AFRICAAM (AFRICAAM)

Courses

AFRICAAM 8. Conjure and Manifest: Building a Sustainable Artistic Practice. 3 Units.
In this course, student-artists spend time investigating their artistic practice as a framework for promoting power, wellness, and creativity; and as a tangible means for navigating the first steps of their artistic careers. We spend time critically examining the philosophies and works of Black artists including James Baldwin, Octavia Butler, RZA (Wu-Tang Clan) and Nayyirah Waheed, in order to explore new visions for the artist as activist, as futurist and as spiritual healer. We then use a mixture of these ideas and our own inquiries, along with meditation and mindfulness experiences, to begin conjuring and manifesting intimate relationships with our art practice and ourselves. Student-artists will develop creative confidence, formulate game plans for success, and begin to find balance between the uncertainty and ultimate freedom that life as an artist can bring.
Same as: CSRE 8

AFRICAAM 16N. African Americans and Social Movements. 3 Units.
Theory and research on African Americans' roles in post-Civil Rights, US social movements. Topics include women's rights, right, LGBT rights, environmental movement, and contemporary political conservatism.
Same as: CSRE 16N, SOC 16N

AFRICAAM 18A. Jazz History: Ragtime to Bebop, 1900-1940. 3 Units.
From the beginning of jazz to the war years.
Same as: MUSIC 18A

AFRICAAM 18B. Jazz History: Bebop to Present, 1940-Present. 3 Units.
Modern jazz styles from Bebop to the current scene. Emphasis is on the significant artists of each style.
Same as: MUSIC 18B

The African American tradition of soul music from its origins in blues, gospel, and jazz to its influence on today's R&B, hip hop, and dance music. Style such as rhythm and blues, Motown, Southern soul, funk, Philadelphia soul, disco, Chicago house, Detroit techno, trip hop, and neo-soul. Soul's cultural influence and global reach; its interaction with politics, gender, place, technology, and the economy. Prerequisite: MUSIC 22 (WIM at 4 units only.).
Same as: AMSTUD 147J, CSRE 147J, MUSIC 147J, MUSIC 247J

AFRICAAM 20A. Jazz Theory. 3 Units.
Introduces the language and sounds of jazz through listening, analysis, and compositional exercises. Students apply the fundamentals of music theory to the study of jazz. Prerequisite: 19 or consent of instructor.
Same as: MUSIC 20A

AFRICAAM 21. African American Vernacular English. 3-5 Units.
The English vernacular spoken by African Americans in big city settings, and its relation to Creole English dialects spoken on the S. Carolina Sea Islands (Gullah), in the Caribbean, and in W. Africa. The history of expressive uses of African American English (in soundin' and rappin'), and its educational implications. Service Learning Course (certified by Haas Center).
Same as: LINGUIST 65

AFRICAAM 24. Introduction to Dance in the African Diaspora. 4 Units.
This course introduces students to dance as an important cultural force in the African Diaspora. From capoeira in Brazil to dance hall in Jamaica to hip hop in the United States and Ghana, we will analyze dance as a form of resistance to slavery, colonialism, and oppression; as an integral component of community formation; and as a practice that shapes racial, gendered, and national identity. We will explore these topics through readings, film viewings, and movement workshops (no previous dance experience required). Students will have the option to do a creative performance as part of their final project.
Same as: CSRE 24D, DANCE 24, TAPS 152D

AFRICAAM 30. The Egyptians. 3-5 Units.
Overview of ancient Egyptian pasts, from predynastic times to Greco-Roman rule, roughly 3000 BCE to 30 BCE. Attention to archaeological sites and artifacts; workings of society; and cultural productions, both artistic and literary. Participation in class is required.
Same as: CLASSICS 82, HISTORY 48, HISTORY 148

AFRICAAM 31. REALTalk: Intimate Discussions about the African Diaspora. 1 Unit.
Students to engage in an intellectual discussion about the African Diaspora with leading faculty at Stanford across departments including Education, Linguistics, Sociology, History, Political Science, English, and Theater & Performance Studies. Several lunches with guest speakers. This course will meet in the Program for African & African American Studies Office in Building 360 Room 362B (Main Quad). This course is limited to Freshman and Sophomore enrollment.

This course-series brings together leading scholars with critically-acclaimed artists, local teachers, youth, and community organizations to consider the complex relationships between culture, knowledge, pedagogy and social justice. Participants will examine the cultural meaning of knowledge as “the 5th element” of Hip Hop Culture (in addition to MCing, DJing, graffiti, and dance) and how educators and cultural workers have leveraged this knowledge for social justice. Overall, participants will gain a strong theoretical knowledge of culturally relevant and culturally sustaining pedagogies and learn to apply this knowledge by engaging with guest artists, teachers, youth, and community youth arts organizations.
Same as: AMSTUD 32, CSRE 32A, EDUC 32, EDUC 432, TAPS 32

AFRICAAM 33. From Moments to Movements: New Media, Narrative, and 21st Century Activism. 5 Units.
In this course, taught by leading cultural critic, dream hampton, we'll look at 21st century activism as influenced by both new media and an emphasis on narrative, critically investigating the opportunities and limitations created by #hashtag activism. We'll examine the work and talk to the organizers who are developing new strategies for on and offline activism. In real time, students will track, engage and create metric analytics of certain online activism trends, looking closely at those whose impact and success is measurable. Students will have the opportunity to participate in a day-long, youth-lead activist training. We will read classic twentieth century media: texts, posters, pamphlets and papers with an emphasis on the intersection of the political and cultural. Students will produce their own low-fi zine or help a student organization of their choice develop their online presence.

AFRICAAM 34. Race, Policing, and Mass Incarceration. 1 Unit.
This course is a critical examination of the relationship between race, policing, and mass incarceration. Students will be reading the most important contemporary texts to discuss and deconstruct this relationship, as well as attending lectures and workshops by leading scholars and activists. The course will approach this critical nexus of concerns--race, policing, and mass incarceration--from social scientific, legal, theoretical and activist viewpoints.
Same as: CSRE 34
AFRICAAM 35. On the Meaning of Freedom. 5 Units.
This course will be taught by Professor Angela Davis. This course examines this fundamental question: What is the meaning of freedom? We will read work that explores this question and seeks to end all social hierarchies that deny people their political, economic, cultural, and sexual freedom. We will confront the interconnected issues of race, gender, and class, as well as the on-going problems of incarceration, police violence, and barriers to food access and security. Students will consider the radical notion of freedom as a collective striving for real democracy, not a thing granted by the state, law, proclamation, or policy, but a participatory social process, rooted in difficult dialogues, that demands new ways of thinking and being.

AFRICAAM 36. REPRESENT! Covering Race, Culture, and Identity In The Arts through Writing, Media, and Transmedia. 5 Units.
Probably since the first audience formed for the first chalk scrawl in a cave, there have been storytellers to narrate that cavemans choice and usage of color. And so it goes. This course is an exploration into how to cover race, culture, and identity in the arts in journalism, such as print, web, video, radio, and podcasting. It is also an arts journalism practicum. During the quarter, we will be working toward creating work that is publishable in various venues and outlets. In this course, we will be discussing exemplary arts writers and their works and interrogating critical questions around race, identity, representation, and ethics. Experienced journalists, editors, and experts from different platforms and backgrounds will also be imparting important skills and training that will help you to navigate today's working media and transmedia environments. Those who enroll in the class will be expected to produce quality content (e.g. articles, blog posts, video reports, podcasts) for media outlets. Some travel outside of class may be required for additional reporting and training. This seminar class will be By Instructor Approval Only. Please submit an application by February 22 at 11:59pm. Starred items are required. The app is available at: http://bit.ly/ RepresentClass36 Those selected for this class will be informed by March 2nd so that they may enroll in the course. Please do not apply for the course if you are unsure about completing it. If you have any questions, you may email the instructor at: jeffc410@stanford.edu
Same as: CSRE 36

AFRICAAM 37. Chocolate Heads Movement Band Performance Workshop. 2 Units.
Students from diverse dance styles (ballet to hip-hop to contemporary) participate in the dance-making/remix process and collaborate with musicians, visual artists, designers and spoken word artists, to co-create multidisciplinary fully produced production and installation. Open to student artists of different genres, styles, disciplines and levels. By audition and/or discussion with the instructor.
Same as: DANCE 30

AFRICAAM 40. Liquid Flow: Introduction to Contemporary Dance and Dance-making. 1 Unit.
This introductory dance course combines the fundamentals of contemporary dance technique and exercises from various movement practices, such as yoga and Tai chi. Liquid Flow implies the continuum from the dance of the everyday to the studio to the stage. Students will develop articulation, flexibility and ‘grace’, learn contemporary, popular and classic dance vocabulary, and gain freedom dancing with others. Designed for beginners, we welcome student movers from diverse dance traditions, non-dancers, athletes, and more advanced dancers, who desire fluidity in their daily life, from thought to action.
Same as: DANCE 43

AFRICAAM 40SI. Possessive Investment in Whiteness. 1-2 Unit.
An approachable but nuanced way of developing a notion of the construction and maintenance of whiteness in the United States. By focusing on George Lipsitz's book, the class works to challenge and refine the ideas of white privilege and race in the history and contemporary United States. By focusing on the single text, with some outside supplementary material, the course does not contend that Lipsitz is providing the only truth, but the class looks to complicate his notions and expand them with personal and outside understandings. May be repeated for credit.

AFRICAAM 41. Genes and Identity. 3 Units.
In recent decades genes have increasingly become endowed with the cultural power to explain many aspects of human life: physical traits, diseases, behaviors, ancestral histories, and identity. In this course we will explore a deepening societal intrigue with genetic accounts of personal identity and political meaning. Students will engage with varied interdisciplinary sources that range from legal cases to scientific articles, medical ethics guidelines, films, and anthropological works (ethnographies). We will explore several case studies where the use of DNA markers (as proof of heritage, disease risk, or legal standing) has spawned cultural movements that are biosocial in nature. Throughout we will look at how new social movements are organized around gene-based definitions of personhood, health, and legal truth. Several examples include political analyses of citizenship and belonging. On this count we will discuss issues of African ancestry testing as evidence in slavery repatriations cases, revisit debates on whether Black Freedman should be allowed into the Cherokee and Seminole Nations, and hear arguments on whether people with genetic links to Jewish groups should have a right of return to Israel. We will also examine the ways genetic knowledge may shape different health politics at the individual and societal level. On this count we will do close readings of how personal genomics testing companies operate, we will investigate how health disparities funding as well as orphan disease research take on new valences when re-framed in genetic terms, and we will see how new articulations of global health priorities are emerging through genetic research in places like Africa. Finally we will explore social implications of forensic uses of DNA. Here we will examine civil liberties concerns about genetic familial searching in forensic databases that disproportionately target specific minority groups as criminal suspects, and inquire into the use of DNA to generate digital mugshots of suspects that re-introduce genetic concepts of race.
Same as: ANTHRO 41, CSRE 41A

AFRICAAM 43. Introduction to English III: Introduction to African American Literature. 5 Units.
(Formerly English 43/143). In his bold study, What Was African American Literature?, Kenneth Warren defines African American literature as a late nineteenth- to mid-twentieth-century response to the nation's Jim Crow segregated order. But in the aftermath of the Jim Crow era and the Civil Rights movement, can critics still speak, coherently, of "African American literature"? And how does this political perception of African American literary production compare with accounts grounded in black language and culture? Taking up Warren's intervention, this course will explore African American literature from its earliest manifestations in the spirituals and slave narratives to texts composed at the height of desegregation and decolonization struggles at mid-century and beyond.
Same as: AMSTUD 12A, ENGLISH 12A

AFRICAAM 45. Dance Improvisation Techniques and Strategies Lab: From Hip Hop to Contact. 2 Units.
By learning various dance improvisation forms across cultures, students will develop techniques to gain a deep understanding of generating movement from the inside-out, inspired by conceptual strategies from master improvisors while harnessing that potential for creating dances. Guest dancer/choreographer workshops and Dance Jams enhance the learning experience. All Levels welcome.
Same as: DANCE 45
AFRICAAM 47. History of South Africa. 3 Units.
(Same as HISTORY 147. History majors and others taking 5 units, register for 147.) Introduction, focusing particularly on the modern era. Topics include: precolonial African societies; European colonization; the impact of the mineral revolution; the evolution of African and Afrikaner nationalism; the rise and fall of the apartheid state; the politics of post-apartheid transformation; and the AIDS crisis.
Same as: HISTORY 47

AFRICAAM 48Q. South Africa: Contested Transitions. 3 Units.
Preference to sophomores. The inauguration of Nelson Mandela as president in May 1994 marked the end of an era and a way of life for South Africa. The changes have been dramatic, yet the legacies of racism and inequality persist. Focus: overlapping and sharply contested transitions. Who advocates and opposes change? Why? What are their historical and social roots and strategies? How do people reconstruct their society? Historical and current sources, including films, novels, and the Internet. Same as: HISTORY 48Q

AFRICAAM 50B. 19th Century America. 3 Units.
(Same as HISTORY 150B. History majors and others taking 5 units, register in 150B.) Territorial expansion, social change, and economic transformation. The causes and consequences of the Civil War. Topics include: urbanization and the market revolution; slavery and the Old South; sectional conflict; successes and failures of Reconstruction; and late 19th-century society and culture. Same as: HISTORY 50B

AFRICAAM 54N. African American Women’s Lives. 3-4 Units.
Preference to freshmen. The everyday lives of African American women in 19th- and 20th-century America in comparative context of histories of European, Hispanic, Asian, and Native American women. Primary sources including personal journals, memoirs, music, literature, and film, and historical texts. Topics include slavery and emancipation, labor and leisure, consumer culture, social activism, changing gender roles, and the politics of sexuality. Same as: AMSTUD 54N, CSRE 54N, FEMGEN 54N, HISTORY 54N

AFRICAAM 54Q. African American Women’s Lives. 3-4 Units.
Preference to sophomores. African American women have been placed on the periphery of many historical documents. This course will encourage students to think critically about historical sources and to use creative and rigorous historical methods to recover African American women’s experiences. Drawing largely on primary sources such as letters, personal journals, literature and film, this course explores the everyday lives of African American women in 19th- and 20th-century America. We will begin in our present moment with a discussion of Michelle Obama and then we will look back on the lives and times of a wide range of African American women including: Charlotte Forten GrimkeA., a 19th-century reformer and teacher; Nella Larsen, a Harlem Renaissance novelist; Josephine Baker, the expatriate entertainer and singer; and Ida B. Wells and Ella Baker, two luminaries of civil rights activism. We will examine the struggles of African American women to define their own lives and improve the social, economic, political and cultural conditions of black communities. Topics will include women’s enslavement and freedom, kinship and family relations, institution and community building, violence, labor and leisure, changing gender roles, consumer and beauty culture, social activism, and the politics of sexuality. Same as: AMSTUD 54Q, CSRE 54Q, FEMGEN 54Q, HISTORY 54Q

AFRICAAM 64C. From Freedom to Freedom Now!: African American History, 1865-1965. 3 Units.
(Same as HISTORY 164C. History majors and others taking 5 units, register for 164C.) Explores the working lives, social worlds, political ideologies and cultural expressions of African Americans from emancipation to the early civil rights era. Topics include: the transition from slavery to freedom, family life, work, culture, leisure patterns, resistance, migration and social activism. Draws largely on primary sources including autobiographies, memoirs, letters, personal journals, newspaper articles, pamphlets, speeches, literature, film and music.
AFRICAAM 106. Race, Ethnicity, and Linguistic Diversity in Classrooms: Sociocultural Theory and Practices. 3-5 Units.
Focus is on classrooms with students from diverse racial, ethnic and linguistic backgrounds. Studies, writing, and media representation of urban and diverse school settings; implications for transforming teaching and learning. Issues related to developing teachers with attitudes, dispositions, and skills necessary to teach diverse students.
Same as: CSRE 103B, EDUC 103B, EDUC 337

AFRICAAM 107C. The Black Mediterranean: Greece, Rome and Antiquity. 4-5 Units.
Explore problems of race and ethnicity as viable criteria in studying ancient societies and consider the question, What is the Mediterranean?, in relation to premodern evidence. Investigate the role of blackness as a marker of ethnicity; the demography of slavery and its roles in forming social identities; and environmental determinism as a factor in ethnic and racial thinking. Consider Greek and Roman perspectives and behavior, and their impact on later theories of race and ethnicity as well as the Mediterranean as a whole.
Same as: CSRE 107

AFRICAAM 112. Urban Education. 3-4 Units.
Graduate students register for EDUC 212X or SOC 229X). Combination of social science and historical perspectives trace the major developments, contexts, tensions, challenges, and policy issues of urban education. Same as: CSRE 112X, EDUC 212, SOC 129X, SOC 229X

AFRICAAM 115. South African Encounters. 1 Unit.
This course is a prerequisite for all those accepted to or on the wait list for the following quarter’s BOSP Cape Town term abroad. It will explore issues in contemporary South Africa.
Same as: AFRICAST 115

AFRICAAM 116. Education, Race, and Inequality in African American History, 1880-1990. 3-5 Units.
Seminar. The relationship among race, power, inequality, and education from the 1880s to the 1990s. How schools have constructed race, the politics of school desegregation, and ties between education and the late 20th-century urban crisis.
Same as: CSRE 216X, EDUC 216, HISTORY 255E

AFRICAAM 121X. Hip Hop, Youth Identities, and the Politics of Language. 3-4 Units.
Focus is on issues of language, identity, and globalization, with a focus on Hip Hop cultures and the verbal virtuosity within the Hip Hop nation. Beginning with the U.S., a broad, comparative perspective in exploring youth identities and the politics of language in what is now a global Hip Hop movement. Readings from the interdisciplinary literature on Hip Hop cultures with a focus on sociolinguistics and youth culture.
Same as: AMSTUD 121X, ANTHRO 121A, CSRE 121X, EDUC 121, LINGUIST 155

AFRICAAM 122E. Art in the Streets: Identity in Murals, Site-specific works, and Interventions in Public Spaces. 4 Units.
This class will introduce students to both historical and contemporary public art practices and the expression of race and identity through murals, graffiti, site-specific works and performative interventions in public spaces. Involving lectures, guest speakers, field trips, and hands-on art practice, students will be expected to produce both an individual and group piece as a final project.
Same as: CSRE 122E

AFRICAAM 123. Great Works of the African American Tradition. 5 Units.
Foundational African and African American scholarly figures and their work from the 19th century to the present. Historical, political, and scholarly context. Dialogues distinctive to African American culture. May be repeated for credit.

AFRICAAM 125V. The Voting Rights Act. 5 Units.
Focus is on whether and how racial and ethnic minorities including African Americans, Asian Americans, and Latinos are able to organize and press their demands on the political system. Topics include the political behavior of minority citizens, the strength and effect of these groups at the polls, the theory and practice of group formation among minorities, the responsiveness of elected officials, and the constitutional obstacles and issues that shape these phenomena.
Same as: CSRE 125V, POLISCI 125V

AFRICAAM 126B. Curricular Public Policies for the Recognition of Afro-Brazilians and Indigenous Population. 3-4 Units.
Recently two laws in Brazil (10639/2003 and 13465/2008), which came about due to intense pressure from Black and Indigenous social movements throughout the 20th century, have introduced changes in public education curriculum policies. These new curriculum policies mandate that the study of Afro-Brazilian, African, and Indigenous histories and cultures must be taught at all educational levels including at the elementary, secondary, and post-secondary levels. As part of this mandate, educators are now directed to incorporate considerations of ethnic-racial diversity in relation to people's thinking and experiences. These policies aim to fight racism as well as other forms of discrimination, and moreover, encourage the building of more equitable pedagogies. This course will discuss past and current policies and practices in Brazilian education from the point of view of different social projects organized by Indigenous Peoples, Afro-Brazilians, Asian-Brazilians, as well as Euro-Brazilians. It will also focus on Latin American efforts to promote equity in education, as well as to articulate different points of view, and reinforce and build epistemologies that support the decolonization of thinking, behaviors, research and policies. As part of this process, the course will study the experiences of people demanding these new public policies in terms of the extent to which they were able to influence institutional structures and to establish particular policy reforms. The course will also analyze theoretical frameworks employed by opponents of these movements to resist policies that might challenge their privileged place in society. In doing this, the course will offer theoretical and methodological avenues to promote research that can counter hegemonic curricular policies and pedagogical practices. The course will be fully participatory and oriented towards generating ongoing conversations and discussion about the various issues that arose in Brazil in relation to these two recent laws. To meet these goals, we will do a close reading of relevant scholarly works, paying particular attention to their theoretical frameworks, research designs, and findings.
Same as: CSRE 126B, EDUC 136B, EDUC 236B, PUBLPOL 126B

AFRICAAM 127A. Can’t Stop Won’t Stop: A History Of The Hip-Hop Arts, 4 Units.
This course explores the history and development of the hip-hop arts movement, from its precursor movements in music, dance, visual arts, literature, and folk and street cultures to its rise as a neighborhood subculture in the Bronx in the early 1970s through its local, regional and global expansion and development. Hip-hop aesthetics, structures, and politics will be explored within the context of the movement's rise as a post-multicultural form in an era of neoliberal globalization.
Same as: CSRE 127A

AFRICAAM 130. Community-based Research As Tool for Social Change:Discourses of Equity in Communities & Classrooms. 3-5 Units.
Issues and strategies for studying oral and written discourse as a means for understanding classrooms, students, and teachers, and teaching and learning in educational contexts. The forms and functions of oral and written language in the classroom, emphasizing teacher-student and peer interaction, and student-produced texts. Individual projects utilize discourse analytic techniques.
Same as: CSRE 130, EDUC 123, EDUC 322
AFRICAAM 131. Genes and Identity. 5 Units.
In recent decades genes have increasingly become endowed with the cultural power to explain many aspects of human life: physical traits, diseases, behaviors, ancestral histories, and identity. In this course we will explore a deepening societal intrigue with genetic accounts of personal identity and political meaning. Students will engage with varied interdisciplinarity sources that range from legal cases to scientific articles, medical ethics guidelines, films, and ethnographies. We will explore several case studies where the use of DNA markers (either as proof of heritage or disease risk) has spawned cultural movements that are biosocial in nature. Examples include legal and political analyses of African ancestry testing as iquest;evidenceiquest; in slavery reparations cases, debates on whether Black Freedman should be allowed into the Cherokee and Seminole Nations, considerations on whether people with genetic links to Jewish groups should have a right of return to Israel, close readings of The U.S. Food and Drug Administrationiquest;ts crackdown on personal genomics testing companies (such as 23andMe), examinations of genetic identity politics in health disparities funding and orphan disease research, inquiries into new social movements organized around gene-based definitions of personhood, and civil liberties concerns about genetic iquest;familial searchingiquest; in forensic databases that disproportionately target specific minority groups as criminal suspects. Students will engage in a short observational iquest;pilotiquest; ethnographic project that allows them to further explore issues from the course for their final paper.
Same as: ANTHRO 131, CSRE 131

AFRICAAM 133. Literature and Society in Africa and the Caribbean. 4 Units.
This course aims to equip students with an understanding of the cultural, political and literary aspects at play in the literatures of Francophone Africa and the Caribbean. Our primary readings will be Francophone novels and poetry, though we will also read some theoretical texts, as well as excerpts of Francophone theater. The assigned readings will expose students to literature from diverse French-speaking regions of the African/Caribbean world. This course will also serve as a "literary toolbox," with the intention of facilitating an understanding of literary forms, terms and practices. Students can expect to work on their production of written and spoken French (in addition to reading comprehension) both in and outside of class. Required readings include: Aime¢e Césaire, "Cahier d'un retour au pays natal," Albert Memmi, "La Statute de Sel," Kaouther Adimi, "L'Envers des autres," Maryse Condé, "La Vie sans fards." Movies include "Goodbye Morocco," "Aya de Yopougon," "Rome plutocirc;reue Vous". Taught in French. Prerequisite: FRENLANG 124 or consent of instructor.
Same as: FRENCH 133, JEWISHST 143

AFRICAAM 145A. Poetics and Politics of Caribbean Women's Literature. 5 Units.
Mid 20th-century to the present. How historical, economic, and political conditions in Haiti, Cuba, Jamaica, Antigua, and Guadeloupe affected women. How Francophone, Anglophone, and Hispanophone women novelists, poets, and short story writers respond to similar issues and pose related questions. Caribbean literary identity within a multicultural and diasporic context; the place of the oral in the written feminine text; family and sexuality; translation of European master texts; history, memory, and myth; and responses to slave history, colonialism, neocolonialism, and globalization.
AFRICAAM 145B. Africa in the 20th Century. 5 Units.
(Same as HISTORY 45B. History majors and others taking 5 units, register for 145B.) The challenges facing Africans from when the continent fell under colonial rule until independence. Case studies of colonialism and its impact on African men and women drawn from West, Central, and Southern Africa. Novels, plays, polemics, and autobiographies written by Africans.
Same as: HISTORY 145B

AFRICAAM 146A. African Politics. 4-5 Units.
Africa has lagged the rest of the developing world in terms of economic development, the establishment of social order, and the consolidation of democracy. This course seeks to identify the historical and political sources accounting for this lag, and to provide extensive case study and statistical material to understand what sustains it, and how it might be overcome. Same as: POLisci 146A

AFRICAAM 147. History of South Africa. 5 Units.
(Same as HISTORY 47. History majors and others taking 5 units, register for 147.) Introduction, focusing particularly on the modern era. Topics include: precolonial African societies; European colonization; the impact of the mineral revolution; the evolution of African and Afrikaner nationalism; the rise and fall of the apartheid state; the politics of post-apartheid transformation; and the AIDS crisis.
Same as: HISTORY 147

AFRICAAM 148. Africa in Atlantic Writing. 3 Units.
This course explores the central place Africa holds in prose writing emerging during periods of globalization across the Atlantic, including the middle passage, colonialism, black internationalism, decolonization, immigration and diasporic return. We will begin with Equiano's Interesting Narrative (1789), a touchstone for the Atlantic prose tradition, and study how writers crossing the Atlantic have continued to depict Africa in later centuries: to dramatize scenes of departure and arrival in stories of new citizenship, to evoke histories of racial unity and examine social fragmentation, to imagine new national communities or question their norms and borders. Our readings will be selected from English, French, Portuguese and Spanish-language traditions. And we will pay close attention to genres of prose fiction (Adichie, Conde, Olinto), prose poetry (Cesaire, Neto, Walcott), theoretical reflection (Fanon, Glissant), reportage (Gide, Gourevitch), ethnography (Leiris, Ouologuem) and autobiography (Barack Obama).
Same as: AFRICAST 145B, COMPLIT 145B, COMPLIT 345B, CSRE 145B, FRENCH 145B, FRENCH 345B

AFRICAAM 150B. 19th-Century America. 5 Units.
(Same as HISTORY 50B. History majors and others taking 5 units, register for 150B.) Territorial expansion, social change, and economic transformation. The causes and consequences of the Civil War. Topics include: urbanization and the market revolution; slavery and the Old South; sectional conflict; successes and failures of Reconstruction; and late 19th-century society and culture.
Same as: AMSTUD 150B, HISTORY 150B

AFRICAAM 152G. Harlem Renaissance and Modernism. 5 Units.
Examination of the explosion of African American artistic expression during 1920s and 30s New York known as the Harlem Renaissance. Amiri Baraka once referred to the Renaissance as a kind of "vicious Modernism", as a "BangClash", that impacted and was impacted by political, cultural and aesthetic changes not only in the U.S. but Europe, the Caribbean and Latin America. Focus on the literature, graphic arts, and the music of the era in this global context.
Same as: AMSTUD 152G, ENGLISH 152G

AFRICAAM 154. Black Feminist Theory. 5 Units.
This course will examine black feminist theoretical traditions, marking black womeniquest;ts analytic interventions into sexual and pleasure politics and reproduction, critical culture and race theory, citizenship, identity, power and agency, representation, and questions of the body. Exploring concepts such as intersectionality, controlling images, the politics of respectability and the particularities of a black feminist liberation politics, we will look to black feminist scholars, activists, and artists from the 19th century to today.
Same as: FEMGEN 154
AFRICAAM 156. Performing History: Race, Politics, and Staging the Plays of August Wilson. 4 Units.

This course purposefully and explicitly mixes theory and practice. Students will read and discuss the plays of August Wilson, the most celebrated and most produced contemporary American playwright, that comprise his 20th Century History Cycle. Class stages scenes from each of these plays, culminating in a final showcase of longer scenes from his work as a final project.

Same as: TAPS 156, TAPS 356

AFRICAAM 157P. Allyship: Challenging Privilege and Doing Solidarity in Movements for Collective Liberation. 2-4 Units.

Many activists in the racial justice, immigrant, indigenous, feminist, and LGBTQ movements, are committed to principles of leadership by frontline communities - their goal is to build power in communities that are disempowered by dominant institutions and practices. This makes for complicated relationships with those that are not part of those frontline communities but recognize that their own silence makes them complicit in systems of oppression. In this course, we will examine how power and privilege can undermine attempts to collaborate in social justice work, and then explore principles and practices of solidarity and allyship that attempt to overcome these challenges. We will discuss texts on white privilege and anti-racism as our primary point of reference, but will connect to other kinds of ally work and movements for collective liberation. As a community-engaged learning course, students will work with community partners to establish long-term relationships based in solidarity. Students are encouraged to work with movements and organizations with whom they already have relationships (e.g., through student-activism). Throughout the quarter, we will have guest lectures and workshops with community partners and movement strategy organizations.

Same as: AMSTUD 157P, CSRE 157P, FEMGEN 157P

AFRICAAM 158. Black Queer Theory. 5 Units.

This course takes a multifaceted approach to black queer theory, not only taking up black theories of gender and queer sexuality, but queer theoretical interrogations of blackness and race. The course will also examine some of the important ways that black queer theory reads and is intersected with issues like affect, epistemology, space and geography, power and subjectivity, religion, economy, the body, and the law, asking questions like: How have scholars critiqued the very language of queer and the ways it works as a signifier of white marginality? What are the different spaces we can find queer black relationality, eroticism, and kinship? How do we negotiate issues like trans*misogyny or tensions around gender and sexuality in the context of race? Throughout the course, students will become versed in foundational and emerging black queer theory as we engage scholars like Sharon Holland, Cathy Cohen, Hortense Spillers, Marlon B. Ross, Aliyyah Abdur-Rahman, Barbara Smith, Roderick Ferguson, Robert Reid-Pharr, E. Patrick Johnson, and many others. Students will also gain practice applying black queer theory as an interpretive lens for contemporary social issues and cultural production including film, music, art, and performance.

Same as: FEMGEN 158

AFRICAAM 159. College Achievement. 3 Units.

How does racial group membership affect academic experiences, and how do race and athletic participation intersect with collegiate life? In this class, we will explore the relationships among race, athletic status, and academic experiences, with a focus on social science data and the specific experiences of Stanford students. Readings will draw from psychology, sociology, education, and popular press. This class is a seminar format with no prerequisites.

Same as: CSRE 165, CTL 165

AFRICAAM 160. Introduction to African American History - the Modern Freedom Struggle. 3-5 Units.

Using the unique documentary resources and publications of Stanford’s Martin Luther King Jr. Research and Education Institute, this course will utilize multi-media materials to shed light on the relationship between grassroots activism and King’s visionary leadership.

Same as: AMSTUD 166, HISTORY 66, HISTORY 166

AFRICAAM 165. Race, Athletics and College Achievement. 3 Units.

This class is a seminar format with experiences of Stanford students. Readings will draw from psychology, academic experiences, with a focus on social science data and the specific how do race and athletic participation intersect with collegiate life? In this course, students will become versed in foundational and emerging black queer theory as we engage scholars like Sharon Holland, Cathy Cohen, Hortense Spillers, Marlon B. Ross, Aliyyah Abdur-Rahman, Barbara Smith, Roderick Ferguson, Robert Reid-Pharr, E. Patrick Johnson, and many others. Students will also gain practice applying black queer theory as an interpretive lens for contemporary social issues and cultural production including film, music, art, and performance.

Same as: AMSTUD 157P, CSRE 157P, FEMGEN 157P

AFRICAAM 166. Introduction to African American History - the Modern Freedom Struggle. 3-5 Units.

Using the unique documentary resources and publications of Stanford’s Martin Luther King Jr. Research and Education Institute, this course will utilize multi-media materials to shed light on the relationship between grassroots activism and King’s visionary leadership.

Same as: AMSTUD 166, HISTORY 66, HISTORY 166

AFRICAAM 166B. Documentary Fictions. 4 Units.

More and more of our best fiction, plays, and comics are being created out of documentary practices such as in-depth interviewing, oral histories, and reporting. Novels like Dave Egger’s What is the What and plays like Anna Deavere Smith’s Let Me Down Easy act as both witnesses and translators of peoples’ direct experience and push art into social activism in new ways. This course takes a close look at a diverse range of these contemporary works and explores how to adopt their research and aesthetic strategies for work of your own. We start with a brief look back at the recent origins of this trend and look at excerpts from forerunners such as Richard Wright, Truman Capote, and Bertolt Brecht. We then turn to the rise of documentary fictions in the last few decades and read works by Eggers, Adam Johnson, G.B. Tran, Maria Hummel, and Daniel Alarcon and watch performances by the Tectonic Theater Project and Elevator Repair Service. Students write one analytic essay and then conduct or study interviews to design a work of their own. The course will feature class visits by a number of our authors and a special half-day workshop with Smith.

Same as: TAPS 176B

AFRICAAM 181Q. Alternative Viewpoints: Black Independent Film. 4 Units.

Preference to sophomores. Do you want to learn more about independent film as it was practiced in major urban centers by young filmmakers? This class focuses on major movements by groups such as the Sankofa Film Collective and the L.A. Rebellion. Learn how to analyze film and to discuss the politics of production as you watch films by Spike Lee, Julie Dash, Melvin Van Peebles, Ngozi Onwurah and more. We will discuss representation, lighting, press material, and of course the films themselves. This course includes a workshop on production, trips to local film festivals and time to critique films frame-by-frame. It matters who makes film and how they do so. When you have completed this class you will be able to think critically about "alternative viewpoints" to Hollywood cinema. You will understand how independent films are made and you will be inspired to seek out and perhaps produce or promote new visions.

Same as: FILMSTUD 181Q, TAPS 181Q

AFRICAAM 190. Directed Reading. 1-5 Unit.

May be repeated for credit. Prerequisite: consent of instructor.

AFRICAAM 195. Independent Study. 5 Units.

AFRICAAM 199. Honors Project. 1-5 Unit.

May be repeated for credit. Prerequisite: consent of instructor.

AFRICAAM 200X. Honors Thesis and Senior Thesis Seminar. 5 Units.

Required for seniors. Weekly colloquia with AAAS Director and Associate Director to assist with refinement of research topic, advisor support, literature review, research, and thesis writing. Readings include foundational and cutting-edge scholarship in the interdisciplinary fields of African and African American studies and comparative race studies. Readings assist students situate their individual research interests and project within the larger. Students may also enroll in AFRICAAM 200Y in Winter and AFRICAAM 200Z in Spring for additional research units (up to 10 units total).

AFRICAAM 200Y. Honors Thesis and Senior Thesis Research. 3-5 Units.

AFRICAAM 200Z. Honors Thesis and Senior Thesis Research. 3-5 Units.

AFRICAAM 201F. Race & Technology. 1-2 Unit.
The program in African & African American Studies will be offering a weekly lecture series to expose and introduce underrepresented groups to the world of technology by creating a space where the idea of starting can lead to a “Start Up”. The AAAS “Race & Technology” course endeavors to de-code the language of technology creation, how to build a team, problem solving, pitching an idea, leveraging the work of all disciplines in creating an entrepreneurship mindset. nnnScholars and industry people will cover topics such as the digital divide, women in technology, and social media.
Same as: AFRICAAM 101F

AFRICAAM 212. AIDS, Literacy, and Land: Foreign Aid and Development in Africa. 5 Units.
Is foreign aid a solution? or a problem? Should there be more aid, less aid, or none at all? How do foreign aid and local initiatives intersect? A clinic in Uganda that addresses AIDS as a family and community problem. Multiple strategies in Tanzania to increase girls’ schooling. These are imaginative and innovative approaches to pressing and contested policy challenges. We will examine several contentious issues in contemporary Africa, exploring their roots and the intense conflicts they engender, with special attention to foreign aid and the aid relationship. As African communities and countries work to shape their future, what are the foreign roles and what are their consequences?.
Same as: AFRICAST 112, AFRICAST 212

AFRICAAM 223. Literature and Human Experimentation. 3-5 Units.
This course introduces students to the ways literature has been used to think through the ethics of human subjects research and experimental medicine. We will focus primarily on readings that imaginatively revisit experiments conducted on vulnerable populations: namely groups placed at risk by their classification according to perceived human and cultural differences. We will begin with Mary Shelley’s Frankenstein (1818), and continue our study via later works of fiction, drama and literary journalism, including Toni Morrison’s Beloved, David Feldshuh’s Miss Evers Boys, Hannah Arendt’s Eichmann and Vivien Spitz’s Doctors from Hell, Rebecca Skloot’s Immortal Life of Henrietta Lacks, and Kazuo Ishiguro’s Never Let Me Go. Each literary reading will be paired with medical, philosophical and policy writings of the period; and our ultimate goal will be to understand modes of ethics deliberation that are possible via creative uses of the imagination, and literature’s place in a history of ethical thinking about humane research and care.
Same as: COMPLIT 223, CSRE 123B, HUMBio 175H, MED 220

AFRICAAM 226. Mixed-Race Politics and Culture. 5 Units.
Today, almost one-third of Americans identify with a racial/ethnic minority group, and more than 9 million Americans identify with multiple races. What are the implications of such diversity for American politics and culture? This course approaches issues of race from an interdisciplinary perspective, employing research in the social sciences and humanities to assess how race shapes perceptions of identity as well as political behavior in 21st-century U.S. Issues surrounding the role of multiculturalism, immigration, acculturation, racial representation, and racial prejudice in American society. Topics include the political and social formation of race; racial representation in the media, arts, and popular culture; the rise and decline of the “one-drop rule” and its effect on political and cultural attachments; the politicization of census categories and the rise of the multiracial movement.
Same as: AMSTUD 152K, CSRE 152K

AFRICAAM 229. Literature and Global Health. 3-5 Units.
This course examines the ways writers in literature and medicine have used the narrative form to explore the ethics of care in what has been called the developing world. We will begin with an introduction to global health ethics as a field rooted in philosophy and policy that address questions raised by practice in resource-constrained communities abroad. We will then spend the quarter understanding the way literature may deepen and even alter those questions. For instance: how have writers used scenes of practice in Africa, the Caribbean or South Asia to think through ideas of mercy, charity, beneficence and justice? How differently do they imagine such scenes when examining issues of autonomy, paternalism and language? To what extent, then, do novels and memoirs serve as sites of ethical inquiry? And how has literary study revealed the complexities of narrating care for underserved communities, and therefore presented close reading as a mode of ethics for global health? Readings will include prose fiction by Albert Camus, Joseph Conrad, Amitav Ghosh and Susan Sontag as well as physician memoirs featuring Frantz Fanon, Albert Schweitzer, Abraham Verghese and Paul Farmer.
Same as: AFRICAST 229, COMPLIT 229, CSRE 129B, FRENCH 229, HUMBio 175L, MED 234

AFRICAAM 233A. Counseling Theories and Interventions from a Multicultural Perspective, 3-5 Units.
In an era of globalization characterized by widespread migration and cultural contacts, professionals face a unique challenge: How does one practice successfully when working with clients/students from so many different backgrounds? This course focuses upon the need to examine, conceptualize, and work with individuals according to the multiple ways in which they identify themselves. It will systematically examine multicultural counseling concepts, issues, and research. Literature on counselor and client characteristics such as social status or race/ethnicity and their effects on the counseling process and outcome will be reviewed. Issues in consultation with culturally and linguistically diverse parents and students and work with migrant children and their families are but a few of the topics covered in this course.
Same as: CSRE 233A, EDUC 233A

AFRICAAM 245. Understanding Racial and Ethnic Identity Development. 3-5 Units.
African American, Native American, Mexican American, and Asian American racial and ethnic identity development; the influence of social, political and psychological forces in shaping the experience of people of color in the U.S. The importance of race in relationship to social identity variables including gender, class, and occupational, generational, and regional identifications. Bi- and multiracial identity status, and types of white racial consciousness.
Same as: CSRE 245, EDUC 245

AFRICAAM 254D. Law, Slavery, and Race. 5 Units.
(Same as LAW 747.) This course will explore the interaction of law, slavery and race in the United States, as well as from a comparative perspective. We will read original documents, including excerpts of trial transcripts, appellate opinions, treatises, codes, and first-person narratives. We will study the way law, politics and culture interacted to shape the institution of slavery and the development of modern conceptions of race. Course lectures and discussions will focus on questions such as: Did different legal regimes (Spanish, French, British) foster different systems of race and slavery in the Americas? How did/does law work "on the ground" to shape the production of racial hierarchy and creation of racial identities? In what ways did slavery influence the U.S. Constitution? How has race shaped citizenship in the U.S., and how can we compare it to other constitutional regimes? The course will begin with the origins of New World slavery, race and racism, and move chronologically to the present day.
Same as: CSRE 154D, HISTORY 254D, HISTORY 354
AFRICAAM 255. Racial Identity in the American Imagination. 4-5 Units.
From Sally Hemings to Barack Obama, this course explores the ways that racial identity has been experienced, represented and contested throughout American history. Engaging historical, legal and literary texts and films, this course examines major historical transformations that have shaped our understanding of racial identity. This course also draws on other imaginative modes including autobiography, memoir, photography and music to consider the ways that racial identity has been represented in American society. Most broadly, this course interrogates the problem of American identity and examines the interplay between racial identity and American identity. This course moves along both chronological and thematic axes to investigate the problems of racial mixture, mixed-race identity, racial passing and racial performance across historical periods. Themes of ambiguous, hidden and hybrid identity will be critical to this course. This course will also explore the interplay of the problems of class, gender and sexuality in the construction of racial identity.
Same as: AMSTUD 255D, CSRE 255D, HISTORY 255D, HISTORY 355D

AFRICAAM 261E. Mixed Race Literature in the U.S. and South Africa. 5 Units.
As scholar Werner Sollors recently suggested, novels, poems, stories about interracial contacts and mixed race constitute an orphan literature belonging to no clear ethnic or national tradition. Yet the theme of mixed race is at the center of many national self-definitions, even in our U.S. post-Civil Rights and South Africa's post-Apartheid era. This course examines aesthetic engagements with mixed race politics in these trans- and post-national dialogues, beginning in the 1700s and focusing on the 20th and 21st centuries.
Same as: AMSTUD 261E

AFRICAAM 262D. African American Poetics. 5 Units.
Examination of African American poetic expressive forms from the 1700s to the 2000s, considering the central role of the genre—from sonnets to spoken word, from blues poetry to new media performance—in defining an evolving literary tradition and cultural identity.
Same as: AMSTUD 262D

AFRICAAM 267E. Martin Luther King, Jr. - His Life, Ideas, and Legacy. 4-5 Units.
Using the unique documentary resources and publications of Stanford's King Research and Education Institute, this course will provide a general introduction to King's life, visionary ideas, and historical significance. In addition to lectures and discussions, the course will include presentations of documentaries such as Eyes on the Prize. Students will be expected to read the required texts, participate in class discussions, and submit a research paper or an audio-visual project developed in consultation with the professor.
Same as: AMSTUD 267E, HISTORY 267E

AFRICAAM 290. Human Rights in a Global Frame: Race, Place, Redress, Resistance. 3-5 Units.
A presentation of human rights discourse around issues of how we “occupy” space. Centering on racialized spaces and the effects on a wide range rights in US and in other countries. Readings on human rights, history, critique. Deep readings in cultural texts and practices that name injustice and seek redress in a number of forms.
Same as: COMPLIT 290, CSRE 290

AFRICAAM 301. RealTalk: Intimate Discussions about the African Diaspora. 1 Unit.
Students engage in an intellectual discussion about the African Diaspora with leading faculty at Stanford across departments including Education, Linguistics, Sociology, History, Political Science, English, and Theater and Performance Studies. Several lunches with guest speakers. Open graduate students. This course will meet in the Program for African & African American Studies Office in Building 360 Room 362B (Main Quad).