the latest version of Firefox, Chrome, or Safari. **Internet Explorer is NOT a supported browser and should not be used.**

Technology Skills

The following technology skills are needed to successfully complete this course: navigating a computer operating system, launching and quitting applications, connecting to the Internet, using a web browser to search the World Wide Web, downloading, saving, and uploading files, and sending and replying to email

Blackboard (Bb) Learn

This class will use Blackboard (Bb) Learn, the official learning management system (LMS) used by Kent State University to deliver course materials to university students. ALL course materials and activities will take place in Bb Learn.

In order to login to the online Bb Learn LMS, you will need a Kent State FlashLine User Name ID and password.

- You can login to Bb Learn either through FlashLine or via a direct link to the login page: <https://learn.kent.edu>

For help using the Blackboard (Bb) Learn system use the “Bb Learn Tutorials for Students” link in the main navigation of your course.

- In general, Bb Learn works best using the latest version of most major web browsers, including Firefox, Chrome, and Safari. Do **NOT** use Internet Explorer, as it is not compatible with Bb Learn.

Technology Help Guidelines

- A. **30-Minute Rule:** When you encounter struggles with technology, give yourself 30 minutes to ‘figure it out.’ If you still need help, please contact the KSU Helpdesk 24/7. As a last resort, contact me. However, do not expect an immediate reply, and I cannot guarantee that I will be able to help with any and all technology issues.
- B. When posting or sending email requesting help with technology issues, whether to the Helpdesk or me, use the following guidelines:
 1. Include a descriptive title for the subject field that includes 1) the name of course 2) the issue. Do NOT just simply type “Help” into the subject field or leave it blank.
 2. List the steps or describe the circumstance that preceded the technical issue or error. Include the exact wording of the error message.
 3. When possible, always include a screenshot(s) demonstrating the technical issue or error message.
 4. Also include what you have already tried to do to remedy the issue (rebooting, trying a different browser, etc.).

Course Policies and Expectations

Communication Policy

1. Email course questions and personal concerns, including grading questions, to me privately using your @kent.edu email. Do NOT submit posts of a personal nature to the discussion board.
2. Email will be checked daily Monday through Friday, and at least once during the weekend. During the week, I will respond to all emails within 24 hours; on weekends and holidays, allow up to 48 hours. If there are special circumstances that will delay my response, I will make an announcement to the class.
3. For questions related to technology, please contact the KSU Helpdesk for 24/7 support.

Late and Make-up Work Policy

All due dates are listed in the Course Schedule, and all work is due at 11:59 pm on the designated day. Points will be deducted for any work turned in late, and no late work will be graded if submitted more than five days past the due date. Additionally, Unit Quizzes close at the designed due date and time, and cannot be completed late.

Online Attendance Policy

Online courses are conducted on the premise that regular attendance requires students to log into the Bb Learn learning management system (LMS). Attendance is measured both by virtual

Black Experience II: 1865 to the Present Course Outline

D. Amy-Rose Forbes-Erickson, PhD 16

presence in the online course and student interaction with course learning materials and assignments. Students are expected to check their Kent State e-mail and to log into the system *multiple times* during the week.

All actions by students in the Bb Learn LMS can be tracked. At any time during the course, an instructor may generate a report that indicates when and how long individual students have been logged into the LMS, or engaged with course materials or course tools.

Students who anticipate an absence from the online course due to technical or medical reasons should consult with the instructor individually. An absence due to illness or injury requires verification from a medical professional and should be presented to the instructor.

Expectations for Course Participation

It is expected that you will participate by doing the following:

- Complete all required readings;
- Browse all enhancement materials and completely review those of particular interest;
- Participate in all discussions, journals, quizzes, and reading responses;
- Complete all assignments before midnight on the specified due dates;
- Communicate any issues, questions, or concerns to your instructor by email and/or in person.

Instructor Expectations

The instructor will:

- Be available for questions and responses during office hours, or by appointment;
- Grade all assignments in a timely manner (usually within two weeks or less of assignment submission);
- Provide you with assignment feedback;
- Communicate any adjustments to the course schedule.

Online Student Conduct and (N)etiquette

Communicating appropriately in the online classroom can be challenging. In order to minimize this challenge, it is important to remember several points of “internet etiquette” that will smooth communication for both students and instructors:

1. **Read first, Write later.** Read the *entire* set of posts/comments on a discussion board before posting your reply in order to prevent repeating commentary or asking questions that have already been answered. Review email and discussion board posts *before* submitting.
2. **Avoid language that may come across as strong or offensive.** Language can be easily misinterpreted in written electronic communication. Do not write using all capital letters, because it will appear as shouting. Additionally, humor and sarcasm may be misinterpreted by your reader(s). Try to be as matter-of-fact and professional as possible.
3. **Consider the privacy of others.** Do not share private information, such as email addresses, physical addresses, etc. All data in the course is available only to enrolled students and should not be shared.
4. **Keep attachments small.** If it is necessary to send pictures, change the size to an acceptable 250kb or less (there are several programs you can use to do this such as: Photoshop, Paint, GIMP, and picresize.com).

5. **No inappropriate material.** Do not forward virus warnings, chain letters, jokes, etc. to classmates or instructors. The sharing of pornographic material is forbidden.

NOTE: The instructor reserves the right to remove posts that are not collegial in nature and/or do not meet the Online Student Conduct and Etiquette guidelines listed above.

A Note about Race

In the context of this course, we will be reading and discussing some troubling historical issues about race in plays, films, literature, and performances, including terms like “negro”, “nigger”, “N-word”, “black”, “blackie”, “boy”, “girl”, “miscegenation”, “mulatto,” “quadroon,” “sambo,” “octoroon,” and others. Please note that African Americans were named these and other debasing terms for centuries through the construction of race and racial slavery. African Americans have re-appropriated many of these terms, and have used them for political activism, racial pride (Black is Beautiful), have chosen black or African American identities, and have recalled these terms as reminders of racial terror and discrimination in American society. Since the US 2000 census, and in this “Post-Black” moment, many African Americans and other people of color have embraced biracial or multiracial identities, and have selected more than one “box” in response to rigid race categories. Prior to 2000, people of color were required to pick one “race”, and really had no choice in an assigned “race”. Even so, race and racism continue to shape our understanding of American society, the legal and judicial systems, gentrification, housing, and employment discrimination at large, and racial profiling, and have left lasting dire consequences for African Americans affected. This course will explore the ways in which African American theatre artists have responded, and are responding to “race” through the activist theatre, the visual and performing arts.

University Policies

Students are required to be aware of and follow all general and academic policies established by Kent State University. A list of the general academic policies is listed on the Kent State University Policy Register, which can be found in the University policies section of the Getting Started in Your Online Course link within the Start Here folder. Specific policies related to the successful completion of this online course can be located and reviewed in your Blackboard Learn course. University policies are located in the University policies section of the Getting Started in Your Online Course link within the Start Here folder in your Blackboard Learn course.

University Use of Electronic Email

A university-assigned student e-mail account is the official university means of communication with all students at Kent State University. Students are responsible for all information sent to them via their university-assigned e-mail account. If a student chooses to forward information in their university e-mail account, he or she is responsible for all information, including attachments, sent to any other e-mail account. To stay current with university information, students are expected to check their official university e-mail account and other electronic communications on a frequent and consistent basis. Recognizing that some communications may be time-critical, the university recommends that electronic communications be checked minimally twice a week.

Students with Disabilities

University policy 3342-3-01.3 requires that students with disabilities be provided reasonable accommodations to ensure their equal access to course content. If you have a documented disability and require accommodations, please contact the instructor at the beginning of the semester to make arrangements for necessary classroom adjustments. Please note, you must first verify your eligibility for these through Student Accessibility Services (contact 330-672-3391 or visit www.kent.edu/sas for more information on registration procedures).

The Blackboard accessibility statement can be found in the University policies section of the Getting Started in Your Online Course link within the Start Here folder.

Course Enrollment and Withdrawal

University policy requires all students to be officially registered in each class they are attending. Students who are not officially registered for a course by published deadlines should not be attending classes and will not receive credit or a grade for the course. Each student must confirm enrollment by checking his/her class schedule (using Student Tools in FlashLine) prior to the deadline indicated.

If registration errors are not corrected by this date and you continue to attend and participate in classes for which you are not officially enrolled, you are advised now that you will not receive a grade at the conclusion of the semester for any class in which you are not properly registered. Also, it is your responsibility to check the withdrawal dates for each semester.

Every class has its own schedule of deadlines and considerations. To view the add/drop schedule and other important dates for this class, go to Student > Resources > Courses and Registration in FlashLine. Choose View or Print Course Schedule and Purchase Textbooks. To see the deadlines for this course, click on the CRN. The add/drop schedule and important dates may also be found on the Drop or Add a Course link. Click on the green clock next to the course under Registration Deadlines.

Plagiarism and Academic Integrity

Students enrolled in the university, at all its campuses, are to perform their academic work according to standards set by faculty members, departments, schools and colleges of the university; and cheating and plagiarism constitute fraudulent misrepresentation for which no credit can be given and for which appropriate sanctions are warranted and will be applied.

For more information see the Kent State policy on plagiarism in the University policies section of the Getting Started in Your Online Course link within the Start Here folder.

Assignments and Grades

A detailed breakdown of course assignments and due dates by lesson module is available as a separate .pdf document that can be accessed in Bb Learn by clicking on the **Syllabus & Course Schedule** link in the course menu.

Rules for Assignments

1. Respect others' opinions and beliefs. Challenge and criticize ideas, not the person.
2. Listen/read well to what others are saying/writing in class, even when you disagree with their arguments. Be courteous.

3. Your posts should show that you have paid close attention to required materials by asking for clarification, expanding on points, and sharing ideas and critiques. Support your statements with evidence from course readings and enhancement materials.
4. If you are offended by something, or think another person might be offended, speak up and don't leave it to someone else to respond to it. You may also email your instructor with concerns.

Assignment Distribution

Method of Assessment	Number of Assessments	Total Points
Discussion	7	160
Journal	4	50
Reading Response	2	50
Live Theatre Response	2	40
Quiz	4	100
Final Project	4	100
	Total Possible Points	500

Grading Scale

Grade	Percentage of Earned Points	Earned Points	GPA	Rubric
A	94% - 100%	470-500	3.6-4.0	Above and beyond the call of duty
A-	90% - less than 94%	450-469	3.4-3.59	Completing all assigned tasks, very good work ethic and great attitude
B+	87% - less than 90%	435-449	3.2-3.39	Very good work, completing most tasks well
B	84% - less than 87%	420-434	3.0-3.19	Good work, completing almost all work and tasks
B-	80% - less than 84%	400-419	2.8-2.99	Above average work, but good in some tasks
C+	77% - less than 80%	385-399	2.6-2.79	Average work with some potential
C	74% - less than 77%	370-384	2.4-2.59	Below average in all works and tasks
C-	70% - less than 74%	350-369	2.2-2.39	Well below average, can do better, but laid back and getting by
D+	67% - less than 70%	335-349	2.0-2.19	
D	64% - less than 67%	320-334	1.8-1.19	
F	Under 64%	319 and under	0.0-1.79	

Course Overview

Note: The course is organized into four thematic Learning Units, each being composed of several weekly Modules. New Modules begin on Monday, but will be released on the previous Friday. This course is not a “work at your own pace” course. Rather, we will be moving through the weekly Modules together, and can therefore better discuss course materials with one another as a community of learners.

Unit I: Civil War, Reconstruction, and Jim Crow (Modules 1-4)

Module	Dates	Learning Materials & Assignments	Due Dates
1: Slavery & Civil War – United States	1/14-1/20	Required Materials: 1. Textbook - <i>Liberation: African Americans and the Civil War 1861-1865</i> , pp. 3-26	
		Enhancement Materials: 1. Film 2. Images 3. Maps/Surveys 4. Newspaper Clippings 5. Theatre 6. Music 7. Art	
		Discussion: Slavery & the Civil War	Sunday 1/20
2: Reconstruction	1/21-1/27	Required Materials: 1. Textbook - <i>The Meaning of Freedom: The Promise of Reconstruction 1865-1868</i> , pp. 27-50 2. Textbook - <i>The Problem: Riots, Lynchings, and Federal Quiescence</i> by Mary Frances Berry, pp. 51-58 3. Textbook - <i>The Meaning of Freedom: The Failure of Reconstruction 1868-1877</i> , pp. 59-82	
		Enhancement Materials: 1. Podcast 2. Film 3. Images 4. Timelines 5. Maps/Surveys 6. Newspaper Clippings 7. Theatre 8. Art	
		Discussion: Reconstruction	Sunday 1/27
3: Backlash & Racial Terror: Jim Crow – Separate but Equal	1/28-2/3	Required Materials: 1. Textbook - <i>White Supremacy Triumphant: African Americans in the late Nineteenth Century 1877-1895</i> , pp. 85-110 2. Textbook - <i>African Americans Challenge White Supremacy 1877-1918</i> , pp. 111-138 3. Textbook - <i>Conciliation, Agitation, and Migration: African Americans in the Early Twentieth Century 1895-1928</i> , pp. 139-170	

		<p>Enhancement Materials:</p> <ol style="list-style-type: none"> 1. Film 2. Images 3. Timeline 4. Maps/Surveys 5. Newspaper Clippings 6. Theatre 7. Art 	
		Journal: Backlash & Racial Terror	Sunday 2/3
4: The “New Negro” Movement and the Great Depression	2/4-2/10	<p>Required Materials:</p> <ol style="list-style-type: none"> 1. Textbook – <i>African Americans and the 1920s 1918-1929</i>, pp. 295-320 2. Textbook – <i>Black Protests, the Great depression, and the New Deal 1929-1940</i>, pp. 321-344 3. Textbook – <i>Meanings of Freedom: Culture and Society in the 1930s, 1940s, and 1950</i>, pp. 345-368 4. Textbook – <i>The True Solution of the Negro Problem</i> by Marcus Garvey, pp. 285-286 5. Textbook – <i>Aims and Objects of Movement for Solution of Negro Problem</i> by Marcus Garvey, pp. 287-290 6. Textbook – <i>The Negro’s Place in World Reorganization</i> by Marcus Garvey, pp. 291-292 	
		<p>Enhancement Materials:</p> <ol style="list-style-type: none"> 1. Film 2. Images 3. Timeline 4. Maps/Surveys 5. Newspaper Clipping 6. Poetry 7. Theatre 8. Music 9. Art 	
		Discussion: The “New Negro” Movement and the Great Depression	Sunday 2/10
		Unit I Quiz	Sunday 2/10

Unit II: Imperialism, Colonialism, and Postcolonialism (Modules 5-8)

Module	Dates	Learning Materials & Assignments	Due Dates
5: Africa: Imperialism & Colonialism	2/11-2/17	Required Materials: <ol style="list-style-type: none"> 1. Textbook – <i>Physical Context of African History: Geography and Environment</i>, pp. 173-180 2. Textbook – <i>The Coming of Imperialism and Colonialism to Africa</i> by Walter Rodney, pp. 181-188 3. Textbook – <i>Colonialism and African Resistance</i>, pp. 189-210 4. Textbook – <i>African Society Under Colonialism</i>, pp. 211-218 5. Course Reserves – <i>The Women Soldiers of Dahomey</i> Comic Strip 	
		Enhancement Materials: <ol style="list-style-type: none"> 1. Film 2. Images 3. Maps/Surveys 4. Newspaper Clippings 5. Theatre 6. Art 	
		Discussion: African imperialism and Colonialism	Sunday 2/17
		Final Project: Topic	Sunday 2/17
6: Civil Rights Movement & Independence Movements	2/18-2/24	Required Materials: <ol style="list-style-type: none"> 1. Textbook – <i>The Long Freedom Movement 1950-1965</i>, pp. 397-426 2. Textbook – <i>Black Nationalism, Black Power, Black Arts 1965-1980</i>, pp. 427-460 3. Textbook – <i>Political Prisoners, Prisons and Black Liberation</i> by Angela Y. Davis, pp. 461-470 4. Textbook – <i>The Paradox of the African American Rebellion</i> by Cornel West, pp. 471-482 5. Course Reserves – <i>The Making of Black Internationalists: SNCC and Africa Before the Launching of Black Power</i> by Fanon Che Wilkins 	

		<p>Enhancement Materials:</p> <ol style="list-style-type: none"> 1. Film 2. Images 3. Timeline 4. Maps/Surveys 5. Newspaper Clipping 6. Theatre 7. Poetry 8. Music 9. Art 	
		Journal: Postcolonialism	Sunday 2/24
7: Neo-African World Religions and Spirituality	2/25-3/3	<p>Required Materials:</p> <ol style="list-style-type: none"> 1. Course Reserves – <i>Black Religion at the Dawn of the Millennium</i>, pp. 535-540 2. Course Reserves – <i>A Diasporic People, 1630-ca. 1850</i> 3. Course Reserves – <i>The Yoruba Orisha Tradition Comes to New York City</i> 4. Website – <i>A Study of Creole and Neo-African Religions in the Caribbean</i> 	
		<p>Enhancement Materials:</p> <ol style="list-style-type: none"> 1. Film 2. Images 3. Timeline 4. Maps/Surveys 5. Newspaper Clipping 6. Art 	
		Reading Response: Neo-African Religions and Spirituality	Sunday 3/3
4: African Resistance in the Caribbean: Haiti, Jamaica, and the Republic of Trinidad and Tobago	3/4-3/10	<p>Required Materials:</p> <ol style="list-style-type: none"> 1. Course Reserves – <i>The Haitian Revolution</i> 2. Course Reserves – <i>Teaching the Haitian Revolution: Its Place in Western and Modern World History</i> 3. Course Reserves – <i>How Lucky for You the Your Tongue Can Taste the 'r' in 'Parsley': Trauma Theory and the Literature of Hispaniola</i> 4. Course Reserves – <i>Archaeology and Resistance History in the Caribbean</i> 5. Course Reserves – <i>the Maroon Observer</i> 6. Course Reserves – <i>Orisa (Orisha) in Trinidad</i> 	

		Enhancement Materials: 1. Film 2. Images 3. Timeline 4. Maps/Surveys 5. Newspaper Clipping 6. Poetry 7. Theatre 8. Art	
		Live Theatre Response: Digital Masks to Africa – Cheikh Anta Diop: A Poem for the Living	Sunday 3/10
		Unit II Quiz	Sunday 3/10

Unit III: Pan-Africanism and the African Diaspora 1 (Modules 9-12)

Module	Dates	Learning Materials & Assignments	Due Dates
9: African Presence in Latin America – Brazil and Peru	3/11-3/17	Required Materials: 1. Textbook – <i>The African Presence in Brazil</i> by Abdias do Nascimento, pp. 263-274 2. Textbook – <i>The African Presence in Peru</i> by Abdias do Nascimento, pp. 275-282	
		Enhancement Materials: 1. Film 2. Images 3. Timeline 4. Maps/Surveys 5. Black Facts 6. Newspaper Clippings 7. Theatre 8. Music 9. Art	
		Discussion: African Presence in Latin America	Sunday 3/17
		Final Project: Outline	Sunday 3/17
10: Blacks in Canada	3/18-3/24	Required Materials: 1. Textbook – <i>Blacks in Canada</i> by Amoaba Gooden, Ph.D., pp. 241-262 2. Course Reserves – <i>The Deportation of the Maroons of Trelawny Town to Nova Scotia, the Back to Africa</i>	

		<p>Enhancement Materials:</p> <ol style="list-style-type: none"> 1. Film 2. Images 3. Timeline 4. Maps/Surveys 5. Newspaper Clipping 6. Theatre 7. Poetry 8. Music 9. Art 	
		Discussion: Blacks in Canada	Sunday 3/24
11: Blacks in England	4/1-4/7	<p>Required Materials:</p> <ol style="list-style-type: none"> 1. Textbook – <i>Blacks in Britain: A Historical and Analytical Overview</i> by Folarin Shyllon, pp. 221-240 2. Course Reserves – <i>Too Many Blackamoors: Deportation, Discrimination, and Elizabeth I</i> <p>Enhancement Materials:</p> <ol style="list-style-type: none"> 1. Film 2. Images 3. Timeline 4. Maps/Surveys 5. Newspaper Clipping 6. Art 	
		Journal: Blacks in England	Sunday 4/7
12: Black Arts Movement	4/8-4/14	<p>Required Materials:</p> <ol style="list-style-type: none"> 1. Textbook – <i>Black Nationalism, Black Power, Black Arts 1965-1980</i>, pp. 427-460 2. Course Reserves – <i>The Revolutionary Theatre</i> by Amiri Baraka <p>Enhancement Materials:</p> <ol style="list-style-type: none"> 1. Film 2. Images 3. Timeline 4. Newspaper Clipping 5. Theatre 6. Art 7. Dance 	
		Unit III Quiz	Sunday 4/14

Unit IV: Pan-Africanism and the African Diaspora 2 (Modules 13-15)

Module	Dates	Learning Materials & Assignments	Due Dates
13: The Hip-Hop Generation	4/15-4/21	Required Materials: <ol style="list-style-type: none"> 1. Textbook – <i>The Hip-Hop Nation</i>, pp. 532-533 2. Textbook – <i>African American Intellectuals</i>, pp. 533-535 3. Course Reserves – <i>Black Nationalism and Rap Music</i> 4. Course Reserves – <i>Damn' by Kendrick Lamar</i> 5. Course Reserves – Hip Hop, Punk, and the Rise of Graffiti in 1980s New York 	
		Enhancement Materials: <ol style="list-style-type: none"> 1. Film 2. Images 3. Timeline 4. Newspaper Clippings 5. Theatre 6. Art 	
		Discussion: The Hip-Hop Generation	Sunday 4/21
		Live Theatre Response: A.C.T. Solo Performance Festival	Sunday 4/21
		Final Project: Draft	Sunday 4/21
10: Blacks in Canada	3/18-3/24	Required Materials: <ol style="list-style-type: none"> 1. Textbook – <i>Blacks in Canada</i> by Amoaba Gooden, Ph.D., pp. 241-262 2. Course Reserves – <i>The Deportation of the Maroons of Trelawny Town to Nova Scotia, the Back to Africa</i> 	
		Enhancement Materials: <ol style="list-style-type: none"> 1. Film 2. Images 3. Timeline 4. Maps/Surveys 5. Newspaper Clipping 6. Theatre 7. Poetry 8. Music 9. Art 	
		Discussion: Blacks in Canada	Sunday 3/24
11: Blacks in England	4/1-4/7	Required Materials: <ol style="list-style-type: none"> 1. Textbook – <i>Blacks in Britain: A Historical and Analytical Overview</i> by Folarin Shyllon, pp. 221-240 2. Course Reserves – <i>Too Many Blackamoors: Deportation, Discrimination, and Elizabeth I</i> 	

		Enhancement Materials: <ol style="list-style-type: none"> 1. Film 2. Images 3. Timeline 4. Maps/Surveys 5. Newspaper Clipping 6. Art 	
		Journal: Blacks in England	Sunday 4/7
12: Black Arts Movement	4/8-4/14	Required Materials: <ol style="list-style-type: none"> 1. Textbook – <i>Black Nationalism, Black Power, Black Arts 1965-1980</i>, pp. 427-460 2. Course Reserves – <i>The Revolutionary Theatre</i> by Amiri Baraka 	
		Enhancement Materials: <ol style="list-style-type: none"> 1. Film 2. Images 3. Timeline 4. Newspaper Clipping 5. Theatre 6. Art 7. Dance 	
		Final Project: Draft	Sunday 4/14
		Unit III Quiz	Sunday 4/14

Subject to Change Statement

The syllabus and course schedule may be subject to change. Changes will be communicated via email or the Blackboard Learn announcement tool. It is the responsibility of students to check email messages and course announcements to stay current in their online courses.