

AADS 1102 Issues in African and African Diaspora Studies: Traditions of Resistance

12:30-1:45 T & R SS 2028 Spring 2015

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Office Hours: by Appointment--I am happy to meet with you; just email me to schedule a time.

Email is the best way to reach me. I check mine very frequently, and I expect you to check yours often, as well.



(Kara Walker, "A Subtlety," 2014, Jason Wyche/Courtesy Creative Time)

COURSE DESCRIPTION: This course explores issues in African Diaspora Studies through the history, culture and politics of black people from the 18th through the 21st centuries. Although we will focus in great part on black Americans, we will also discuss Afro-Caribbeans, black South Americans and of course, Africans. Diaspora refers to a group of people scattered, moved or migrated from their place of origin. In this course, we use "African diaspora" as a broad way to think about black identity in the United States and other places where the slave trade produced a diasporic black population—such as Jamaica, Haiti, and Brazil. We will explore traditions of resistance in black communities—slave and free—through a variety of historical texts, as well as poems, stories, art work, music, and film. Our objective is to examine resistance as a dynamic that has dramatically shaped American history and the hemispheric histories of colonialism, imperialism and decolonization. I will encourage you to "closely

read” our texts and think critically about how black resistance and broader themes of black identity, history, and culture are represented in the media, and how certain definitions of and narratives about blackness have had a lasting impact on not just American, but also global, history, politics, and social movements.

COURSE OBJECTIVES and TERMS: This course aims to broaden and deepen your understanding of the global history, culture and politics of the African diaspora. It also aims to strengthen your critical reading, writing and thinking skills. It is a discussion-based course in which we will work together to refine your ability to talk about your ideas, contemplate and debate the ideas of others and engage in text-focused dialogue about the works and themes at hand.

Terms for this Course: diaspora, power, structure, agency, resistance, maroonage, oppression, discourse, Pan-Africanism, Negritude, race man/race woman, colonialism, post-colonialism, imperialism, colonization, black nationalism, class struggle, non-violent direct action, black feminism, prison abolition, transnationality.

CLASS DECORUM and COMMUNITY: I allow laptops in class because some of our reading is online. However, if it seems that everyone is g-chatting and facebook-ing, then I will adjust accordingly and ban open laptops during class. Please do not abuse the privilege of having the internet at your fingertips. Turn off your phones, and tune in. Stay engaged. Treat your peers and your professor with respect; greet others’ ideas with openness. Critique and analyze, but do not condemn and judge. Engage in spirited debate; challenge and be challenged.

ATTENDANCE: Attendance is required. You get THREE “free” absences before your grade is affected. There are no “make-up” assignments or quizzes. I do not differentiate between “excused” and “unexcused” absences—meaning that a doctor’s note makes no difference in your absence count—so you may want to save up your absences in case of extenuating personal circumstances or in the event that you get called for a second audition for American Idol. After THREE absences, I deduct 5 points from your total point tally (ie grade for the course) for each day missed For example, a 220/225 becomes a 215/225 in terms of total points. If you are late to class or leave early, you will be counted as missing one-half (50%) of a class.

LATE WORK: I only accept late work in rare and extremely special cases. If you think that applies, please email me so we can come to an agreement.

ACADEMIC HONESTY: The consequence for plagiarizing or other forms of cheating and academic dishonesty are severe in this class and at KSU. A first offense will result in a zero on the assignment or paper; a second offense will be brought to the attention of the university and could result in a hearing and suspension. If you are unsure about how to cite others' words and ideas or if you are helping a peer or soliciting help on your work and not sure if your actions constitute academic dishonesty, please feel free to discuss your concerns with me.

READINGS:

Many readings are on D2L, but we will also be using an anthology in this class, and it is available at the bookstore: *Let Nobody Turn Us Around*, eds. Manning Marable and Leith Mullings

On the syllabus, the anthology, *Let Nobody Turn Us Around*, is denoted with the acronym "LNTUA." Do not skip the short introductory notes that precede each reading in LNTUA; they are required—and helpful! All other readings will be in pdfs on D2L or on the web. On D2L, under "Readings for AADS 1102," each PDF is identified with the author's name and/or the title (correspondingly, the authors' names are bolded for each D2L assignment on the syllabus). If an assignment on the syllabus is followed by a web address, then please use that address to locate the reading or image by using the hyperlink in the syllabus. Or, of course, you can simply google the title and author. ***If you can't access a reading, please email me immediately. Telling me once you get to class doesn't do anyone any good.***

GRADING: Final grade is out of 300 points:

Quizzes: 50 total points possible +

Essays: 250 total points possible =

300 possible points

You will be able to track your course grade using the tool on D2L.

Quizzes (5 Points each; 50 Points Total): You will have ten pop quizzes during the semester. These are short and straightforward, and I will hand them back, graded, the following class period. They are over the assigned reading for that day's class; they are not comprehensive quizzes on everything we've covered so far. I don't give hints and warnings, so the pop quizzes are an incentive to stay caught up on your readings, and to read the full assignment with care and attention.

Class Participation: Excellent class participation throughout the semester earns you the opportunity to **drop your two lowest quiz grades at the end of the semester.** Your investment and participation in class discussion is essential to this course. For those who have difficulty speaking in front of the class, we will do group work that I will observe which will allow you to speak comfortably with a few of your peers. If you don't pipe up in class or during group work, I will have to assume that you are not engaged with the readings and ideas of the course and will assess your participation accordingly.

First Essay (50 Points): Due at 5pm in the D2L Dropbox, Wednesday, Feb 25th. *Any student who turns in a rough draft four or more days before the due date will get two extra points on their essay; this goes for the second and third essays, as well.* This is a 3-page analytical essay assignment. You are required to use at least two different texts from the class. We will spend some time during class the preceding week discussing how to develop an argument, outline, free-write and, of course, correctly cite sources. I am always happy to answer questions about the writing process, but you should also take advantage of all the expertise and support available at the Writing Center: The KSU Writing Center helps students in all disciplines and at all levels of ability improve their written work. Experienced, friendly writing assistants work with you on topic development, revision, research, documentation, grammar, and more. For more information or to make an appointment, visit www.kennesaw.edu/writingcenter or stop by Room 242 in the English Building.

Second Essay (75 Points): Due Friday, March 27th. Same as above, except four pages.

Final Essay: (125 Points): Due Friday, May 1st. This five-page essay can take a slightly more creative course. We will talk more about possibilities and parameters as we get closer. If you are going to craft your own topic, you will submit a short (150-200 word) proposal via D2L by 5pm on Friday, April 24th. On the final day of class we will workshop intro paragraphs in class; **please bring a hard copy of your intro paragraph or first "diary entry" to class on Tuesday, 4/28.** We will talk in more detail about your options, and I will post a sample for the "Diary of an Activist" option on D2L for you to consider.

This schedule is subject to change. The hard copy is for your reference, but please use the syllabus posted on D2L to check for any updates or changes to reading assignments (if such changes occur, they will *always* be in your favor).

1.8 R: Introduction to the Course

1.13 T: **Have read:** Ch. 5 (115-153) David **Northrup**, “Africans in Europe, 1650-1850” from *Africa’s Discovery of Europe* (D2L)

1.15 R: **Have read:** Introduction and Ch.1 (1-18) in **Breen and Innes** *My Own Ground* (D2L)

1.20 T: Guest Lecturer, Mr. Pedro Perez Sarduy, author of *Maids in Havana*. Lecture Title: “The Symbolism of Race in Cuba.”

1.22 R: **Watch in class:** “Egalite for All: Toussaint Louverture and the Haitian Revolution” (55 mins) on youtube <http://www.youtube.com/watch?v=IOGVgQYX6SU>

1.27 T: Maroons, Revolts and Rebellions: **Have looked at images and read descriptions:**

1- <http://hitchcock.itc.virginia.edu/SlaveTrade/collection/large/kidder6.JPG>

2- http://hitchcock.itc.virginia.edu/SlaveTrade/collection/large/JCB_62-78-5.JPG

3- <http://hitchcock.itc.virginia.edu/SlaveTrade/collection/large/maroons.JPG>

1.29 R: **Have read:** Slavery in Appalachia (D2L)

2.3 T: CLASS DOES NOT MEET TODAY. **Have read:** Confessions of Nat Turner (34-39) in LNTUA: 250-word Response (same value as pop quiz) due by 5pm in dropbox on D2L.

2.5 R: **Have read:** Frederick Douglass, “What to a Slave is the Fourth of July?” (84-88) and Sojourner Truth “Ain’t I a Woman” (66-68) in LNTUA

2.10 T: **Have read:** Angela **Davis**, “Reflections on the Black Woman’s Role in the Community of Slaves,” (D2L)

2.12 R: **Have read:** Eric **Foner** “The Anatomy of Emancipation” from *Nothing but Freedom* (D2L)

2.17 T: **Have read:** Anna Julia Cooper, “A Voice from the South” (159-165); Ida B Wells-Barnett, Crusader for Justice (191-195) in LNTUA; In class: Samuel Jennings, “The Genius of America Encouraging Emancipation of the Blacks; or Liberty Displaying the Arts and Sciences” (1792)

2.19 R: **Have read:** W.E.B. **DuBois** “Introduction,” (xi-xxxvii) “Of Our Spiritual Strivings,” (9-16) from *The Souls of Black Folk* (D2L) and “Conservation of the Races” (195-203) in LNTUA

2.21: Option Rough Draft Deadline!

2.24 T: **Have read:** “If We Must Die” by Claude McKay (227) and *Black Bolsheviks: Cyril Briggs and Claude McKay* (228-241) in LNTUA

2.25 W: **FIRST ESSAY DUE BY 5pm via DROPBOX on D2L.**

2.26 R: **Have read:** Marcus Garvey and the Universal Negro Improvement Association (241-251) in LNTUA and “What is Pan-Africanism?” by Kwame Anthony **Appiah** (D2L)

3.3 T: **Have read:** Angelo Herndon, “You Cannot Kill the Working Class” (281-288) and *Black Women Workers During the Great Depression* (300-306) in LNTUA

WITHDRAWAL DEADLINE!

3.5 R: **Have chosen:** one of the four paintings in the series “Aspects of Negro Life,” (1934) by painter **Aaron Douglas** (word document containing the images, “Aaron Douglas paintings,” is on D2L under “Readings”). Be ready to discuss the painting you chose in class—why you chose it, what you think it describes, what is interesting/evocative for you about it. **Have read:** Langston Hughes and the Harlem Renaissance (253-264) in LNTUA

3.10 T: **Have read:** First Half (1-32 in pdf) of Aimee **Cesaire’s** poem “Notebook of a Return to the Native Land” (D2L)

3.12 R: **Have read:** Second Half of **Cesaire**, “Notebook of a Return to the Native Land” (33-57) (D2L)

3.17 T: **Have read:** Rosa Parks, Jo Ann Robinson and the Bus Boycott (352-362) in LNTUA

3.19 R: **Have read:** Martin Luther **King Jr.**, “Letter from a Birmingham Jail” (D2L)

3.23 M: **Option Rough Draft Deadline!**

3.24 T: **Have read:** SNCC Position Paper Women in the Movement (399-401); Assata Shakur, “Women in Prison: How We Are” (507-513) in LNTUA.

3.26: R: **Have read:** Malcolm X and Revolutionary Black Nationalism (404-418); Huey Newton and the Black Panther Party (445-456) in LNTUA

3.27 F: SECOND ESSAY DUE BY 5pm via DROPBOX on D2L.

3.31 T: 1970-2010 Writers of the Diaspora: **Have read:** Audre Lorde, “I am Your Sister” (515-522) in LNTUA

4.2 R: **Have read:** Alice **Walker**, In Search of Our Mothers’ Gardens (D2L)

4.7 T: SPRING BREAK: NO CLASS.

4.9 R: SPRING BREAK: NO CLASS.

4.14 T: SGID Evaluation with Professor Stewart.

4.16 R: **Have read:** Jamaica **Kincaid**, *A Small Place* (D2L)

4.21 T: **Have read:** Have read: Edwidge **Danticat** A Wall of Fire Rising” (D2L) have listened to Laurent DuBois on modern Haiti (<http://bigthink.com/users/laurentdubois>)

4.23 R: **Have read:** Josie Duffy, “The Men Who Left Were White” (D2L)

4.24 F:FINAL ESSAY PROPOSAL DUE by 5pm via DROPBOX.

4.28 T: **LAST DAY OF CLASS.** *Class Themes Wrap Up.* ****Final Quiz Grade: Bring your Intro Paragraph to class for workshopping in pairs.****

5.1 F: FINAL ESSAY DUE BY 5pm via DROPBOX on D2L.