

AFRICAN AND AFRICAN AMERICAN STUDIES

Undergraduate Program in African and African American Studies

The Program in African and African American Studies (AAAS), established in 1969, was the first ethnic studies program developed at Stanford University and the first African and African American Studies program at a private institution in the United States. AAAS promotes an understanding of how history informs the present and inspires an engagement with the past in order to collectively dream a more just and equitable future. The AAAS program provides an interdisciplinary introduction to the study of peoples of African descent as a central component of American culture, offering a course of study that promotes research across disciplinary and departmental boundaries, as well as providing research training and community service-learning opportunities for undergraduates. The program emphasizes rigorous and creative scholarship and research, and fosters close academic advising with a faculty advisor, the AAAS Associate Director, and the Director. The program's faculty, staff, and students value the interrelated nature of the personal and the political and aim to create a community that allows for intellectual and personal flourishing.

Mission Statement for the Undergraduate Program in African and African American Studies

The mission of the undergraduate program in African and African American Studies is to provide students with an interdisciplinary introduction to the study of people of African descent as a central component of American culture. Courses in the major promote research across disciplinary and departmental boundaries as well as provide students with research training and community service learning opportunities. Courses of study are drawn from anthropology, art, art history, economics, education, drama, history, languages, linguistics, literature, music, philosophy, political science, psychology, religion, and sociology, among others. The program provides an intellectual background for students considering graduate school or professional careers.

Learning Outcomes (Undergraduate)

The department expects undergraduate majors in the program to be able to demonstrate the following learning outcomes. These learning outcomes are used in evaluating students and the program's undergraduate program. Students are expected to demonstrate:

1. an interdisciplinary understanding of scholarship related to the African diaspora and Africa, drawing on interdisciplinary course work and each student's individualized concentration.
2. the ability to identify and critically assess different disciplinary, methodological, and interpretive approaches to the study of African Americans, Africans, and/or people of the African diaspora.
3. an understanding of comparative approaches to race.
4. skills in disciplinary methods necessary for their study.
5. the ability to express their interpretive and analytical arguments in clear, effective prose.

Bachelor of Arts in African and African American Studies

The Program of African and African American Studies offers a Bachelor of Arts in African and African American Studies. Eligible students may also pursue a Bachelor of Arts with Honors (p. 13). The department also offers a minor in African and African American Studies (p. 14).

Degree Requirements

To declare the major, students must email AAAS Student Services Officer Crystal Todoroff <ctod@stanford.edu>.

All core courses taken for the major must be taken for a letter grade.

Course Requirements

	Units
Introductory Course	5
Select one of the following:	
AFRICAAM 43 Introduction to English III: Introduction to African American Literature	
AFRICAAM 105 Black Matters: Introduction to Black Studies	
Social Science Course	5
Select one Social Science course from the AAAS approved course list. See table below.	
Humanities Course	5
Select one Humanities course from the AAAS approved course list. See table below.	
African Studies Course	5
Select one African Studies course from the AAAS approved course list. See table below.	
Senior Seminar	5
Writing in the Major (WIM)	
AFRICAAM 200X Honors Thesis and Senior Thesis Seminar (WIM)	
Core and Related Courses	35
35 units of AAAS core and related courses At least 10 of the 35 units must be core courses, which are defined as courses that are primarily focused on Africa, African American Studies, the Caribbean, or the African Diaspora.	
See course lists below.	
Total Units	60

Social Science Courses

	Units
AFRICAAM 19 Studies in Music, Media, and Popular Culture: The Soul Tradition in African American Music	3-4
AFRICAAM 21 African American Vernacular English	3-5
AFRICAAM 31 RealTalk: Intimate Discussions about the African Diaspora	1
AFRICAAM 32 The 5th Element: Hip Hop Knowledge, Pedagogy, and Social Justice	1-5
AFRICAAM 36 REPRESENT! Covering Race, Culture, and Identity In The Arts through Writing, Media, and Transmedia.	5
AFRICAAM 41 Genes and Identity	4
AFRICAAM 48Q South Africa: Contested Transitions	4
AFRICAAM 75E Black Cinema	2
AFRICAAM 101F Race & Technology	1-2

AFRICAAM 106	Race, Ethnicity, and Linguistic Diversity in Classrooms: Sociocultural Theory and Practices	3-5	ANTHRO 32	Theories in Race and Ethnicity: A Comparative Perspective	5
AFRICAAM 107C	The Black Mediterranean: Greece, Rome and Antiquity	4-5	ANTHRO 138	Medical Ethics in a Global World: Examining Race, Difference and Power in the Research Enterprise	5
AFRICAAM 112	Urban Education	3-5	EDUC 12SC	Hip Hop as a Universal Language	2
AFRICAAM 116	Education, Race, and Inequality in African American History, 1880-1990	3-5	FEMGEN 154	Black Feminist Theory	5
AFRICAAM 122E	Art in the Streets: Identity in Murals, Site-specific works, and Interventions in Public Spaces	4	HISTORY 11W	Service-Learning Workshop on Issues of Education Equity	1
AFRICAAM 123	Great Works of the African American Tradition	5	HISTORY 45B	Africa in the 20th Century	3
AFRICAAM 130	Community-based Research As Tool for Social Change: Discourses of Equity in Communities & Classrooms	3-5	HISTORY 47	History of South Africa	3
AFRICAAM 146A	African Politics	4-5	HISTORY 48Q	South Africa: Contested Transitions	4
AFRICAAM 154	Black Feminist Theory	5	HISTORY 146	History of Humanitarian Aid in sub-Saharan Africa	4-5
AFRICAAM 158	Black Queer Theory	5	HISTORY 267E	Martin Luther King, Jr. - His Life, Ideas, and Legacy	4-5
AFRICAAM 165	Identity and Academic Achievement	3	HUMBIO 121E	Ethnicity and Medicine	1-3
AFRICAAM 195	Independent Study	2-5	LINGUIST 152	Sociolinguistics and Pidgin Creole Studies	2-4
AFRICAAM 199	Honors Project	1-5	LINGUIST 156	Language, Gender, & Sexuality	4
AFRICAAM 200X	Honors Thesis and Senior Thesis Seminar	5	LINGUIST 252	Sociolinguistics and Pidgin Creole Studies	2-4
AFRICAAM 200Y	Honors Thesis and Senior Thesis Research	3-5	LINGUIST 255B	Sociolinguistics Classics and Community Studies	3-5
AFRICAAM 200Z	Honors Thesis and Senior Thesis Research	3-5	MUSIC 147J	Studies in Music, Media, and Popular Culture: The Soul Tradition in African American Music	3-4
AFRICAAM 233A	Counseling Theories and Interventions from a Multicultural Perspective	3-5	POLISCI 11N	The Rwandan Genocide	3
AFRICAAM 245	Understanding Racial and Ethnic Identity Development	3-5	POLISCI 146A	African Politics	4-5
AFRICAST 111	Education for All? The Global and Local in Public Policy Making in Africa	3-5	PSYCH 75	Introduction to Cultural Psychology	5
AFRICAST 112	AIDS, Literacy, and Land: Foreign Aid and Development in Africa	3-5	PSYCH 183	SPARQ Lab	2-3
AFRICAST 135	Designing Research-Based Interventions to Solve Global Health Problems	3-4	SOC 46N	Race, Ethnic, and National Identities: Imagined Communities	3
AFRICAST 142	Challenging the Status Quo: Social Entrepreneurs Advancing Democracy, Development and Justice	3-5	SOC 135	Poverty, Inequality, and Social Policy in the United States	3-4
AFRICAST 151	AIDS in Africa	3	SOC 140	Introduction to Social Stratification	3
AFRICAST 195	Shifting Frames	1-2	Humanities Courses		
AFRICAST 199	Independent Study or Directed Reading	1-5			Units
AFRICAST 211	Education for All? The Global and Local in Public Policy Making in Africa	3-5	AFRICAAM 18A	Jazz History: Ragtime to Bebop, 1900-1940	3
AFRICAST 212	AIDS, Literacy, and Land: Foreign Aid and Development in Africa	3-5	AFRICAAM 18B	Jazz History: Bebop to Present, 1940-Present	3
AFRICAST 224	Memory and Heritage In South Africa Syllabus	1	AFRICAAM 20A	Jazz Theory	3
AFRICAST 235	Designing Research-Based Interventions to Solve Global Health Problems	3-4	AFRICAAM 30	The Egyptians	3-5
AFRICAST 299	Independent Study or Directed Reading	1-10	AFRICAAM 31	RealTalk: Intimate Discussions about the African Diaspora	1
AMSTUD 15	Global Flows: The Globalization of Hip Hop Art, Culture, and Politics	1-2	AFRICAAM 43	Introduction to English III: Introduction to African American Literature	3-5
AMSTUD 121Z	Political Power in American Cities	5	AFRICAAM 45	Dance Improvisation from Freestyle to Hip Hop	1-2
AMSTUD 164C	From Freedom to Freedom Now: African American History, 1865-1965	5	AFRICAAM 47	History of South Africa	3
AMSTUD 201	History of Education in the United States	3-5	AFRICAAM 50B	Nineteenth Century America	3
AMSTUD 214	The American 1960s: Thought, Protest, and Culture	5	AFRICAAM 64C	From Freedom to Freedom Now!: African American History, 1865-1965	3
AMSTUD 226	Race and Racism in American Politics	5	AFRICAAM 105	Black Matters: Introduction to Black Studies	5
ANTHRO 27N	Ethnicity and Violence: Anthropological Perspectives	3-5	AFRICAAM 122E	Art in the Streets: Identity in Murals, Site-specific works, and Interventions in Public Spaces	4
			AFRICAAM 127A	Can't Stop Won't Stop: A History Of The Hip-Hop Arts	2-4

AFRICAAM 133	Literature and Society in Africa and the Caribbean	4
AFRICAAM 145A	Poetics and Politics of Caribbean Women's Literature	5
AFRICAAM 145B	Africa in the 20th Century	5
AFRICAAM 147	History of South Africa	5
AFRICAAM 150B	Nineteenth Century America	5
AFRICAAM 156	Performing History: Race, Politics, and Staging the Plays of August Wilson	4
AFRICAAM 195	Independent Study	2-5
AFRICAAM 199	Honors Project	1-5
AFRICAAM 200X	Honors Thesis and Senior Thesis Seminar	5
AFRICAAM 200Y	Honors Thesis and Senior Thesis Research	3-5
AFRICAAM 200Z	Honors Thesis and Senior Thesis Research	3-5
AFRICAAM 261E	Mixed Race Literature in the U.S. and South Africa	5
AFRICAAM 262D	African American Poetics	5
AFRICAAM 267E	Martin Luther King, Jr. - His Life, Ideas, and Legacy	4-5
AFRICAST 127	African Art and Politics, c. 1900 - Present	4
AFRICAST 199	Independent Study or Directed Reading	1-5
AFRICAST 299	Independent Study or Directed Reading	1-10
AMSTUD 51Q	Comparative Fictions of Ethnicity	4
AMSTUD 150B	Nineteenth Century America	5
AMSTUD 178	Ethnicity and Dissent in United States Art and Literature	4
AMSTUD 261E	Mixed Race Literature in the U.S. and South Africa	5
AMSTUD 262C	African American Literature and the Retreat of Jim Crow	5
AMSTUD 262D	African American Poetics	5
ARTHIST 127A	African Art and Politics, c. 1900 - Present	4
ARTHIST 178	Ethnicity and Dissent in United States Art and Literature	4
ARTHIST 192B	Art of the African Diaspora	4
COMPLIT 51Q	Comparative Fictions of Ethnicity	4
COMPLIT 149	The Laboring of Diaspora & Border Literary Cultures	3-5
DANCE 30	Contemporary Choreography: Chocolate Heads Performance Project	2
DANCE 45	Dance Improvisation from Freestyle to Hip Hop	1-2
DANCE 58	Hip Hop I: Introduction to Hip Hop	1
DANCE 108	Hip Hop Choreography: Hip Hop Meets Broadway	1
HISTORY 50C	The United States in the Twentieth Century	3
HISTORY 74S	Sounds of the Century: Popular Music and the United States in the 20th Century	5
HISTORY 106A	Global Human Geography: Asia and Africa	5
HISTORY 150C	The United States in the Twentieth Century	5
HISTORY 255E	Education, Race, and Inequality in African American History, 1880-1990	3-5
LAWGEN 112N	Law and Inequality	3
RELIGST 246	Constructing Race and Religion in America	4-5
TAPS 32	The 5th Element: Hip Hop Knowledge, Pedagogy, and Social Justice	1-5
TAPS 176S	Finding Meaning in Life's Struggles: Narrative Ways of Healing	5

African Studies Courses

		Units
AFRICAAM 30	The Egyptians	3-5
AFRICAAM 31	RealTalk: Intimate Discussions about the African Diaspora	1
AFRICAAM 47	History of South Africa	3
AFRICAAM 48Q	South Africa: Contested Transitions	4
AFRICAAM 111	AIDS, Literacy, and Land: Foreign Aid and Development in Africa	3-5
AFRICAAM 133	Literature and Society in Africa and the Caribbean	4
AFRICAAM 145B	Africa in the 20th Century	5
AFRICAAM 146A	African Politics	4-5
AFRICAAM 147	History of South Africa	5
AFRICAAM 195	Independent Study	2-5
AFRICAAM 199	Honors Project	1-5
AFRICAAM 200X	Honors Thesis and Senior Thesis Seminar	5
AFRICAAM 200Y	Honors Thesis and Senior Thesis Research	3-5
AFRICAAM 200Z	Honors Thesis and Senior Thesis Research	3-5
AFRICAAM 261E	Mixed Race Literature in the U.S. and South Africa	5
AFRICAST 111	Education for All? The Global and Local in Public Policy Making in Africa	3-5
AFRICAST 112	AIDS, Literacy, and Land: Foreign Aid and Development in Africa	3-5
AFRICAST 127	African Art and Politics, c. 1900 - Present	4
AFRICAST 135	Designing Research-Based Interventions to Solve Global Health Problems	3-4
AFRICAST 142	Challenging the Status Quo: Social Entrepreneurs Advancing Democracy, Development and Justice	3-5
AFRICAST 151	AIDS in Africa	3
AFRICAST 195	Shifting Frames	1-2
AFRICAST 199	Independent Study or Directed Reading	1-5
AFRICAST 211	Education for All? The Global and Local in Public Policy Making in Africa	3-5
AFRICAST 212	AIDS, Literacy, and Land: Foreign Aid and Development in Africa	3-5
AFRICAST 224	Memory and Heritage In South Africa Syllabus	1
AFRICAST 235	Designing Research-Based Interventions to Solve Global Health Problems	3-4
AFRICAST 299	Independent Study or Directed Reading	1-10
AMSTUD 261E	Mixed Race Literature in the U.S. and South Africa	5
ANTHRO 27N	Ethnicity and Violence: Anthropological Perspectives	3-5
ARTHIST 127A	African Art and Politics, c. 1900 - Present	4
ARTHIST 192B	Art of the African Diaspora	4
HISTORY 45B	Africa in the 20th Century	3
HISTORY 47	History of South Africa	3
HISTORY 48Q	South Africa: Contested Transitions	4
HISTORY 50A	Colonial and Revolutionary America	3
HISTORY 106A	Global Human Geography: Asia and Africa	5
HISTORY 145B	Africa in the 20th Century	5
HISTORY 146	History of Humanitarian Aid in sub-Saharan Africa	4-5
HISTORY 147	History of South Africa	5
HISTORY 245G	Law and Colonialism in Africa	4-5

LINGUIST 252	Sociolinguistics and Pidgin Creole Studies	2-4
POLISCI 11N	The Rwandan Genocide	3
POLISCI 146A	African Politics	4-5

Core and Related Courses

The student must take 35 units of AAAS core (<https://explorecourses.stanford.edu/search/?q=AAAS%3A%3Acore&view=catalog&page=0&academicYear=&filter-term-Autumn=on&filter-term-Winter=on&filter-term-Spring=on&filter-term-Summer=on&collapse=&filter-coursestatus-Active=on>) and related (<https://explorecourses.stanford.edu/search/?q=AAAS%3A%3Arelated&view=catalog&page=0&academicYear=&filter-term-Autumn=on&filter-term-Winter=on&filter-term-Spring=on&filter-term-Summer=on&collapse=&filter-coursestatus-Active=on>) courses. At least 10 of the 35 units must be core courses (<https://explorecourses.stanford.edu/search/?q=AAAS%3A%3Acore&view=catalog&page=0&academicYear=&filter-term-Autumn=on&filter-term-Winter=on&filter-term-Spring=on&filter-term-Summer=on&collapse=&filter-coursestatus-Active=on>), which are defined as courses that are primarily focused on Africa (<https://explorecourses.stanford.edu/search/?q=AAAS%3A%3Aafrica&view=catalog&page=0&academicYear=&filter-term-Autumn=on&filter-term-Winter=on&filter-term-Spring=on&filter-term-Summer=on&collapse=&filter-coursestatus-Active=on>), African American Studies (https://explorecourses.stanford.edu/search/?q=AAAS%3A%3Aafrican_american&view=catalog&page=0&academicYear=&filter-term-Autumn=on&filter-term-Winter=on&filter-term-Spring=on&filter-term-Summer=on&collapse=&filter-coursestatus-Active=on), the Caribbean (<https://explorecourses.stanford.edu/search/?q=AAAS%3A%3Acaribbean&view=catalog&page=0&academicYear=&filter-term-Autumn=on&filter-term-Winter=on&filter-term-Spring=on&filter-term-Summer=on&collapse=&filter-coursestatus-Active=on>), or the African Diaspora (<https://explorecourses.stanford.edu/search/?q=AAAS%3A%3Adiaspora&view=catalog&page=0&academicYear=&filter-term-Autumn=on&filter-term-Winter=on&filter-term-Spring=on&filter-term-Summer=on&collapse=&filter-coursestatus-Active=on>).

		Units
Core Courses		
Africa		
AFRICAAM 30	The Egyptians	3-5
AFRICAAM 31	RealTalk: Intimate Discussions about the African Diaspora	1
AFRICAAM 47	History of South Africa	3
AFRICAAM 48Q	South Africa: Contested Transitions	4
AFRICAAM 111	AIDS, Literacy, and Land: Foreign Aid and Development in Africa	3-5
AFRICAAM 133	Literature and Society in Africa and the Caribbean	4
AFRICAAM 145B	Africa in the 20th Century	5
AFRICAAM 146A	African Politics	4-5
AFRICAAM 147	History of South Africa	5
AFRICAAM 195	Independent Study	2-5
AFRICAAM 199	Honors Project	1-5
AFRICAAM 200X	Honors Thesis and Senior Thesis Seminar	5
AFRICAAM 200Y	Honors Thesis and Senior Thesis Research	3-5
AFRICAAM 200Z	Honors Thesis and Senior Thesis Research	3-5
AFRICAAM 261E	Mixed Race Literature in the U.S. and South Africa	5
AFRICAST 111	Education for All? The Global and Local in Public Policy Making in Africa	3-5
AFRICAST 112	AIDS, Literacy, and Land: Foreign Aid and Development in Africa	3-5

AFRICAST 127	African Art and Politics, c. 1900 - Present	4
AFRICAST 135	Designing Research-Based Interventions to Solve Global Health Problems	3-4
AFRICAST 142	Challenging the Status Quo: Social Entrepreneurs Advancing Democracy, Development and Justice	3-5
AFRICAST 151	AIDS in Africa	3
AFRICAST 195	Shifting Frames	1-2
AFRICAST 199	Independent Study or Directed Reading	1-5
AFRICAST 211	Education for All? The Global and Local in Public Policy Making in Africa	3-5
AFRICAST 212	AIDS, Literacy, and Land: Foreign Aid and Development in Africa	3-5
AFRICAST 224	Memory and Heritage In South Africa Syllabus	1
AFRICAST 235	Designing Research-Based Interventions to Solve Global Health Problems	3-4
AFRICAST 299	Independent Study or Directed Reading	1-10
AMSTUD 261E	Mixed Race Literature in the U.S. and South Africa	5
ANTHRO 27N	Ethnicity and Violence: Anthropological Perspectives	3-5
ARTHIST 127A	African Art and Politics, c. 1900 - Present	4
ARTHIST 192B	Art of the African Diaspora	4
HISTORY 45B	Africa in the 20th Century	3
HISTORY 47	History of South Africa	3
HISTORY 48Q	South Africa: Contested Transitions	4
HISTORY 50A	Colonial and Revolutionary America	3
HISTORY 106A	Global Human Geography: Asia and Africa	5
HISTORY 145B	Africa in the 20th Century	5
HISTORY 146	History of Humanitarian Aid in sub-Saharan Africa	4-5
HISTORY 147	History of South Africa	5
HISTORY 245G	Law and Colonialism in Africa	4-5
LINGUIST 252	Sociolinguistics and Pidgin Creole Studies	2-4
POLISCI 11N	The Rwandan Genocide	3
POLISCI 146A	African Politics	4-5
African American Studies		
AFRICAAM 18A	Jazz History: Ragtime to Bebop, 1900-1940	3
AFRICAAM 18B	Jazz History: Bebop to Present, 1940-Present	3
AFRICAAM 19	Studies in Music, Media, and Popular Culture: The Soul Tradition in African American Music	3-4
AFRICAAM 20A	Jazz Theory	3
AFRICAAM 21	African American Vernacular English	3-5
AFRICAAM 31	RealTalk: Intimate Discussions about the African Diaspora	1
AFRICAAM 43	Introduction to English III: Introduction to African American Literature	3-5
AFRICAAM 50B	Nineteenth Century America	3
AFRICAAM 64C	From Freedom to Freedom Now!: African American History, 1865-1965	3
AFRICAAM 75E	Black Cinema	2
AFRICAAM 105	Black Matters: Introduction to Black Studies	5
AFRICAAM 116	Education, Race, and Inequality in African American History, 1880-1990	3-5
AFRICAAM 123	Great Works of the African American Tradition	5

AFRICAAM 150B	Nineteenth Century America	5	HUMBIO 122S	Social Class, Race, Ethnicity, and Health	4
AFRICAAM 154	Black Feminist Theory	5	LINGUIST 65	African American Vernacular English	3-5
AFRICAAM 156	Performing History: Race, Politics, and Staging the Plays of August Wilson	4	LINGUIST 152	Sociolinguistics and Pidgin Creole Studies	2-4
AFRICAAM 158	Black Queer Theory	5	LINGUIST 252	Sociolinguistics and Pidgin Creole Studies	2-4
AFRICAAM 195	Independent Study	2-5	LINGUIST 265	African American Vernacular English	3-5
AFRICAAM 199	Honors Project	1-5	MUSIC 20A	Jazz Theory	3
AFRICAAM 200X	Honors Thesis and Senior Thesis Seminar	5	MUSIC 147J	Studies in Music, Media, and Popular Culture: The Soul Tradition in African American Music	3-4
AFRICAAM 200Y	Honors Thesis and Senior Thesis Research	3-5	POLISCI 121L	Racial-Ethnic Politics in US	5
AFRICAAM 200Z	Honors Thesis and Senior Thesis Research	3-5	POLISCI 226	Race and Racism in American Politics	5
AFRICAAM 245	Understanding Racial and Ethnic Identity Development	3-5	PSYCH 183	SPARQ Lab	2-3
AFRICAAM 262D	African American Poetics	5	PSYCH 215	Mind, Culture, and Society	3
AFRICAAM 267E	Martin Luther King, Jr. - His Life, Ideas, and Legacy	4-5	PUBLPOL 121L	Racial-Ethnic Politics in US	5
AFRICAST 142	Challenging the Status Quo: Social Entrepreneurs Advancing Democracy, Development and Justice	3-5	SOC 45Q	Understanding Race and Ethnicity in American Society	4
AMSTUD 15	Global Flows: The Globalization of Hip Hop Art, Culture, and Politics	1-2	SOC 145	Race and Ethnic Relations in the USA	4
AMSTUD 51Q	Comparative Fictions of Ethnicity	4	SOC 149	The Urban Underclass	4
AMSTUD 164C	From Freedom to Freedom Now: African American History, 1865-1965	5	TAPS 32	The 5th Element: Hip Hop Knowledge, Pedagogy, and Social Justice	1-5
AMSTUD 201	History of Education in the United States	3-5	TAPS 176S	Finding Meaning in Life's Struggles: Narrative Ways of Healing	5
AMSTUD 214	The American 1960s: Thought, Protest, and Culture	5	URBANST 112	The Urban Underclass	4
AMSTUD 226	Race and Racism in American Politics	5	Caribbean		
AMSTUD 261E	Mixed Race Literature in the U.S. and South Africa	5	AFRICAAM 31	RealTalk: Intimate Discussions about the African Diaspora	1
AMSTUD 262C	African American Literature and the Retreat of Jim Crow	5	AFRICAAM 145A	Poetics and Politics of Caribbean Women's Literature	5
AMSTUD 262D	African American Poetics	5	AFRICAAM 195	Independent Study	2-5
ANTHRO 32	Theories in Race and Ethnicity: A Comparative Perspective	5	AFRICAAM 199	Honors Project	1-5
ARTHIST 178	Ethnicity and Dissent in United States Art and Literature	4	AFRICAAM 200X	Honors Thesis and Senior Thesis Seminar	5
DANCE 45	Dance Improvisation from Freestyle to Hip Hop	1-2	ARTHIST 192B	Art of the African Diaspora	4
EDUC 193C	Psychological Well-Being On Campus: Perspectives Of The Black Diaspora	1	LINGUIST 152	Sociolinguistics and Pidgin Creole Studies	2-4
EDUC 216	Education, Race, and Inequality in African American History, 1880-1990	3-5	LINGUIST 252	Sociolinguistics and Pidgin Creole Studies	2-4
HISTORY 11W	Service-Learning Workshop on Issues of Education Equity	1	African Diaspora		
HISTORY 50A	Colonial and Revolutionary America	3	AFRICAAM 21	African American Vernacular English	3-5
HISTORY 50B	Nineteenth Century America	3	AFRICAAM 31	RealTalk: Intimate Discussions about the African Diaspora	1
HISTORY 50C	The United States in the Twentieth Century	3	AFRICAAM 133	Literature and Society in Africa and the Caribbean	4
HISTORY 74S	Sounds of the Century: Popular Music and the United States in the 20th Century	5	AFRICAAM 195	Independent Study	2-5
HISTORY 150B	Nineteenth Century America	5	AFRICAAM 199	Honors Project	1-5
HISTORY 150C	The United States in the Twentieth Century	5	AFRICAAM 200X	Honors Thesis and Senior Thesis Seminar	5
HISTORY 164C	From Freedom to Freedom Now: African American History, 1865-1965	5	AMSTUD 261E	Mixed Race Literature in the U.S. and South Africa	5
HISTORY 167A	Martin Luther King, Jr. and the Global Freedom Struggle	3-5	ANTHRO 27N	Ethnicity and Violence: Anthropological Perspectives	3-5
HISTORY 255E	Education, Race, and Inequality in African American History, 1880-1990	3-5	ANTHRO 32	Theories in Race and Ethnicity: A Comparative Perspective	5
HISTORY 267E	Martin Luther King, Jr. - His Life, Ideas, and Legacy	4-5	ANTHRO 138	Medical Ethics in a Global World: Examining Race, Difference and Power in the Research Enterprise	5
HUMBIO 121E	Ethnicity and Medicine	1-3	ARTHIST 127A	African Art and Politics, c. 1900 - Present	4
			ARTHIST 192B	Art of the African Diaspora	4
			COMPLIT 149	The Laboring of Diaspora & Border Literary Cultures	3-5
			HISTORY 48Q	South Africa: Contested Transitions	4
			HISTORY 50A	Colonial and Revolutionary America	3
			HISTORY 106A	Global Human Geography: Asia and Africa	5

LINGUIST 152	Sociolinguistics and Pidgin Creole Studies	2-4	AFRICAAM 233A	Counseling Theories and Interventions from a Multicultural Perspective	3-5
Related Courses			AFRICAAM 261E	Mixed Race Literature in the U.S. and South Africa	5
AFRICAAM 18A	Jazz History: Ragtime to Bebop, 1900-1940	3	AMELANG 108A	Third-Year Swahili, First Quarter	4
AFRICAAM 18B	Jazz History: Bebop to Present, 1940-Present	3	AMSTUD 15	Global Flows: The Globalization of Hip Hop Art, Culture, and Politics	1-2
AFRICAAM 20A	Jazz Theory	3	AMSTUD 51Q	Comparative Fictions of Ethnicity	4
AFRICAAM 28	Health Impact of Sexual Assault and Relationship Abuse across the Lifecourse	1-3	AMSTUD 121Z	Political Power in American Cities	5
AFRICAAM 31	RealTalk: Intimate Discussions about the African Diaspora	1	AMSTUD 150B	Nineteenth Century America	5
AFRICAAM 36	REPRESENT! Covering Race, Culture, and Identity In The Arts through Writing, Media, and Transmedia.	5	AMSTUD 164C	From Freedom to Freedom Now: African American History, 1865-1965	5
AFRICAAM 37	Contemporary Choreography: Chocolate Heads Performance Project	2	AMSTUD 178	Ethnicity and Dissent in United States Art and Literature	4
AFRICAAM 41	Genes and Identity	4	AMSTUD 201	History of Education in the United States	3-5
AFRICAAM 45	Dance Improvisation from Freestyle to Hip Hop	1-2	AMSTUD 214	The American 1960s: Thought, Protest, and Culture	5
AFRICAAM 52N	Mixed-Race Politics and Culture	3	AMSTUD 226	Race and Racism in American Politics	5
AFRICAAM 100	Grassroots Community Organizing: Building Power for Collective Liberation	3-5	ANTHRO 27N	Ethnicity and Violence: Anthropological Perspectives	3-5
AFRICAAM 101F	Race & Technology	1-2	ANTHRO 32	Theories in Race and Ethnicity: A Comparative Perspective	5
AFRICAAM 106	Race, Ethnicity, and Linguistic Diversity in Classrooms: Sociocultural Theory and Practices	3-5	ANTHRO 138	Medical Ethics in a Global World: Examining Race, Difference and Power in the Research Enterprise	5
AFRICAAM 107C	The Black Mediterranean: Greece, Rome and Antiquity	4-5	ANTHRO 238	Medical Ethics in a Global World: Examining Race, Difference and Power in the Research Enterprise	5
AFRICAAM 111	AIDS, Literacy, and Land: Foreign Aid and Development in Africa	3-5	ARTHIST 192B	Art of the African Diaspora	4
AFRICAAM 112	Urban Education	3-5	COMPLIT 51Q	Comparative Fictions of Ethnicity	4
AFRICAAM 122E	Art in the Streets: Identity in Murals, Site-specific works, and Interventions in Public Spaces	4	COMPLIT 149	The Laboring of Diaspora & Border Literary Cultures	3-5
AFRICAAM 127A	Can't Stop Won't Stop: A History Of The Hip-Hop Arts	2-4	CSRE 127A	Can't Stop Won't Stop: A History Of The Hip-Hop Arts	2-4
AFRICAAM 130	Community-based Research As Tool for Social Change:Discourses of Equity in Communities & Classrooms	3-5	CSRE 144	Transforming Self and Systems: Crossing Borders of Race, Nation, Gender, Sexuality, and Class	5
AFRICAAM 132	Social Class, Race, Ethnicity, and Health	4	DANCE 30	Contemporary Choreography: Chocolate Heads Performance Project	2
AFRICAAM 133	Literature and Society in Africa and the Caribbean	4	DANCE 45	Dance Improvisation from Freestyle to Hip Hop	1-2
AFRICAAM 145A	Poetics and Politics of Caribbean Women's Literature	5	DANCE 58	Hip Hop I: Introduction to Hip Hop	1
AFRICAAM 145B	Africa in the 20th Century	5	DANCE 108	Hip Hop Choreography: Hip Hop Meets Broadway	1
AFRICAAM 146A	African Politics	4-5	EDUC 12SC	Hip Hop as a Universal Language	2
AFRICAAM 150B	Nineteenth Century America	5	EDUC 103B	Race, Ethnicity, and Linguistic Diversity in Classrooms: Sociocultural Theory and Practices	3-5
AFRICAAM 154	Black Feminist Theory	5	EDUC 165	History of Higher Education in the U.S.	3-5
AFRICAAM 157P	Solidarity and Racial Justice	4-5	EDUC 193C	Psychological Well-Being On Campus: Perspectives Of The Black Diaspora	1
AFRICAAM 158	Black Queer Theory	5	EDUC 201	History of Education in the United States	3-5
AFRICAAM 159	James Baldwin & Twentieth Century Literature	5	EDUC 216	Education, Race, and Inequality in African American History, 1880-1990	3-5
AFRICAAM 165	Identity and Academic Achievement	3	EDUC 232	Culture, Learning, and Poverty	2-3
AFRICAAM 176B	Documentary Fictions	4	EDUC 243	Writing Across Languages and Cultures: Research in Writing and Writing Instruction	3-5
AFRICAAM 189	Black Life and Death in the Neoliberal Era	5	EDUC 245	Understanding Racial and Ethnic Identity Development	3-5
AFRICAAM 192	History of Sexual Violence in America	4-5			
AFRICAAM 194	Topics in Writing & Rhetoric: Contemporary Black Rhetorics: Black Twitter and Black Digital Cultures	4			
AFRICAAM 200X	Honors Thesis and Senior Thesis Seminar	5			

EDUC 322	Community-based Research As Tool for Social Change:Discourses of Equity in Communities & Classrooms	3-5
FEMGEN 154	Black Feminist Theory	5
HISTORY 11W	Service-Learning Workshop on Issues of Education Equity	1
HISTORY 50A	Colonial and Revolutionary America	3
HISTORY 50B	Nineteenth Century America	3
HISTORY 50C	The United States in the Twentieth Century	3
HISTORY 74S	Sounds of the Century: Popular Music and the United States in the 20th Century	5
HISTORY 106A	Global Human Geography: Asia and Africa	5
HISTORY 146	History of Humanitarian Aid in sub-Saharan Africa	4-5
HISTORY 147	History of South Africa	5
HISTORY 150B	Nineteenth Century America	5
HISTORY 150C	The United States in the Twentieth Century	5
HISTORY 167A	Martin Luther King, Jr. and the Global Freedom Struggle	3-5
HISTORY 255E	Education, Race, and Inequality in African American History, 1880-1990	3-5
HUMBIO 121E	Ethnicity and Medicine	1-3
HUMBIO 122S	Social Class, Race, Ethnicity, and Health	4
LAWGEN 112N	Law and Inequality	3
LINGUIST 65	African American Vernacular English	3-5
LINGUIST 156	Language, Gender, & Sexuality	4
LINGUIST 251	Sociolinguistic Field Methods	3-5
LINGUIST 255B	Sociolinguistics Classics and Community Studies	3-5
LINGUIST 265	African American Vernacular English	3-5
MUSIC 18A	Jazz History: Ragtime to Bebop, 1900-1940	3
MUSIC 18B	Jazz History: Bebop to Present, 1940-Present	3
MUSIC 20A	Jazz Theory	3
POLISCI 11N	The Rwandan Genocide	3
POLISCI 28N	The Changing Nature of Racial Identity in American Politics	3
POLISCI 121L	Racial-Ethnic Politics in US	5
POLISCI 226	Race and Racism in American Politics	5
PSYCH 75	Introduction to Cultural Psychology	5
PSYCH 150	Race and Crime	3
PSYCH 150B	Race and Crime Practicum	2-4
PSYCH 183	SPARQ Lab	2-3
PSYCH 215	Mind, Culture, and Society	3
PUBLPOL 121L	Racial-Ethnic Politics in US	5
RELIGST 246	Constructing Race and Religion in America	4-5
SOC 14N	Inequality in American Society	4
SOC 15N	The Transformation of Socialist Societies	3
SOC 45Q	Understanding Race and Ethnicity in American Society	4
SOC 46N	Race, Ethnic, and National Identities: Imagined Communities	3
SOC 118	Social Movements and Collective Action	4
SOC 119	Understanding Large-Scale Societal Change: The Case of the 1960s	5
SOC 135	Poverty, Inequality, and Social Policy in the United States	3-4
SOC 140	Introduction to Social Stratification	3
SOC 142	Sociology of Gender	3

SOC 145	Race and Ethnic Relations in the USA	4
SOC 155	The Changing American Family	4
TAPS 156	Performing History: Race, Politics, and Staging the Plays of August Wilson	4
TAPS 176S	Finding Meaning in Life's Struggles: Narrative Ways of Healing	5
URBANST 112	The Urban Underclass	4
URBANST 123	Designing Research for Social Justice: Writing a Community-Based Research Proposal	3-5

Thematic Emphasis

AAAS majors select a thematic emphasis which allows students to customize their curriculum and synthesize coursework taken across various departments and programs into a coherent focus. Emphases offered include:

The thematic emphasis is not declared in Axxess and is not printed on the transcript or diploma.

Arts and Cultural Expression in Identity, Diversity and Aesthetics (IDA)

Students interested in this emphasis should contact the AAAS undergraduate program office.

This thematic emphasis focuses on disciplines that engage literature, performance studies, art and visual culture, cultural theory, etc. This is also the emphasis for students concentrating in Identity, Diversity, and Aesthetics with the Institute for Diversity in the Arts. These students will complete a Creative Honors Thesis.

Students may find the following courses useful in fulfilling requirements in the Arts & Cultural Expression emphasis.

		Units
AFRICAAM 3E	Michelle Obama in American Culture	1
AFRICAAM 5I	Hamilton: An American Musical	1
AFRICAAM 10A	Introduction to Identity, Diversity, and Aesthetics: Arts, Culture, and Pedagogy	1
AFRICAAM 19	Studies in Music, Media, and Popular Culture: The Soul Tradition in African American Music	3-4
AFRICAAM 21	African American Vernacular English	3-5
AFRICAAM 32	The 5th Element: Hip Hop Knowledge, Pedagogy, and Social Justice	1-5
AFRICAAM 36	REPRESENT! Covering Race, Culture, and Identity In The Arts through Writing, Media, and Transmedia.	5
AFRICAAM 37	Contemporary Choreography: Chocolate Heads Performance Project	2
AFRICAAM 43	Introduction to English III: Introduction to African American Literature	3-5
AFRICAAM 45	Dance Improvisation from Freestyle to Hip Hop	1-2
AFRICAAM 71	Introduction to Capoeira: An African Brazilian Art Form	1
AFRICAAM 75E	Black Cinema	2
AFRICAAM 94	Public Space in Iran: Murals, Graffiti, Performance	3-4
AFRICAAM 117J	Race, Gender, and Sexuality in Contemporary American Film	4-5

AFRICAAM 122E	Art in the Streets: Identity in Murals, Site-specific works, and Interventions in Public Spaces	4	ARTHIST 193	Jacob Lawrence's Twentieth Century: African American Art and Culture	5
AFRICAAM 127A	Can't Stop Won't Stop: A History Of The Hip-Hop Arts	2-4	ARTHIST 221E	Peripheral Dreams: The Art and Literature of Miró, Dalí, and other Surrealists in Catalonia	3-5
AFRICAAM 128	Roots Modern Experience - Mixed Level	1	ARTHIST 246N	Pacific Dreams: Art in California	3
AFRICAAM 154G	Black Magic: Ethnicity, Race, and Identity in Performance Cultures	3-4	ARTHIST 351	Migration and Diaspora in American Art, 1800-Present	4
AFRICAAM 156	Performing History: Race, Politics, and Staging the Plays of August Wilson	4	ARTSTUDI 270	Advanced Photography Seminar	4
AFRICAAM 159	James Baldwin & Twentieth Century Literature	5	ASNAMST 31N	Behind the Big Drums: Exploring Taiko	3
AFRICAAM 160J	Conjure Art 101: Performances of Ritual, Spirituality and Decolonial Black Feminist Magic	2	ASNAMST 91A	Asian American Autobiography/W	3-5
AFRICAAM 176B	Documentary Fictions	4	ASNAMST 117D	Race, Gender, and Sexuality in Contemporary American Film	4-5
AFRICAAM 189	Black Life and Death in the Neoliberal Era	5	ASNAMST 144	Transforming Self and Systems: Crossing Borders of Race, Nation, Gender, Sexuality, and Class	5
AFRICAAM 194	Topics in Writing & Rhetoric: Contemporary Black Rhetorics: Black Twitter and Black Digital Cultures	4	ASNAMST 151D	Migration and Diaspora in American Art, 1800-Present	4
AFRICAAM 194A	Topics in Writing & Rhetoric: Freedom's Mixtape: DJing Contemporary African American Rhetorics	4	ASNAMST 157	An Introduction to Asian American Literature: The Short Story	3
AFRICAAM 195	Independent Study	2-5	ASNAMST 174S	When Half is Whole: Developing Synergistic Identities and Mestiza Consciousness	5
AFRICAAM 199	Honors Project	1-5	ASNAMST 186B	Asian American Art: 1850-Present	4
AFRICAAM 200N	Funkentelechy: Technologies, Social Justice and Black Vernacular Cultures	5	CHILATST 21	Visual Storytelling in Community: The Casa Zapata Mural Archive & History Project	3
AFRICAAM 200X	Honors Thesis and Senior Thesis Seminar	5	CHILATST 109	GENTE: An incubator for transforming national narratives	5
AFRICAAM 258	Black Feminist Theater and Theory	4	COMPLIT 51Q	Comparative Fictions of Ethnicity	4
AFRICAAM 262D	African American Poetics	5	COMPLIT 55N	Black Panther, Hamilton, Díaz, and Other Wondrous Lives	3-5
AFRICAST 127	African Art and Politics, c. 1900 - Present	4	COMPLIT 133A	Literature and Society in Africa and the Caribbean	4
AMSTUD 3E	Michelle Obama in American Culture	1	COMPLIT 149	The Laboring of Diaspora & Border Literary Cultures	3-5
AMSTUD 5I	Hamilton: An American Musical	1	COMPLIT 348	US-Mexico Border Fictions: Writing La Frontera, Tearing Down the Wall	3-5
AMSTUD 12A	Introduction to English III: Introduction to African American Literature	3-5	CSRE 3E	Michelle Obama in American Culture	1
AMSTUD 15	Global Flows: The Globalization of Hip Hop Art, Culture, and Politics	1-2	CSRE 5I	Hamilton: An American Musical	1
AMSTUD 51Q	Comparative Fictions of Ethnicity	4	CSRE 10A	Introduction to Identity, Diversity, and Aesthetics: Arts, Culture, and Pedagogy	1
AMSTUD 91A	Asian American Autobiography/W	3-5	CSRE 10AY	Pacific Standard Time LA/LA creative projects in a Celebration Beyond Borders	1-2
AMSTUD 117	Race, Gender, and Sexuality in Contemporary American Film	4-5	CSRE 21	African American Vernacular English	3-5
AMSTUD 151	Migration and Diaspora in American Art, 1800-Present	4	CSRE 44	Living Free: Embodying Healing and Creativity in The Era of Racial Justice Movements	1-4
AMSTUD 178	Ethnicity and Dissent in United States Art and Literature	4	CSRE 47Q	Heartfulness: Mindfulness, Compassion, and Responsibility	3
AMSTUD 186D	Asian American Art: 1850-Present	4	CSRE 51Q	Comparative Fictions of Ethnicity	4
AMSTUD 197	Dance in Prison: The Arts, Juvenile Justice, and Rehabilitation in America	3	CSRE 55N	Black Panther, Hamilton, Díaz, and Other Wondrous Lives	3-5
AMSTUD 261	Personal Narratives in Feminist, Gender, and Sexuality Studies	4-5	CSRE 61	Introduction to Dance Studies: Dancing Across Stages, Clubs, Screens, and Borders	3-4
AMSTUD 262D	African American Poetics	5	CSRE 78	Art + Community: Division, Resilience & Reconciliation	1-5
ANTHRO 320A	Race, Ethnicity, and Language: Racial, Ethnic, and Linguistic Formations	3-5	CSRE 82G	Making Palestine Visible	3-5
ARTHIST 127A	African Art and Politics, c. 1900 - Present	4	CSRE 91D	Asian American Autobiography/W	3-5
ARTHIST 151	Migration and Diaspora in American Art, 1800-Present	4	CSRE 95I	Space, Public Discourse and Revolutionary Practices	3-4
ARTHIST 178	Ethnicity and Dissent in United States Art and Literature	4	CSRE 117D	Race, Gender, and Sexuality in Contemporary American Film	4-5
ARTHIST 186B	Asian American Art: 1850-Present	4			
ARTHIST 192B	Art of the African Diaspora	4			

CSRE 123A	American Indians and the Cinema	5	DANCE 160M	Introduction to Representations of the Middle East in Dance, Performance, & Popular Culture	3-4
CSRE 127A	Can't Stop Won't Stop: A History Of The Hip-Hop Arts	2-4	DANCE 161D	Introduction to Dance Studies: Dancing Across Stages, Clubs, Screens, and Borders	3-4
CSRE 141E	Counterstory in Literature and Education	3	DANCE 197	Dance in Prison: The Arts, Juvenile Justice, and Rehabilitation in America	3
CSRE 144	Transforming Self and Systems: Crossing Borders of Race, Nation, Gender, Sexuality, and Class	5	EARTHSYS 95	Liberation Through Land: Organic Gardening and Racial Justice	2
CSRE 149	The Laboring of Diaspora & Border Literary Cultures	3-5	EDUC 12SC	Hip Hop as a Universal Language	2
CSRE 151D	Migration and Diaspora in American Art, 1800-Present	4	EDUC 141	Counterstory in Literature and Education	3
CSRE 153D	Creative Research for Artists	1-2	EDUC 341	Counterstory in Literature and Education	3
CSRE 154D	Black Magic: Ethnicity, Race, and Identity in Performance Cultures	3-4	EDUC 389A	Race, Ethnicity, and Language: Racial, Ethnic, and Linguistic Formations	3-5
CSRE 156T	Performing History: Race, Politics, and Staging the Plays of August Wilson	4	EDUC 389C	Race, Ethnicity, and Language: Pedagogical Possibilities	3-4
CSRE 157A	Performing Arabs and Others in Theory and Practice	4	ENGLISH 12A	Introduction to English III: Introduction to African American Literature	3-5
CSRE 160J	Conjure Art 101: Performances of Ritual, Spirituality and Decolonial Black Feminist Magic	2	ENGLISH 91A	Asian American Autobiography/W	3-5
CSRE 160M	Introduction to Representations of the Middle East in Dance, Performance, & Popular Culture	3-4	ENGLISH 159	James Baldwin & Twentieth Century Literature	5
CSRE 174S	When Half is Whole: Developing Synergistic Identities and Mestiza Consciousness	5	FEMGEN 3E	Michelle Obama in American Culture	1
CSRE 188Q	Imagining Women: Writers in Print and in Person	4-5	FEMGEN 12SI	Beyond the Athlete: Intersection of Diversity, Storytelling, and Athletics	1-2
CSRE 194KT	Topics in Writing & Rhetoric: The Last Hopi On Earth: The Rhetoric of Entertainment Inequity	4	FEMGEN 13N	Women Making Music	3
CSRE 201D	Public Art Interventions in Social & Cultural Spaces	4-5	FEMGEN 21T	StoryCraft: Sexuality, Intimacy & Relationships	2
CSRE 221D	Crafting Challenging Conversations in a Conflicted World	3	FEMGEN 97	Bow Down: Queer Hip-Hop Pedagogy	3
CSRE 258	Black Feminist Theater and Theory	4	FEMGEN 113X	Feminist Poetry in the U.S., 1973-2017	3-5
CSRE 385	Race, Ethnicity, and Language: Pedagogical Possibilities	3-4	FEMGEN 117F	Race, Gender, and Sexuality in Contemporary American Film	4-5
CSRE 389A	Race, Ethnicity, and Language: Racial, Ethnic, and Linguistic Formations	3-5	FEMGEN 133	Transgender Performance and Performativity	4
DANCE 1	Contemporary Modern I: Liquid Flow	1	FEMGEN 144X	Transforming Self and Systems: Crossing Borders of Race, Nation, Gender, Sexuality, and Class	5
DANCE 2	Introduction to Dance & Movement: Afro Flows	1	FEMGEN 154G	Black Magic: Ethnicity, Race, and Identity in Performance Cultures	3-4
DANCE 30	Contemporary Choreography: Chocolate Heads Performance Project	2	FEMGEN 159	James Baldwin & Twentieth Century Literature	5
DANCE 45	Dance Improvisation from Freestyle to Hip Hop	1-2	FEMGEN 160M	Introduction to Representations of the Middle East in Dance, Performance, & Popular Culture	3-4
DANCE 71	Introduction to Capoeira: An African Brazilian Art Form	1	FEMGEN 205	Songs of Love and War: Gender, Crusade, Politics	3-5
DANCE 102	Musical Theater Dance Styles	1	FEMGEN 258X	Black Feminist Theater and Theory	4
DANCE 106I	Stanford Dance Community: Inter-Style Choreography Workshop	1-2	FEMGEN 261	Personal Narratives in Feminist, Gender, and Sexuality Studies	4-5
DANCE 108	Hip Hop Choreography: Hip Hop Meets Broadway	1	FEMGEN 314	Performing Identities	4
DANCE 118	Developing Creativity In Dance	1	FEMGEN 361	Personal Narratives in Feminist, Gender, and Sexuality Studies	4-5
DANCE 128	Roots Modern Experience - Mixed Level	1	FILMSTUD 100C	History of World Cinema III, 1960-Present	3-5
DANCE 153D	Creative Research for Artists	1-2	FILMSTUD 132A	Indian Cinema	5
DANCE 160J	Conjure Art 101: Performances of Ritual, Spirituality and Decolonial Black Feminist Magic	2	FILMSTUD 213	Theories of Melodrama	5
			FILMSTUD 300C	History of World Cinema III, 1960-Present	3-5
			FILMSTUD 332A	Indian Cinema	5
			FILMSTUD 413	Theories of Melodrama	5
			FRENCH 205	Songs of Love and War: Gender, Crusade, Politics	3-5
			GLOBAL 145	Space, Public Discourse and Revolutionary Practices	3-4

HISTORY 3E	Michelle Obama in American Culture	1	TAPS 176S	Finding Meaning in Life's Struggles: Narrative Ways of Healing	5
HISTORY 3G	Hamilton: An American Musical	1	TAPS 197	Dance in Prison: The Arts, Juvenile Justice, and Rehabilitation in America	3
HISTORY 74S	Sounds of the Century: Popular Music and the United States in the 20th Century	5	TAPS 257P	Performing Arabs and Others in Theory and Practice	4
HISTORY 82G	Making Palestine Visible	3-5	TAPS 258	Black Feminist Theater and Theory	4
HISTORY 182G	Making Palestine Visible	3-5	TAPS 314	Performing Identities	4
ILAC 149	The Laboring of Diaspora & Border Literary Cultures	3-5	TAPS 356	Performing History: Race, Politics, and Staging the Plays of August Wilson	4
ILAC 281E	Peripheral Dreams: The Art and Literature of Miró, Dalí, and other Surrealists in Catalonia	3-5	WELLNESS 180	The Flourishing Activist: Mindfully Being the Revolution	1-2
ILAC 348	US-Mexico Border Fictions: Writing La Frontera, Tearing Down the Wall	3-5			
LIFE 124	Counterstory in Literature and Education	3	Education, Policy, and Reform		
LINGUIST 65	African American Vernacular English	3-5	Students in the African and African American Studies major can choose an emphasis in Education. The Thematic Emphasis in Education is designed to explore the history, policy, and practice in education to understand how issues of race, ethnicity, socioeconomic status, culture, and language shape educational opportunity. The goal of the emphasis is to develop an understanding of the core issues facing educators and policy makers so that students may learn how they can contribute to the social and political discourse surrounding issues of education and opportunity policy. It also explores issues related to education and education policy, linguistics, psychology, sociology, anthropology, etc.		
LINGUIST 253	Race, Ethnicity, and Language: Racial, Ethnic, and Linguistic Formations	3-5	Students may find the following courses useful in fulfilling requirements in the Education, Policy, and Reform emphasis.		
MUSIC 4SI	Interactive Introduction to North American Taiko	1	AFRICAAM 31	RealTalk: Intimate Discussions about the African Diaspora	1
MUSIC 14N	Women Making Music	3	AFRICAAM 32	The 5th Element: Hip Hop Knowledge, Pedagogy, and Social Justice	1-5
MUSIC 31N	Behind the Big Drums: Exploring Taiko	3	AFRICAAM 106	Race, Ethnicity, and Linguistic Diversity in Classrooms: Sociocultural Theory and Practices	3-5
MUSIC 184E	Musical Theater Dance Styles	1	AFRICAAM 112	Urban Education	3-5
NATIVEAM 221	Crafting Challenging Conversations in a Conflicted World	3	AFRICAAM 116	Education, Race, and Inequality in African American History, 1880-1990	3-5
PWR 1WI	Writing & Rhetoric 1: By Any Means Necessary: The Rhetoric of Black Radical Movements	4	AFRICAAM 130	Community-based Research As Tool for Social Change:Discourses of Equity in Communities & Classrooms	3-5
PWR 2JC	Writing & Rhetoric 2: Walk(s) of Shame: The Rhetoric of Respectability	4	AFRICAAM 165	Identity and Academic Achievement	3
PWR 194AB	Topics in Writing & Rhetoric: Freedom's Mixtape: DJing Contemporary African American Rhetorics	4	AFRICAAM 195	Independent Study	2-5
PWR 194ABA	Topics in Writing & Rhetoric: Contemporary Black Rhetorics: Prince	2-3	AFRICAAM 199	Honors Project	1-5
PWR 194AJ	Topics in Writing & Rhetoric: Contemporary Black Rhetorics: Black Twitter and Black Digital Cultures	4	AFRICAAM 200X	Honors Thesis and Senior Thesis Seminar	5
PWR 194KT	Topics in Writing & Rhetoric: The Last Hopi On Earth: The Rhetoric of Entertainment Inequity	4	AFRICAAM 200Y	Honors Thesis and Senior Thesis Research	3-5
STS 200N	Funkentelechy: Technologies, Social Justice and Black Vernacular Cultures	5	AFRICAAM 200Z	Honors Thesis and Senior Thesis Research	3-5
TAPS 20N	Prisons and Performance	3	AFRICAAM 233A	Counseling Theories and Interventions from a Multicultural Perspective	3-5
TAPS 21T	StoryCraft: Sexuality, Intimacy & Relationships	2	AFRICAAM 267E	Martin Luther King, Jr. - His Life, Ideas, and Legacy	4-5
TAPS 32	The 5th Element: Hip Hop Knowledge, Pedagogy, and Social Justice	1-5	AFRICAST 111	Education for All? The Global and Local in Public Policy Making in Africa	3-5
TAPS 133T	Transgender Performance and Performativity	4	AFRICAST 112	AIDS, Literacy, and Land: Foreign Aid and Development in Africa	3-5
TAPS 154G	Black Magic: Ethnicity, Race, and Identity in Performance Cultures	3-4	AFRICAST 135	Designing Research-Based Interventions to Solve Global Health Problems	3-4
TAPS 156	Performing History: Race, Politics, and Staging the Plays of August Wilson	4	AFRICAST 211	Education for All? The Global and Local in Public Policy Making in Africa	3-5
TAPS 157P	Performing Arabs and Others in Theory and Practice	4	AFRICAST 212	AIDS, Literacy, and Land: Foreign Aid and Development in Africa	3-5
TAPS 160M	Introduction to Representations of the Middle East in Dance, Performance, & Popular Culture	3-4	AMSTUD 164C	From Freedom to Freedom Now: African American History, 1865-1965	5
TAPS 161D	Introduction to Dance Studies: Dancing Across Stages, Clubs, Screens, and Borders	3-4			

AMSTUD 201	History of Education in the United States	3-5	AFRICAAM 267E	Martin Luther King, Jr. - His Life, Ideas, and Legacy	4-5
AMSTUD 226	Race and Racism in American Politics	5	AMSTUD 164C	From Freedom to Freedom Now: African American History, 1865-1965	5
EDUC 12SC	Hip Hop as a Universal Language	2	AMSTUD 261E	Mixed Race Literature in the U.S. and South Africa	5
EDUC 103B	Race, Ethnicity, and Linguistic Diversity in Classrooms: Sociocultural Theory and Practices	3-5	AMSTUD 262C	African American Literature and the Retreat of Jim Crow	5
EDUC 165	History of Higher Education in the U.S.	3-5	EDUC 216	Education, Race, and Inequality in African American History, 1880-1990	3-5
EDUC 193C	Psychological Well-Being On Campus: Perspectives Of The Black Diaspora	1	HISTORY 45B	Africa in the 20th Century	3
EDUC 201	History of Education in the United States	3-5	HISTORY 50A	Colonial and Revolutionary America	3
EDUC 216	Education, Race, and Inequality in African American History, 1880-1990	3-5	HISTORY 50B	Nineteenth Century America	3
EDUC 232	Culture, Learning, and Poverty	2-3	HISTORY 50C	The United States in the Twentieth Century	3
EDUC 243	Writing Across Languages and Cultures: Research in Writing and Writing Instruction	3-5	HISTORY 145B	Africa in the 20th Century	5
EDUC 245	Understanding Racial and Ethnic Identity Development	3-5	HISTORY 147	History of South Africa	5
EDUC 322	Community-based Research As Tool for Social Change:Discourses of Equity in Communities & Classrooms	3-5	HISTORY 150B	Nineteenth Century America	5
HISTORY 11W	Service-Learning Workshop on Issues of Education Equity	1	HISTORY 164C	From Freedom to Freedom Now: African American History, 1865-1965	5
HISTORY 255E	Education, Race, and Inequality in African American History, 1880-1990	3-5	HISTORY 167A	Martin Luther King, Jr. and the Global Freedom Struggle	3-5
LINGUIST 65	African American Vernacular English	3-5	HISTORY 245G	Law and Colonialism in Africa	4-5
LINGUIST 152	Sociolinguistics and Pidgin Creole Studies	2-4	HISTORY 255E	Education, Race, and Inequality in African American History, 1880-1990	3-5
LINGUIST 252	Sociolinguistics and Pidgin Creole Studies	2-4	HISTORY 267E	Martin Luther King, Jr. - His Life, Ideas, and Legacy	4-5
LINGUIST 265	African American Vernacular English	3-5	MUSIC 18A	Jazz History: Ragtime to Bebop, 1900-1940	3
SOC 135	Poverty, Inequality, and Social Policy in the United States	3-4	MUSIC 18B	Jazz History: Bebop to Present, 1940-Present	3
TAPS 32	The 5th Element: Hip Hop Knowledge, Pedagogy, and Social Justice	1-5	SOC 119	Understanding Large-Scale Societal Change: The Case of the 1960s	5

Historical Inquiry

Students in the African and African American Studies major can choose an emphasis in Historical Inquiry. This emphasis exposes students to historical and historiographical views of the black experience in US and transnational contexts.

Students may find the following courses useful in fulfilling requirements in the Historical Inquiry emphasis.

AFRICAAM 18A	Jazz History: Ragtime to Bebop, 1900-1940	3
AFRICAAM 18B	Jazz History: Bebop to Present, 1940-Present	3
AFRICAAM 30	The Egyptians	3-5
AFRICAAM 50B	Nineteenth Century America	3
AFRICAAM 64C	From Freedom to Freedom Now!: African American History, 1865-1965	3
AFRICAAM 105	Black Matters: Introduction to Black Studies	5
AFRICAAM 107C	The Black Mediterranean: Greece, Rome and Antiquity	4-5
AFRICAAM 116	Education, Race, and Inequality in African American History, 1880-1990	3-5
AFRICAAM 145B	Africa in the 20th Century	5
AFRICAAM 150B	Nineteenth Century America	5
AFRICAAM 195	Independent Study	2-5
AFRICAAM 199	Honors Project	1-5
AFRICAAM 200X	Honors Thesis and Senior Thesis Seminar	5
AFRICAAM 262D	African American Poetics	5

Identity and Intersectionality

This multi-disciplinary thematic emphasis exposes students to fields that attend to questions of identity and analysis drawn from gender and sexuality studies, critical ethnic studies, religious studies, etc.

Students may find the following courses useful in fulfilling requirements in the Identity and Intersectionality emphasis.

AFRICAAM 64C	From Freedom to Freedom Now!: African American History, 1865-1965	3
AFRICAAM 154	Black Feminist Theory	5
AFRICAAM 156	Performing History: Race, Politics, and Staging the Plays of August Wilson	4
AFRICAAM 195	Independent Study	2-5
AFRICAAM 199	Honors Project	1-5
AFRICAAM 200X	Honors Thesis and Senior Thesis Seminar	5
AFRICAAM 245	Understanding Racial and Ethnic Identity Development	3-5
AFRICAST 111	Education for All? The Global and Local in Public Policy Making in Africa	3-5
AFRICAST 211	Education for All? The Global and Local in Public Policy Making in Africa	3-5
ARTHIST 178	Ethnicity and Dissent in United States Art and Literature	4
EDUC 232	Culture, Learning, and Poverty	2-3
EDUC 245	Understanding Racial and Ethnic Identity Development	3-5
HISTORY 47	History of South Africa	3
HISTORY 50A	Colonial and Revolutionary America	3

HISTORY 164C	From Freedom to Freedom Now: African American History, 1865-1965	5
HUMBIO 122S	Social Class, Race, Ethnicity, and Health	4
PSYCH 183	SPARQ Lab	2-3
SOC 45Q	Understanding Race and Ethnicity in American Society	4
SOC 135	Poverty, Inequality, and Social Policy in the United States	3-4
SOC 140	Introduction to Social Stratification	3
SOC 149	The Urban Underclass	4
URBANST 112	The Urban Underclass	4

Media, Science, and Technology

This thematic emphasis focuses on disciplines that engage journalism and communications, digital studies, environmental studies, biotechnology, and science, technology, and society, etc.

Students may find the following courses useful in fulfilling requirements in the Media, Science, and Technology emphasis.

AFRICAAM 21	African American Vernacular English	3-5
AFRICAAM 31	RealTalk: Intimate Discussions about the African Diaspora	1
AFRICAAM 133	Literature and Society in Africa and the Caribbean	4
AFRICAAM 195	Independent Study	2-5
AFRICAAM 199	Honors Project	1-5
AFRICAAM 200X	Honors Thesis and Senior Thesis Seminar	5
AMSTUD 261E	Mixed Race Literature in the U.S. and South Africa	5
ANTHRO 27N	Ethnicity and Violence: Anthropological Perspectives	3-5
ANTHRO 32	Theories in Race and Ethnicity: A Comparative Perspective	5
ANTHRO 138	Medical Ethics in a Global World: Examining Race, Difference and Power in the Research Enterprise	5
ARTHIST 127A	African Art and Politics, c. 1900 - Present	4
ARTHIST 192B	Art of the African Diaspora	4
COMPLIT 149	The Laboring of Diaspora & Border Literary Cultures	3-5
HISTORY 48Q	South Africa: Contested Transitions	4
HISTORY 50A	Colonial and Revolutionary America	3
HISTORY 106A	Global Human Geography: Asia and Africa	5
LINGUIST 152	Sociolinguistics and Pidgin Creole Studies	2-4

Politics and Law

This emphasis exposes students to inquiry and major topics in disciplines like public policy, government, and international relations.

Students may find the following courses useful in fulfilling requirements in the Politics and Law emphasis.

		Units
AFRICAAM 18A	Jazz History: Ragtime to Bebop, 1900-1940	3
AFRICAAM 18B	Jazz History: Bebop to Present, 1940-Present	3
AFRICAAM 19	Studies in Music, Media, and Popular Culture: The Soul Tradition in African American Music	3-4
AFRICAAM 20A	Jazz Theory	3
AFRICAAM 21	African American Vernacular English	3-5

AFRICAAM 31	RealTalk: Intimate Discussions about the African Diaspora	1
AFRICAAM 43	Introduction to English III: Introduction to African American Literature	3-5
AFRICAAM 50B	Nineteenth Century America	3
AFRICAAM 64C	From Freedom to Freedom Now!: African American History, 1865-1965	3
AFRICAAM 75E	Black Cinema	2
AFRICAAM 105	Black Matters: Introduction to Black Studies	5
AFRICAAM 116	Education, Race, and Inequality in African American History, 1880-1990	3-5
AFRICAAM 123	Great Works of the African American Tradition	5
AFRICAAM 150B	Nineteenth Century America	5
AFRICAAM 154	Black Feminist Theory	5
AFRICAAM 156	Performing History: Race, Politics, and Staging the Plays of August Wilson	4
AFRICAAM 158	Black Queer Theory	5
AFRICAAM 195	Independent Study	2-5
AFRICAAM 199	Honors Project	1-5
AFRICAAM 200X	Honors Thesis and Senior Thesis Seminar	5
AFRICAAM 200Y	Honors Thesis and Senior Thesis Research	3-5
AFRICAAM 200Z	Honors Thesis and Senior Thesis Research	3-5
AFRICAAM 245	Understanding Racial and Ethnic Identity Development	3-5
AFRICAAM 262D	African American Poetics	5
AFRICAAM 267E	Martin Luther King, Jr. - His Life, Ideas, and Legacy	4-5
AFRICAST 142	Challenging the Status Quo: Social Entrepreneurs Advancing Democracy, Development and Justice	3-5
AMSTUD 15	Global Flows: The Globalization of Hip Hop Art, Culture, and Politics	1-2
AMSTUD 51Q	Comparative Fictions of Ethnicity	4
AMSTUD 164C	From Freedom to Freedom Now: African American History, 1865-1965	5
AMSTUD 201	History of Education in the United States	3-5
AMSTUD 214	The American 1960s: Thought, Protest, and Culture	5
AMSTUD 226	Race and Racism in American Politics	5
AMSTUD 261E	Mixed Race Literature in the U.S. and South Africa	5
AMSTUD 262C	African American Literature and the Retreat of Jim Crow	5
AMSTUD 262D	African American Poetics	5
ANTHRO 32	Theories in Race and Ethnicity: A Comparative Perspective	5
ARTHIST 178	Ethnicity and Dissent in United States Art and Literature	4
DANCE 45	Dance Improvisation from Freestyle to Hip Hop	1-2
EDUC 193C	Psychological Well-Being On Campus: Perspectives Of The Black Diaspora	1
EDUC 216	Education, Race, and Inequality in African American History, 1880-1990	3-5
HISTORY 11W	Service-Learning Workshop on Issues of Education Equity	1
HISTORY 50A	Colonial and Revolutionary America	3
HISTORY 50B	Nineteenth Century America	3

HISTORY 50C	The United States in the Twentieth Century	3
HISTORY 74S	Sounds of the Century: Popular Music and the United States in the 20th Century	5
HISTORY 150B	Nineteenth Century America	5
HISTORY 150C	The United States in the Twentieth Century	5
HISTORY 164C	From Freedom to Freedom Now: African American History, 1865-1965	5
HISTORY 167A	Martin Luther King, Jr. and the Global Freedom Struggle	3-5
HISTORY 255E	Education, Race, and Inequality in African American History, 1880-1990	3-5
HISTORY 267E	Martin Luther King, Jr. - His Life, Ideas, and Legacy	4-5
HUMBIO 121E	Ethnicity and Medicine	1-3
HUMBIO 122S	Social Class, Race, Ethnicity, and Health	4
LINGUIST 65	African American Vernacular English	3-5
LINGUIST 152	Sociolinguistics and Pidgin Creole Studies	2-4
LINGUIST 252	Sociolinguistics and Pidgin Creole Studies	2-4
LINGUIST 265	African American Vernacular English	3-5
MUSIC 20A	Jazz Theory	3
MUSIC 147J	Studies in Music, Media, and Popular Culture: The Soul Tradition in African American Music	3-4
POLISCI 121L	Racial-Ethnic Politics in US	5
POLISCI 226	Race and Racism in American Politics	5
PSYCH 183	SPARQ Lab	2-3
PSYCH 215	Mind, Culture, and Society	3
PUBLPOL 121L	Racial-Ethnic Politics in US	5
SOC 45Q	Understanding Race and Ethnicity in American Society	4
SOC 145	Race and Ethnic Relations in the USA	4
SOC 149	The Urban Underclass	4
TAPS 32	The 5th Element: Hip Hop Knowledge, Pedagogy, and Social Justice	1-5
TAPS 176S	Finding Meaning in Life's Struggles: Narrative Ways of Healing	5
URBANST 112	The Urban Underclass	4

Social Impact and Entrepreneurship

This thematic emphasis focuses on practice and the study of justice ideologies, social movements, social entrepreneurship, and community-based research, etc.

Students may find the following courses useful in fulfilling requirements in the Social Impact and Entrepreneurship emphasis.

AFRICAAM 31	RealTalk: Intimate Discussions about the African Diaspora	1
AFRICAAM 43	Introduction to English III: Introduction to African American Literature	3-5
AFRICAAM 145A	Poetics and Politics of Caribbean Women's Literature	5
AFRICAAM 154	Black Feminist Theory	5
AFRICAAM 158	Black Queer Theory	5
AFRICAAM 195	Independent Study	2-5
AFRICAAM 199	Honors Project	1-5
AFRICAAM 200X	Honors Thesis and Senior Thesis Seminar	5
AFRICAAM 245	Understanding Racial and Ethnic Identity Development	3-5
AMSTUD 178	Ethnicity and Dissent in United States Art and Literature	4

AMSTUD 201	History of Education in the United States	3-5
ARTHIST 178	Ethnicity and Dissent in United States Art and Literature	4
CSRE 144	Transforming Self and Systems: Crossing Borders of Race, Nation, Gender, Sexuality, and Class	5
EDUC 245	Understanding Racial and Ethnic Identity Development	3-5
FEMGEN 154	Black Feminist Theory	5
HISTORY 74S	Sounds of the Century: Popular Music and the United States in the 20th Century	5
HISTORY 145B	Africa in the 20th Century	5
LINGUIST 156	Language, Gender, & Sexuality	4
PSYCH 183	SPARQ Lab	2-3
SOC 140	Introduction to Social Stratification	3
SOC 142	Sociology of Gender	3

Additional Information

Senior Seminar

Research and writing of the senior honors thesis or senior paper is under the supervision of a faculty project advisor. All majors in the IDP in AAAS, even those who opt to write honors theses in other departments and programs, must enroll in AFRICAAM 200X Honors Thesis and Senior Thesis Seminar, offered in Autumn Quarter. The course takes students through the process of researching an honors thesis, including conceptualization, development of prospectus, development of theses, research, analysis, and finally the process of drafting and writing. This course meets the Writing in the Major requirement (WIM).

Directed Reading and Research

Directed reading and research allows students to focus on a special topic of interest. In organizing a reading or research plan, the student consults with the director of the major and one or more faculty members specializing in the area or discipline.

Courses that fulfill directed reading and research requirements:

		Units
AFRICAAM 195	Independent Study	5
AFRICAAM 200X	Honors Thesis and Senior Thesis Seminar	5

Honors Program

The honors program offers an opportunity to do independent research for a senior thesis. It is open to majors who have maintained a grade point average (GPA) of at least 3.5 in the major and 3.3 overall. The honors thesis is intended to enable students to synthesize skills to produce a document or project demonstrating a measure of competence in their specialty.

The honors program begins with a proposal describing the project that is approved by the faculty advisor and AAAS directors. Students are required to identify both a faculty advisor and a second reader for the thesis project. The faculty advisor for the honors thesis must be an academic council faculty member and affiliated faculty of the student's major.

Honors students must enroll in AFRICAAM 200X Honors Thesis and Senior Thesis Seminar which fulfills the program's WIM requirement, during Autumn Quarter of the senior year and may take up to an additional 10 units of honors work (AFRICAAM 200Y Honors Thesis and Senior Thesis Research and AFRICAAM 200Z Honors Thesis and Senior Thesis Research) to be distributed across Winter and Spring quarters of senior year to continue their access to peer and faculty support as they

write their theses. Students must complete their theses with a grade of 'B+' to receive honors in AAAS.

In May of the senior year, honors students are afforded an opportunity to present their research formally. Prizes for best undergraduate honors thesis are awarded annually by the Program in African and African American Studies.

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Minor in African and African American Studies

To declare the minor, students must email AAAS Student Services Officer Crystal Todoroff <ctod@stanford.edu>.

Students who minor in AAAS complete a minimum of 30 units of approved courses. The minor allows students access to key faculty and partners of AAAS. Students who minor work closely with the AAAS associate director, and the AAAS director in developing a coherent understanding within their minor that reflects their scholarly interests in the field.

Degree Requirements

	Units
Introductory Course	5
Select one of the following:	
AFRICAAM 43 Introduction to English III: Introduction to African American Literature	
AFRICAAM 105 Black Matters: Introduction to Black Studies	
Social Science Course	5
Select one Social Science course from the AAAS approved course list. See table below.	
Humanities Course	5
Select one Humanities course from the AAAS approved course list. See table below.	
Cognate Courses	15
Complete 15 units from the Cognate Courses approved list. See table below.	
Total Units	30

Social Science Courses

	Units
AFRICAAM 19 Studies in Music, Media, and Popular Culture: The Soul Tradition in African American Music	3-4
AFRICAAM 21 African American Vernacular English	3-5
AFRICAAM 31 RealTalk: Intimate Discussions about the African Diaspora	1
AFRICAAM 32 The 5th Element: Hip Hop Knowledge, Pedagogy, and Social Justice	1-5
AFRICAAM 36 REPRESENT! Covering Race, Culture, and Identity In The Arts through Writing, Media, and Transmedia.	5
AFRICAAM 41 Genes and Identity	4
AFRICAAM 48Q South Africa: Contested Transitions	4
AFRICAAM 75E Black Cinema	2
AFRICAAM 101F Race & Technology	1-2
AFRICAAM 106 Race, Ethnicity, and Linguistic Diversity in Classrooms: Sociocultural Theory and Practices	3-5

AFRICAAM 107C	The Black Mediterranean: Greece, Rome and Antiquity	4-5
AFRICAAM 112	Urban Education	3-5
AFRICAAM 116	Education, Race, and Inequality in African American History, 1880-1990	3-5
AFRICAAM 122E	Art in the Streets: Identity in Murals, Site-specific works, and Interventions in Public Spaces	4
AFRICAAM 123	Great Works of the African American Tradition	5
AFRICAAM 130	Community-based Research As Tool for Social Change:Discourses of Equity in Communities & Classrooms	3-5
AFRICAAM 146A	African Politics	4-5
AFRICAAM 154	Black Feminist Theory	5
AFRICAAM 158	Black Queer Theory	5
AFRICAAM 165	Identity and Academic Achievement	3
AFRICAAM 195	Independent Study	2-5
AFRICAAM 199	Honors Project	1-5
AFRICAAM 200X	Honors Thesis and Senior Thesis Seminar	5
AFRICAAM 200Y	Honors Thesis and Senior Thesis Research	3-5
AFRICAAM 200Z	Honors Thesis and Senior Thesis Research	3-5
AFRICAAM 233A	Counseling Theories and Interventions from a Multicultural Perspective	3-5
AFRICAAM 245	Understanding Racial and Ethnic Identity Development	3-5
AFRICAST 111	Education for All? The Global and Local in Public Policy Making in Africa	3-5
AFRICAST 112	AIDS, Literacy, and Land: Foreign Aid and Development in Africa	3-5
AFRICAST 135	Designing Research-Based Interventions to Solve Global Health Problems	3-4
AFRICAST 142	Challenging the Status Quo: Social Entrepreneurs Advancing Democracy, Development and Justice	3-5
AFRICAST 151	AIDS in Africa	3
AFRICAST 195	Shifting Frames	1-2
AFRICAST 199	Independent Study or Directed Reading	1-5
AFRICAST 211	Education for All? The Global and Local in Public Policy Making in Africa	3-5
AFRICAST 212	AIDS, Literacy, and Land: Foreign Aid and Development in Africa	3-5
AFRICAST 224	Memory and Heritage In South Africa Syllabus	1
AFRICAST 235	Designing Research-Based Interventions to Solve Global Health Problems	3-4
AFRICAST 299	Independent Study or Directed Reading	1-10
AMSTUD 15	Global Flows: The Globalization of Hip Hop Art, Culture, and Politics	1-2
AMSTUD 121Z	Political Power in American Cities	5
AMSTUD 164C	From Freedom to Freedom Now: African American History, 1865-1965	5
AMSTUD 201	History of Education in the United States	3-5
AMSTUD 214	The American 1960s: Thought, Protest, and Culture	5
AMSTUD 226	Race and Racism in American Politics	5
ANTHRO 27N	Ethnicity and Violence: Anthropological Perspectives	3-5
ANTHRO 32	Theories in Race and Ethnicity: A Comparative Perspective	5

ANTHRO 138	Medical Ethics in a Global World: Examining Race, Difference and Power in the Research Enterprise	5	AFRICAAM 145A	Poetics and Politics of Caribbean Women's Literature	5
EDUC 12SC	Hip Hop as a Universal Language	2	AFRICAAM 145B	Africa in the 20th Century	5
FEMGEN 154	Black Feminist Theory	5	AFRICAAM 147	History of South Africa	5
HISTORY 11W	Service-Learning Workshop on Issues of Education Equity	1	AFRICAAM 150B	Nineteenth Century America	5
HISTORY 45B	Africa in the 20th Century	3	AFRICAAM 156	Performing History: Race, Politics, and Staging the Plays of August Wilson	4
HISTORY 47	History of South Africa	3	AFRICAAM 195	Independent Study	2-5
HISTORY 48Q	South Africa: Contested Transitions	4	AFRICAAM 199	Honors Project	1-5
HISTORY 146	History of Humanitarian Aid in sub-Saharan Africa	4-5	AFRICAAM 200X	Honors Thesis and Senior Thesis Seminar	5
HISTORY 267E	Martin Luther King, Jr. - His Life, Ideas, and Legacy	4-5	AFRICAAM 200Y	Honors Thesis and Senior Thesis Research	3-5
HUMBIO 121E	Ethnicity and Medicine	1-3	AFRICAAM 200Z	Honors Thesis and Senior Thesis Research	3-5
LINGUIST 152	Sociolinguistics and Pidgin Creole Studies	2-4	AFRICAAM 261E	Mixed Race Literature in the U.S. and South Africa	5
LINGUIST 156	Language, Gender, & Sexuality	4	AFRICAAM 262D	African American Poetics	5
LINGUIST 252	Sociolinguistics and Pidgin Creole Studies	2-4	AFRICAAM 267E	Martin Luther King, Jr. - His Life, Ideas, and Legacy	4-5
LINGUIST 255B	Sociolinguistics Classics and Community Studies	3-5	AFRICAST 127	African Art and Politics, c. 1900 - Present	4
MUSIC 147J	Studies in Music, Media, and Popular Culture: The Soul Tradition in African American Music	3-4	AFRICAST 199	Independent Study or Directed Reading	1-5
POLISCI 11N	The Rwandan Genocide	3	AFRICAST 299	Independent Study or Directed Reading	1-10
POLISCI 146A	African Politics	4-5	AMSTUD 51Q	Comparative Fictions of Ethnicity	4
PSYCH 75	Introduction to Cultural Psychology	5	AMSTUD 150B	Nineteenth Century America	5
PSYCH 183	SPARQ Lab	2-3	AMSTUD 178	Ethnicity and Dissent in United States Art and Literature	4
SOC 46N	Race, Ethnic, and National Identities: Imagined Communities	3	AMSTUD 261E	Mixed Race Literature in the U.S. and South Africa	5
SOC 135	Poverty, Inequality, and Social Policy in the United States	3-4	AMSTUD 262C	African American Literature and the Retreat of Jim Crow	5
SOC 140	Introduction to Social Stratification	3	AMSTUD 262D	African American Poetics	5
			ARTHIST 127A	African Art and Politics, c. 1900 - Present	4
			ARTHIST 178	Ethnicity and Dissent in United States Art and Literature	4
			ARTHIST 192B	Art of the African Diaspora	4
			COMPLIT 51Q	Comparative Fictions of Ethnicity	4
			COMPLIT 149	The Laboring of Diaspora & Border Literary Cultures	3-5
			DANCE 30	Contemporary Choreography: Chocolate Heads Performance Project	2
			DANCE 45	Dance Improvisation from Freestyle to Hip Hop	1-2
			DANCE 58	Hip Hop I: Introduction to Hip Hop	1
			DANCE 108	Hip Hop Choreography: Hip Hop Meets Broadway	1
			HISTORY 50C	The United States in the Twentieth Century	3
			HISTORY 74S	Sounds of the Century: Popular Music and the United States in the 20th Century	5
			HISTORY 106A	Global Human Geography: Asia and Africa	5
			HISTORY 150C	The United States in the Twentieth Century	5
			HISTORY 255E	Education, Race, and Inequality in African American History, 1880-1990	3-5
			LAWGEN 112N	Law and Inequality	3
			RELIGST 246	Constructing Race and Religion in America	4-5
			TAPS 32	The 5th Element: Hip Hop Knowledge, Pedagogy, and Social Justice	1-5
			TAPS 176S	Finding Meaning in Life's Struggles: Narrative Ways of Healing	5

Humanities Courses

		Units
AFRICAAM 18A	Jazz History: Ragtime to Bebop, 1900-1940	3
AFRICAAM 18B	Jazz History: Bebop to Present, 1940-Present	3
AFRICAAM 20A	Jazz Theory	3
AFRICAAM 30	The Egyptians	3-5
AFRICAAM 31	RealTalk: Intimate Discussions about the African Diaspora	1
AFRICAAM 43	Introduction to English III: Introduction to African American Literature	3-5
AFRICAAM 45	Dance Improvisation from Freestyle to Hip Hop	1-2
AFRICAAM 47	History of South Africa	3
AFRICAAM 50B	Nineteenth Century America	3
AFRICAAM 64C	From Freedom to Freedom Now!: African American History, 1865-1965	3
AFRICAAM 105	Black Matters: Introduction to Black Studies	5
AFRICAAM 122E	Art in the Streets: Identity in Murals, Site-specific works, and Interventions in Public Spaces	4
AFRICAAM 127A	Can't Stop Won't Stop: A History Of The Hip-Hop Arts	2-4
AFRICAAM 133	Literature and Society in Africa and the Caribbean	4

Cognate Courses

Cognate courses must be from AAAS core (<https://explorecourses.stanford.edu/search/?view=catalog&filter->

coursestatus=Active=on&page=0&catalog=&academicYear=&q=AAAS%3A%3Acore&collapse=) or related (<https://explorecourses.stanford.edu/search/?view=catalog&filter-coursestatus=Active=on&page=0&catalog=&academicYear=&q=AAAS%3A%3Arelated&collapse=>) courses.

		Units		
Core Courses				
Africa				
AFRICAAM 30	The Egyptians	3-5	HISTORY 106A	Global Human Geography: Asia and Africa
AFRICAAM 31	RealTalk: Intimate Discussions about the African Diaspora	1	HISTORY 145B	Africa in the 20th Century
AFRICAAM 47	History of South Africa	3	HISTORY 146	History of Humanitarian Aid in sub-Saharan Africa
AFRICAAM 48Q	South Africa: Contested Transitions	4	HISTORY 147	History of South Africa
AFRICAAM 111	AIDS, Literacy, and Land: Foreign Aid and Development in Africa	3-5	HISTORY 245G	Law and Colonialism in Africa
AFRICAAM 133	Literature and Society in Africa and the Caribbean	4	LINGUIST 252	Sociolinguistics and Pidgin Creole Studies
AFRICAAM 145B	Africa in the 20th Century	5	POLISCI 11N	The Rwandan Genocide
AFRICAAM 146A	African Politics	4-5	POLISCI 146A	African Politics
AFRICAAM 147	History of South Africa	5	African American Studies	
AFRICAAM 195	Independent Study	2-5	AFRICAAM 18A	Jazz History: Ragtime to Bebop, 1900-1940
AFRICAAM 199	Honors Project	1-5	AFRICAAM 18B	Jazz History: Bebop to Present, 1940-Present
AFRICAAM 200X	Honors Thesis and Senior Thesis Seminar	5	AFRICAAM 19	Studies in Music, Media, and Popular Culture: The Soul Tradition in African American Music
AFRICAAM 200Y	Honors Thesis and Senior Thesis Research	3-5	AFRICAAM 20A	Jazz Theory
AFRICAAM 200Z	Honors Thesis and Senior Thesis Research	3-5	AFRICAAM 21	African American Vernacular English
AFRICAAM 261E	Mixed Race Literature in the U.S. and South Africa	5	AFRICAAM 31	RealTalk: Intimate Discussions about the African Diaspora
AFRICAST 111	Education for All? The Global and Local in Public Policy Making in Africa	3-5	AFRICAAM 43	Introduction to English III: Introduction to African American Literature
AFRICAST 112	AIDS, Literacy, and Land: Foreign Aid and Development in Africa	3-5	AFRICAAM 50B	Nineteenth Century America
AFRICAST 127	African Art and Politics, c. 1900 - Present	4	AFRICAAM 64C	From Freedom to Freedom Now!: African American History, 1865-1965
AFRICAST 135	Designing Research-Based Interventions to Solve Global Health Problems	3-4	AFRICAAM 75E	Black Cinema
AFRICAST 142	Challenging the Status Quo: Social Entrepreneurs Advancing Democracy, Development and Justice	3-5	AFRICAAM 105	Black Matters: Introduction to Black Studies
AFRICAST 151	AIDS in Africa	3	AFRICAAM 116	Education, Race, and Inequality in African American History, 1880-1990
AFRICAST 195	Shifting Frames	1-2	AFRICAAM 123	Great Works of the African American Tradition
AFRICAST 199	Independent Study or Directed Reading	1-5	AFRICAAM 150B	Nineteenth Century America
AFRICAST 211	Education for All? The Global and Local in Public Policy Making in Africa	3-5	AFRICAAM 154	Black Feminist Theory
AFRICAST 212	AIDS, Literacy, and Land: Foreign Aid and Development in Africa	3-5	AFRICAAM 156	Performing History: Race, Politics, and Staging the Plays of August Wilson
AFRICAST 224	Memory and Heritage In South Africa Syllabus	1	AFRICAAM 158	Black Queer Theory
AFRICAST 235	Designing Research-Based Interventions to Solve Global Health Problems	3-4	AFRICAAM 195	Independent Study
AFRICAST 299	Independent Study or Directed Reading	1-10	AFRICAAM 199	Honors Project
AMSTUD 261E	Mixed Race Literature in the U.S. and South Africa	5	AFRICAAM 200X	Honors Thesis and Senior Thesis Seminar
ANTHRO 27N	Ethnicity and Violence: Anthropological Perspectives	3-5	AFRICAAM 200Y	Honors Thesis and Senior Thesis Research
ARTHIST 127A	African Art and Politics, c. 1900 - Present	4	AFRICAAM 200Z	Honors Thesis and Senior Thesis Research
ARTHIST 192B	Art of the African Diaspora	4	AFRICAAM 245	Understanding Racial and Ethnic Identity Development
HISTORY 45B	Africa in the 20th Century	3	AFRICAAM 262D	African American Poetics
HISTORY 47	History of South Africa	3	AFRICAAM 267E	Martin Luther King, Jr. - His Life, Ideas, and Legacy
HISTORY 48Q	South Africa: Contested Transitions	4	AFRICAST 142	Challenging the Status Quo: Social Entrepreneurs Advancing Democracy, Development and Justice
HISTORY 50A	Colonial and Revolutionary America	3	AMSTUD 15	Global Flows: The Globalization of Hip Hop Art, Culture, and Politics
			AMSTUD 51Q	Comparative Fictions of Ethnicity
			AMSTUD 164C	From Freedom to Freedom Now: African American History, 1865-1965
			AMSTUD 201	History of Education in the United States
			AMSTUD 214	The American 1960s: Thought, Protest, and Culture
			AMSTUD 226	Race and Racism in American Politics

AMSTUD 261E	Mixed Race Literature in the U.S. and South Africa	5	AFRICAAM 145A	Poetics and Politics of Caribbean Women's Literature	5
AMSTUD 262C	African American Literature and the Retreat of Jim Crow	5	AFRICAAM 195	Independent Study	2-5
AMSTUD 262D	African American Poetics	5	AFRICAAM 199	Honors Project	1-5
ANTHRO 32	Theories in Race and Ethnicity: A Comparative Perspective	5	AFRICAAM 200X	Honors Thesis and Senior Thesis Seminar	5
ARTHIST 178	Ethnicity and Dissent in United States Art and Literature	4	ARTHIST 192B	Art of the African Diaspora	4
DANCE 45	Dance Improvisation from Freestyle to Hip Hop	1-2	LINGUIST 152	Sociolinguistics and Pidgin Creole Studies	2-4
EDUC 193C	Psychological Well-Being On Campus: Perspectives Of The Black Diaspora	1	LINGUIST 252	Sociolinguistics and Pidgin Creole Studies	2-4
EDUC 216	Education, Race, and Inequality in African American History, 1880-1990	3-5	African Diaspora		
HISTORY 11W	Service-Learning Workshop on Issues of Education Equity	1	AFRICAAM 21	African American Vernacular English	3-5
HISTORY 50A	Colonial and Revolutionary America	3	AFRICAAM 31	RealTalk: Intimate Discussions about the African Diaspora	1
HISTORY 50B	Nineteenth Century America	3	AFRICAAM 133	Literature and Society in Africa and the Caribbean	4
HISTORY 50C	The United States in the Twentieth Century	3	AFRICAAM 195	Independent Study	2-5
HISTORY 74S	Sounds of the Century: Popular Music and the United States in the 20th Century	5	AFRICAAM 199	Honors Project	1-5
HISTORY 150B	Nineteenth Century America	5	AFRICAAM 200X	Honors Thesis and Senior Thesis Seminar	5
HISTORY 150C	The United States in the Twentieth Century	5	AMSTUD 261E	Mixed Race Literature in the U.S. and South Africa	5
HISTORY 164C	From Freedom to Freedom Now: African American History, 1865-1965	5	ANTHRO 27N	Ethnicity and Violence: Anthropological Perspectives	3-5
HISTORY 167A	Martin Luther King, Jr. and the Global Freedom Struggle	3-5	ANTHRO 32	Theories in Race and Ethnicity: A Comparative Perspective	5
HISTORY 255E	Education, Race, and Inequality in African American History, 1880-1990	3-5	ANTHRO 138	Medical Ethics in a Global World: Examining Race, Difference and Power in the Research Enterprise	5
HISTORY 267E	Martin Luther King, Jr. - His Life, Ideas, and Legacy	4-5	ARTHIST 127A	African Art and Politics, c. 1900 - Present	4
HUMBIO 121E	Ethnicity and Medicine	1-3	ARTHIST 192B	Art of the African Diaspora	4
HUMBIO 122S	Social Class, Race, Ethnicity, and Health	4	COMPLIT 149	The Laboring of Diaspora & Border Literary Cultures	3-5
LINGUIST 65	African American Vernacular English	3-5	HISTORY 48Q	South Africa: Contested Transitions	4
LINGUIST 152	Sociolinguistics and Pidgin Creole Studies	2-4	HISTORY 50A	Colonial and Revolutionary America	3
LINGUIST 252	Sociolinguistics and Pidgin Creole Studies	2-4	HISTORY 106A	Global Human Geography: Asia and Africa	5
LINGUIST 265	African American Vernacular English	3-5	LINGUIST 152	Sociolinguistics and Pidgin Creole Studies	2-4
MUSIC 20A	Jazz Theory	3	Related Courses		
MUSIC 147J	Studies in Music, Media, and Popular Culture: The Soul Tradition in African American Music	3-4	AFRICAAM 18A	Jazz History: Ragtime to Bebop, 1900-1940	3
POLISCI 121L	Racial-Ethnic Politics in US	5	AFRICAAM 18B	Jazz History: Bebop to Present, 1940-Present	3
POLISCI 226	Race and Racism in American Politics	5	AFRICAAM 20A	Jazz Theory	3
PSYCH 183	SPARQ Lab	2-3	AFRICAAM 28	Health Impact of Sexual Assault and Relationship Abuse across the Lifecourse	1-3
PSYCH 215	Mind, Culture, and Society	3	AFRICAAM 31	RealTalk: Intimate Discussions about the African Diaspora	1
PUBLPOL 121L	Racial-Ethnic Politics in US	5	AFRICAAM 36	REPRESENT! Covering Race, Culture, and Identity In The Arts through Writing, Media, and Transmedia.	5
SOC 45Q	Understanding Race and Ethnicity in American Society	4	AFRICAAM 37	Contemporary Choreography: Chocolate Heads Performance Project	2
SOC 145	Race and Ethnic Relations in the USA	4	AFRICAAM 41	Genes and Identity	4
SOC 149	The Urban Underclass	4	AFRICAAM 45	Dance Improvisation from Freestyle to Hip Hop	1-2
TAPS 32	The 5th Element: Hip Hop Knowledge, Pedagogy, and Social Justice	1-5	AFRICAAM 52N	Mixed-Race Politics and Culture	3
TAPS 176S	Finding Meaning in Life's Struggles: Narrative Ways of Healing	5	AFRICAAM 100	Grassroots Community Organizing: Building Power for Collective Liberation	3-5
URBANST 112	The Urban Underclass	4	AFRICAAM 101F	Race & Technology	1-2
Caribbean			AFRICAAM 106	Race, Ethnicity, and Linguistic Diversity in Classrooms: Sociocultural Theory and Practices	3-5
AFRICAAM 31	RealTalk: Intimate Discussions about the African Diaspora	1	AFRICAAM 107C	The Black Mediterranean: Greece, Rome and Antiquity	4-5

AFRICAAM 111	AIDS, Literacy, and Land: Foreign Aid and Development in Africa	3-5	ARTHIST 192B	Art of the African Diaspora	4
AFRICAAM 112	Urban Education	3-5	COMPLIT 51Q	Comparative Fictions of Ethnicity	4
AFRICAAM 122E	Art in the Streets: Identity in Murals, Site-specific works, and Interventions in Public Spaces	4	COMPLIT 149	The Laboring of Diaspora & Border Literary Cultures	3-5
AFRICAAM 127A	Can't Stop Won't Stop: A History Of The Hip-Hop Arts	2-4	CSRE 127A	Can't Stop Won't Stop: A History Of The Hip-Hop Arts	2-4
AFRICAAM 130	Community-based Research As Tool for Social Change:Discourses of Equity in Communities & Classrooms	3-5	CSRE 144	Transforming Self and Systems: Crossing Borders of Race, Nation, Gender, Sexuality, and Class	5
AFRICAAM 132	Social Class, Race, Ethnicity, and Health	4	DANCE 30	Contemporary Choreography: Chocolate Heads Performance Project	2
AFRICAAM 133	Literature and Society in Africa and the Caribbean	4	DANCE 45	Dance Improvisation from Freestyle to Hip Hop	1-2
AFRICAAM 145A	Poetics and Politics of Caribbean Women's Literature	5	DANCE 58	Hip Hop I: Introduction to Hip Hop	1
AFRICAAM 145B	Africa in the 20th Century	5	DANCE 108	Hip Hop Choreography: Hip Hop Meets Broadway	1
AFRICAAM 146A	African Politics	4-5	EDUC 12SC	Hip Hop as a Universal Language	2
AFRICAAM 150B	Nineteenth Century America	5	EDUC 103B	Race, Ethnicity, and Linguistic Diversity in Classrooms: Sociocultural Theory and Practices	3-5
AFRICAAM 154	Black Feminist Theory	5	EDUC 165	History of Higher Education in the U.S.	3-5
AFRICAAM 157P	Solidarity and Racial Justice	4-5	EDUC 193C	Psychological Well-Being On Campus: Perspectives Of The Black Diaspora	1
AFRICAAM 158	Black Queer Theory	5	EDUC 201	History of Education in the United States	3-5
AFRICAAM 159	James Baldwin & Twentieth Century Literature	5	EDUC 216	Education, Race, and Inequality in African American History, 1880-1990	3-5
AFRICAAM 165	Identity and Academic Achievement	3	EDUC 232	Culture, Learning, and Poverty	2-3
AFRICAAM 176B	Documentary Fictions	4	EDUC 243	Writing Across Languages and Cultures: Research in Writing and Writing Instruction	3-5
AFRICAAM 189	Black Life and Death in the Neoliberal Era	5	EDUC 245	Understanding Racial and Ethnic Identity Development	3-5
AFRICAAM 192	History of Sexual Violence in America	4-5	EDUC 322	Community-based Research As Tool for Social Change:Discourses of Equity in Communities & Classrooms	3-5
AFRICAAM 194	Topics in Writing & Rhetoric: Contemporary Black Rhetorics: Black Twitter and Black Digital Cultures	4	FEMGEN 154	Black Feminist Theory	5
AFRICAAM 200X	Honors Thesis and Senior Thesis Seminar	5	HISTORY 11W	Service-Learning Workshop on Issues of Education Equity	1
AFRICAAM 233A	Counseling Theories and Interventions from a Multicultural Perspective	3-5	HISTORY 50A	Colonial and Revolutionary America	3
AFRICAAM 261E	Mixed Race Literature in the U.S. and South Africa	5	HISTORY 50B	Nineteenth Century America	3
AMELANG 108A	Third-Year Swahili, First Quarter	4	HISTORY 50C	The United States in the Twentieth Century	3
AMSTUD 15	Global Flows: The Globalization of Hip Hop Art, Culture, and Politics	1-2	HISTORY 74S	Sounds of the Century: Popular Music and the United States in the 20th Century	5
AMSTUD 51Q	Comparative Fictions of Ethnicity	4	HISTORY 106A	Global Human Geography: Asia and Africa	5
AMSTUD 121Z	Political Power in American Cities	5	HISTORY 146	History of Humanitarian Aid in sub-Saharan Africa	4-5
AMSTUD 150B	Nineteenth Century America	5	HISTORY 147	History of South Africa	5
AMSTUD 164C	From Freedom to Freedom Now: African American History, 1865-1965	5	HISTORY 150B	Nineteenth Century America	5
AMSTUD 178	Ethnicity and Dissent in United States Art and Literature	4	HISTORY 150C	The United States in the Twentieth Century	5
AMSTUD 201	History of Education in the United States	3-5	HISTORY 167A	Martin Luther King, Jr. and the Global Freedom Struggle	3-5
AMSTUD 214	The American 1960s: Thought, Protest, and Culture	5	HISTORY 255E	Education, Race, and Inequality in African American History, 1880-1990	3-5
AMSTUD 226	Race and Racism in American Politics	5	HUMBIO 121E	Ethnicity and Medicine	1-3
ANTHRO 27N	Ethnicity and Violence: Anthropological Perspectives	3-5	HUMBIO 122S	Social Class, Race, Ethnicity, and Health	4
ANTHRO 32	Theories in Race and Ethnicity: A Comparative Perspective	5	LAWGEN 112N	Law and Inequality	3
ANTHRO 138	Medical Ethics in a Global World: Examining Race, Difference and Power in the Research Enterprise	5	LINGUIST 65	African American Vernacular English	3-5
ANTHRO 238	Medical Ethics in a Global World: Examining Race, Difference and Power in the Research Enterprise	5	LINGUIST 156	Language, Gender, & Sexuality	4
			LINGUIST 251	Sociolinguistic Field Methods	3-5
			LINGUIST 255B	Sociolinguistics Classics and Community Studies	3-5

LINGUIST 265	African American Vernacular English	3-5
MUSIC 18A	Jazz History: Ragtime to Bebop, 1900-1940	3
MUSIC 18B	Jazz History: Bebop to Present, 1940-Present	3
MUSIC 20A	Jazz Theory	3
POLISCI 11N	The Rwandan Genocide	3
POLISCI 28N	The Changing Nature of Racial Identity in American Politics	3
POLISCI 121L	Racial-Ethnic Politics in US	5
POLISCI 226	Race and Racism in American Politics	5
PSYCH 75	Introduction to Cultural Psychology	5
PSYCH 150	Race and Crime	3
PSYCH 150B	Race and Crime Practicum	2-4
PSYCH 183	SPARQ Lab	2-3
PSYCH 215	Mind, Culture, and Society	3
PUBLPOL 121L	Racial-Ethnic Politics in US	5
RELIGST 246	Constructing Race and Religion in America	4-5
SOC 14N	Inequality in American Society	4
SOC 15N	The Transformation of Socialist Societies	3
SOC 45Q	Understanding Race and Ethnicity in American Society	4
SOC 46N	Race, Ethnic, and National Identities: Imagined Communities	3
SOC 118	Social Movements and Collective Action	4
SOC 119	Understanding Large-Scale Societal Change: The Case of the 1960s	5
SOC 135	Poverty, Inequality, and Social Policy in the United States	3-4
SOC 140	Introduction to Social Stratification	3
SOC 142	Sociology of Gender	3
SOC 145	Race and Ethnic Relations in the USA	4
SOC 155	The Changing American Family	4
TAPS 156	Performing History: Race, Politics, and Staging the Plays of August Wilson	4
TAPS 176S	Finding Meaning in Life's Struggles: Narrative Ways of Healing	5
URBANST 112	The Urban Underclass	4
URBANST 123	Designing Research for Social Justice: Writing a Community-Based Research Proposal	3-5

COVID-19 Policies

On July 30, the Academic Senate adopted grading policies effective for all undergraduate and graduate programs, excepting the professional Graduate School of Business, School of Law, and the School of Medicine M.D. Program. For a complete list of those and other academic policies relating to the pandemic, see the "COVID-19 and Academic Continuity (<http://exploreddegrees.stanford.edu/covid-19-policy-changes/#tempdeptemplatetabtext>)" section of this bulletin.

The Senate decided that all undergraduate and graduate courses offered for a letter grade must also offer students the option of taking the course for a "credit" or "no credit" grade and recommended that deans, departments, and programs consider adopting local policies to count courses taken for a "credit" or "satisfactory" grade toward the fulfillment of degree-program requirements and/or alter program requirements as appropriate.

Undergraduate Degree Requirements

Grading

African & African American Studies counts all courses taken in academic year 2020-21 with a grade of 'CR' (credit) or 'S' (satisfactory) towards satisfaction of undergraduate degree requirements that otherwise require a letter grade.

Director: Arnetha Ball (Education)

Associate Director: Katie Dieter

Advisory Committee: Arnetha Ball (Education), Adam Banks (Education), Ralph Richard Banks (Law), Jonathan Calm (Art & Art History), Matthew Clair (Sociology), Rosalind Conerly (Director, Black Community Services Center), Jan Barker-Alexander (Assistant Vice Provost of Student Affairs & Centers for Equity, Community, and Leadership & Offices of First Generation/Low Income Programs), Jennifer Brody (Drama), Bryan Anthony Brown (Education), James Campbell (History), Clayborne Carson (History), Michele Elam (English), James Ferguson (Anthropology), Allyson Hobbs (History), A-lan Holt (Director, Institute of Diversity in the Arts), Vaughn Rasberry (English), John R. Rickford (Linguistics), Aileen Robinson (Theater and Performance Studies), Joel Samoff (African Studies)

Affiliated Faculty: R. Lanier Anderson (Philosophy), Arnetha Ball (Education), Adam Banks (Education), Ralph Richard Banks (Law), Jennifer Brody (Drama), Bryan Anthony Brown (Education), Joel Cabrita (History), Albert Camarillo (History), James Campbell (History), Clayborne Carson (History), Gordon Chang (History), Wanda Corn (Art and Art History, emerita), David Degusta (Anthropology), Sandra Drake (Emerita), Jennifer Eberhardt (Psychology), Paulla Ebron (Anthropology), Michele Elam (English), James Ferguson (Anthropology), Aleta Hayes (Drama), Allyson Hobbs (History), Hakeem Jefferson (Political Science), Terry Karl (Political Science), Anthony Kramer (Drama), Teresa LaFromboise (Education), Brian Lowery (Graduate School of Business), Lisa Malkki (Anthropology), Hazel Markus (Psychology), Barbaro Martinez-Ruiz (Art and Art History), Paula Moya (English), Elisabeth Mudimbe-Boyi (French and Comparative Literature), Susan Olzak (Sociology), David Palumbo-Liu (Comparative Literature), Arnold Rampersad (English), Vaughn Rasberry (English), John R. Rickford (Linguistics), Richard Roberts (History), Aileen Robinson (Theater & Performance Studies), Sonia Rocha (Sociology), Michael Rosenfeld (Sociology), José David Saldívar (English), Ramón Saldívar (English), Rose Salseda (Art History), Joel Samoff (African Studies), Gary Segura (Political Science), Paul Sniderman (Political Science), Forrest Stuart (Sociology), Ewart Thomas (Psychology), Jeane Tsai (Psychology), Jeremy Weinstein (Political Science), Bryan Wolf (American Art and Culture), Yvonne Yarbo-Bejarno (Spanish and Portuguese), Grant Parker (Classics), Alvan Ikoku (Comparative Literature and Medicine), Lauren Davenport (Political Science) Jonathan Calm (Art & Art History), Ato Quayson (English)

Overseas Studies Courses in African and African American Studies

The Bing Overseas Studies Program (<http://bosp.stanford.edu>) (BOSP) manages Stanford international and domestic study away programs for Stanford undergraduates. Students should consult their department or program's student services office for applicability of Overseas Studies courses to a major or minor program.

The BOSP course search site (<https://undergrad.stanford.edu/programs/bosp/explore/search-courses/>) displays courses, locations, and quarters relevant to specific majors.

For course descriptions and additional offerings, see the listings in the Stanford Bulletin's ExploreCourses (<http://explorecourses.stanford.edu>) or Bing Overseas Studies (<http://bospan.stanford.edu>).

Due to COVID-19, all BOSP programs have been suspended for Autumn Quarter 2020-21. All courses and quarters of operation are subject to change.

African & African American Studies has a special relationship with Capetown. Students who choose to travel to Capetown will receive full unit count towards the AAAS major. Students have also chosen to study abroad in other offered programs. We encourage majors and minors to contact AAAS Student Services Officer, Crystal Todoroff, and the BOSP office for more information.

Courses

AFRICAAM 3E. Michelle Obama in American Culture. 1 Unit.

Never before has the United States had a First Lady like Michelle Obama. During her eight years in the White House, Michelle Obama transformed traditional meanings of womanhood, marriage, motherhood, and style and created new possibilities for what it means to be strong and what it means to be beautiful. No First Lady has ever been so scrutinized but also so beloved: from her J. Crew dresses to her Let's Move campaign, from her vegetable gardens to her chiseled arms, and from her powerful speeches to her casual and always authentic personality. This class examines the impact on American culture of the most popular First Lady in American history.

Same as: AMSTUD 3E, CSRE 3E, FEMGEN 3E, HISTORY 3E

AFRICAAM 4. The Sociology of Music. 3-5 Units.

This course examines music's production, its consumption, and its contested role in society; from a distinctly sociological lens. Why do we prefer certain songs, artists, and musical genres over others? How do we use music to signal group membership and create social categories like class, race, ethnicity, and gender? How does music perpetuate, but also challenge, broader inequalities? Why do some songs become hits? What effects are technology and digital media having on the ways we experience and think about music? Course readings and lectures will explore the various answers to these questions by introducing students to key sociological concepts and ideas. Class time will be spent moving between core theories, listening sessions, discussion of current musical events, and an interrogation of students' own musical experiences. Students will undertake a number of short research and writing assignments that call on them to make sociological sense of music in their own lives, in the lives of others, and in society at large.

Same as: CSRE 4, SOC 4

AFRICAAM 5I. Hamilton: An American Musical. 1 Unit.

"Hamilton" is one of the most popular and most celebrated musicals in American history. It has received 11 Tony Awards, including best musical, and 16 Tony nominations, the most nominations in Broadway history. It won the Pulitzer Prize and a Grammy Award. The musical draws on the language and rhythms of hip-hop and R & B, genres that are underrepresented in the musical theater tradition. "Hamilton" has redefined the American musical, particularly in terms of sound, casting, and storytelling. What explains the deep cultural impact and acclaim for this play? This interdisciplinary course examines Alexander Hamilton and his world as well as *Hamilton: An American Musical* through a series of lectures from faculty in History, Theater and Performance Studies, English, Music, and Writing and Rhetoric.

Same as: AMSTUD 5I, CSRE 5I, HISTORY 3G

AFRICAAM 10A. Introduction to Identity, Diversity, and Aesthetics: Arts, Culture, and Pedagogy. 1 Unit.

This weekly lecture series introduces students to the study of identity, diversity, and aesthetics through the work of leading artists and scholars affiliated with the Institute for Diversity in the Arts (IDA). This year's course highlights the educational impact of arts and culture. How can arts and culture help to advance pedagogies of liberation? Among other things, we will examine hip-hop education and how it illuminates ideas around culturally relevant and culturally sustaining pedagogies, indigenous knowledges, embodied knowledges, hip-hop feminisms, and community engaged research. We will look at case studies from East Palo Alto, CA and Cape Town, South Africa.

Same as: CSRE 10A

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

AFRICAAM 19. Studies in Music, Media, and Popular Culture: The Soul Tradition in African American Music. 3-4 Units.

1960s and 70s Black music, including rhythm and blues, Motown, Southern soul, funk, Philadelphia soul, and disco. Its origins in blues, gospel, and jazz to its influence on today's r&b, hip hop, and dance music. Soul's cultural influence and global reach; its interaction with politics, racism, gender, place, technology, and the economy. Synchronous and asynchronous remote learning, with class discussions, small-group activities, guest presenters, and opportunities for activism. Pre-/co-requisite (for music majors): 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.

Vocabulary, pronunciation and grammatical features of the systematic and vibrant vernacular English [AAVE] spoken by African Americans in the US, its historical relation to British dialects, and to English creoles spoken on the S. Carolina Sea Islands (Gullah), in the Caribbean, and in W. Africa. The course will also explore the role of AAVE in the Living Arts of African Americans, as exemplified by writers, preachers, comedians and actors, singers, toasters and rappers, and its connections with challenges that AAVE speakers face in the classroom and courtroom. Service Learning Course (certified by Haas Center). UNITS: 3-5 units. Most students should register for 4 units. Students willing and able to tutor an AAVE speaking child in East Palo Alto and write an additional paper about the experience may register for 5 units, but should consult the instructor first. Students who, for exceptional reasons, need a reduced course load, may request a reduction to 3 units, but more of their course grade will come from exams, and they will be excluded from group participation in the popular AAVE Happenin at the end of the course.

Same as: CSRE 21, LINGUIST 65, LINGUIST 265

AFRICAAM 28. Health Impact of Sexual Assault and Relationship Abuse across the Lifecourse. 1-3 Unit.

(Human Biology students must enroll in HUMBIO 28 or AFRICAAM 28. Med/Grad students should enroll in SOMGEN 237 for 1-3 units.) An overview of the acute and chronic physical and psychological health impact of sexual abuse through the perspective of survivors of childhood, adolescent, young and middle adult, and elder abuse, including special populations such as pregnant women, military and veterans, prison inmates, individuals with mental or physical impairments. Also addresses: race/ethnicity, gender identity, sexual orientation, and other demographic and societal factors, including issues specific to college culture. Professionals with expertise in sexual assault present behavioral and prevention efforts such as bystander intervention training, medical screening, counseling and other interventions to manage the emotional trauma of abuse. Undergraduates must enroll for 3 units. To receive a letter grade in any listing, students must enroll for 3 units. This course must be taken for a letter grade and a minimum of 3 units to be eligible for Ways credit.

Same as: FEMGEN 237, HUMBIO 28, SOMGEN 237

AFRICAAM 30. The Egyptians. 3-5 Units.

This course traces the emergence and development of the distinctive cultural world of the ancient Egyptians over nearly 4,000 years. Through archaeological and textual evidence, we will investigate the social structures, religious beliefs, and expressive traditions that framed life and death in this extraordinary region. Students with or without prior background are equally encouraged.

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.

AFRICAAM 32. The 5th Element: Hip Hop Knowledge, Pedagogy, and Social Justice. 1-5 Unit.

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 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 scrawls in a cave, there have been storytellers to narrate that caveperson's art and life, and critics to troll that caveperson's 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. Contemporary Choreography: Chocolate Heads Performance Project. 2 Units.

The Chocolate Heads Movement Band attracts dancers and beginner movers from diverse dance styles and cultures (Hip-Hop to Contemporary, Skateboarding to Wushu). Students participate in the dance-making/remix process, alongside storytellers, musicians, visual artists, and filmmakers, to co-design a multimedia production. Autumn 2020, we will pioneer the visceral in the virtual to create a gestural portrait of a brilliant artistic community. Where are you in the world? Imagine moving through a sensorial landscape while traveling in place. What personal passion will drive your exploration? Audition: Tuesday (9/15) during class. Callbacks and Alternate Audition: Thursday (9/17), with instructor permission. Dancers, interdisciplinarians, and artists of all stripes are encouraged to contact the instructor, ahayes1@stanford.edu.

Same as: DANCE 30

AFRICAAM 39. Long Live Our 4Bil. Year Old Mother. Black Feminist Praxis, Indigenous Resistance, Queer Possibility. 1-4 Unit.

How can art facilitate a culture that values women, mothers, transfolks, caregivers, girls? How can black, indigenous, and people of color frameworks help us reckon with oppressive systems that threaten safety and survival for marginalized people and the lands that sustain us? How can these questions reveal the brilliant and inventive forms of survival that precede and transcend harmful systems toward a world of possibility? Each week, this course will call on artists, scholars, and organizers of color who clarify the urgency and interconnection of issues from patriarchal violence to environmental degradation; criminalization to legacies of settler colonialism. These same thinkers will also speak to the imaginative, everyday knowledge and creative healing practices that our forebears have used for millennia to give vision and rise to true transformation.

Same as: CSRE 39, FEMGEN 39, NATIVEAM 39

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. 4 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 reparations 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 42. Clothing and Black Expressive Culture in African American History. 3-5 Units.

This course will examine the long tradition of Black expressive culture through clothing practices. We will specifically focus on the material history of how clothing has been used to refashion and retain Black identities from slavery to the millennial era. More than simply clothing people, Black fashion and dress challenged proscribed race, sex, and gendered notions of self. In the course we will examine scholars whose research on Black sartorial practices centers the narratives of marginalized cultural workers, privileging their voices to illuminate the archive of images and objects. Whether of working-class upbringing, activist and political participants, Black bourgeoisie, or one who aspires to a particular lifestyle, African American clothing culture represents an instance of Black signifying (a spectrum of Black performance styles and expressive culture) that rewrites everyday sartorial practices to reimagine the Black subject. To do this we will apply concepts emerging out of Black performance theory and visual culture, history, and cultural studies.

AFRICAAM 43. Introduction to English III: Introduction to African American Literature. 3-5 Units.

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 conception 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. English majors must take this class for 5 units. Same as: AMSTUD 12A, ENGLISH 12A

AFRICAAM 44. Post-Civil Right Black America. 3-5 Units.

This course will examine sites of cultural production and resistance of Black America in the post-civil rights era in the United States. It will introduce students to the rhetorical problems, constraints, and possibilities of contemporary Black America through analysis of historical and social trends. We will take a cultural studies approach to texts that emerged from Black struggles and contributions to American society. Though there will be attention given to roots of Black America before emancipation, our primary concern will be with 20th and 21st century African American life and culture. To do this, we will draw from a broad range of scholarship and theory including African American history, studies in race and gender, performance theory, and visual and media studies. The texts we will read and screen are there to assist us in understanding how race and sex are produced and position Blacks within systems of inequality.

AFRICAAM 45. Dance Improvisation from Freestyle to Hip Hop. 1-2 Unit.

This class is an arena for physical and artistic exploration to fire the imagination of dance improvisers, cultivate sensation and perception within and without studio practice and to promote interactive intelligence. Students will learn to harness and transform habitual movement patterns and dance trainings as resources for new ways of moving: expand their awareness of being a part of a bigger picture, while being attentive to everything all at once: and to use visual, aural and kinesthetic responses to convert those impulses into artistic material. Class will be accompanied by live and recorded music and include weekly jam sessions. Open to students from all dance, movement, athletic backgrounds and skill levels. Beginners 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: CSRE 74, HISTORY 47

AFRICAAM 47S. Black Earth Rising: Law and Society in Postcolonial Africa. 5 Units.

Is the International Criminal Court a neocolonial institution? Should African art in Western museums be returned? Why have anti-homosexuality laws emerged in many African countries? This course engages these questions, and more, to explore how Africans have grappled with the legacies of colonialism through law since independence. Reading court documents, listening to witness testimonies, analyzing legal codes, and watching cultural commentaries including hit TV series *Black Earth Rising*; students will examine the histories of legal conflict in Africa and their implications for the present and future of African societies. This course fulfills the Social Inquiry and Engaging Diversity Ways requirements.

Same as: AFRICAST 90, HISTORY 47S

AFRICAAM 48Q. South Africa: Contested Transitions. 4 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 49S. African Futures: Nationalism, Pan-Africanism, and Beyond. 5 Units.

This course examines decolonization and its aftermath in sub-Saharan Africa. With a "wind of change" sweeping the continent, how did Africans imagine their futures together? From W.E.B. Du Bois to Black Panther, this course will engage in historical readings of political essays, speeches, film, and literature to consider how Africans envisioned their communities beyond empire. Topics will include a variety of projects for African unity, from experiments with Pan-Africanism, to religious revivalism, to Afrofuturist art and aesthetics.

Same as: HISTORY 49S

AFRICAAM 50B. Nineteenth 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: CSRE 50S, HISTORY 50B

AFRICAAM 50C. The United States in the Twentieth Century. 3 Units.

(Same as HISTORY 150C. History majors and others taking 5 units, register for 150C.) 100 years ago, women and most African-Americans couldn't vote; automobiles were rare and computers didn't exist; and the U.S. was a minor power in a world dominated by European empires. This course surveys politics, culture, and social movements to answer the question: How did we get from there to here? Two historical research "labs" or archival sessions focus on the Great Depression in the 1930s and radical and conservative students movements of the 1960s. Suitable for non-majors and majors alike.

Same as: HISTORY 50C

AFRICAAM 51A. Race in Science. 1 Unit.

What are the roles of race and racism in science, technology, and medicine? 3-course sequence; each quarter can be taken independently. Fall quarter focuses on science. What is the science of race and racism? How does race affect scientific work? Weekly guest speakers will address such issues as the psychology and anthropology of race and racism; how race, language, and culture affect education; race in environmental science and environmental justice; the science of reducing police violence; and the role of race in genomic research. Talks will take a variety of forms, from panel discussions to interviews and lectures. Weekly assignments: read a related article and participate in an online discussion.

Same as: CEE 151A, COMM 51A, CSRE 51A, HUMBIO 71A, STS 51A

AFRICAAM 51B. Race in Technology. 1 Unit.

What are the roles of race and racism in science, technology, and medicine? 3-course sequence; each quarter can be taken independently. Winter quarter focuses on technology. How do race and racism affect the design and social impact of technology, broadly defined? Can new or different technology help to reduce racial bias? Invited speakers will address the role of race in such issues as energy infrastructure, nuclear arms control, algorithmic accountability, machine learning, artificial intelligence, and synthetic biology. Talks will take a variety of forms, ranging from panel discussions to interviews and lectures. Weekly assignments: read a related article and participate in an online discussion.

Same as: BIOE 91B, CEE 151B, COMM 51B, CSRE 51B, HUMBIO 71B, STS 51B

AFRICAAM 51C. Race in Medicine. 1 Unit.

What are the roles of race and racism in science, technology, and medicine? 3-course sequence; each quarter can be taken independently. Spring quarter focuses on medicine. How do race and racism affect medical research and medical care? What accounts for health disparities among racial groups? What are the history, ethics, legal, and social issues surrounding racialized medical experiments and treatments? Invited speakers will address these and other issues. Talks will take a variety of forms: conversations, interviews, panels, and others. Weekly assignments: read a related article and participate in an online discussion.

Same as: BIOE 91C, CEE 151C, CSRE 51C, HUMBIO 71C, STS 51C

AFRICAAM 52N. Mixed-Race Politics and Culture. 3 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? In this course, we approach 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. We will examine issues surrounding the role of multiculturalism, immigration, acculturation, racial representation and racial prejudice in American society. Topics we will explore 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: ENGLISH 52N

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 Grimké, 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, FEMGEN 54Q, HISTORY 54Q

AFRICAAM 55F. The Civil War and Reconstruction Era, 1830 to 1877. 3-5 Units.

(History 55F is 3 units; History 155F is 5 units.) This course explores the causes, course, and consequences of the American Civil War. The Civil War profoundly impacted American life at national, sectional, and constitutional levels, and radically challenged categories of race and citizenship. Topics covered include: the crisis of union and disunion in an expanding republic; slavery, race, and emancipation as national problems and personal experiences; the horrors of total war for individuals and society; and the challenges—social and political—of Reconstruction.

Same as: AMSTUD 55F, AMSTUD 155F, HISTORY 55F, HISTORY 155F

AFRICAAM 58A. Egypt in the Age of Heresy. 3-5 Units.

Perhaps the most controversial era in ancient Egyptian history, the Amarna period (c. 1350-1334 BCE) was marked by great sociocultural transformation, notably the introduction of a new 'religion' (often considered the world's first form of monotheism), the construction of a new royal city, and radical departures in artistic and architectural styles. This course will introduce archaeological and textual sources of ancient Egypt, investigating topics such as theological promotion, projections of power, social structure, urban design, interregional diplomacy, and historical legacy during the inception, height, and aftermath of this highly enigmatic period. Students with or without prior background are equally encouraged.

Same as: AFRICAST 58, ARCHLGY 58, CLASSICS 58

AFRICAAM 58Q. American Landscapes of Segregation. 3-4 Units.

This course examines various landscapes of segregation in U.S. history from 19th century reconstruction and settler expansion through the contemporary U.S. security state. Each week we consider different histories of segregation including native reservation and boarding school stories, Jim Crow and post-World War II urban/suburban segregation, school integration and bussing, and the rise of the carceral state. We will ask: How have Americans moved through space with different degrees of freedom and constraint over time, and how has that shaped what it has meant to be an American in different ways for different groups? How has access to land, property, consumer, recreational and educational spaces and resources been regulated by categories of race, gender, sexuality, colonial subjectivity, immigrant status and class? To gain a better sense of our local history, we will also consider how structures of segregation have historically mapped the Bay Area. Sources include primary and secondary historic texts, feature and documentary films, photography, and poetry.

Same as: AMSTUD 58Q, HISTORY 58Q

AFRICAAM 62Q. A Comparative Exploration of Higher Education in Jamaica (Anglo-Caribbean) and South Africa. 3-5 Units.

How do developing (former colonized) nations feature in global conversations on the purpose of higher education in the Twenty-first Century and beyond? In this project-based seminar students will examine higher education systems in South Africa, and the Caribbean & special emphasis on Jamaica. Together, we engage and explore fundamental questions such as: Is higher education purely a private good or a public good with private benefits? Are universities simply a means of social mobility in developing countries? What role does higher education play in the attainment of national development goals? How has student activism as evidenced by movements like #RhodesMustFall, #FeesMustFall in South Africa, and The Rodney Riots at the University of the West Indies (UWI) in Jamaica reshaped the higher education landscape and the national discourse.

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 68D. American Prophet: The Inner Life and Global Vision of Martin Luther King, Jr.. 3-5 Units.

Martin Luther King, Jr., was the 20th-century's best-known African-American leader, but the religious roots of his charismatic leadership are far less widely known. The documents assembled and published by Stanford's King Research and Education Institute provide the source materials for this exploration of King's swift rise to international prominence as an articulate advocate of global peace and justice.

Same as: AMSTUD 168D, CSRE 68, HISTORY 68D, HISTORY 168D

AFRICAAM 69. Black Studies Matter. 3-5 Units.

This interdisciplinary course will introduce students to ten foundational texts in Black Studies, including classic works by Toni Morrison, James Baldwin, Lorraine Hansberry, C. L. R. James, W. E. B. DuBois, and Audre Lorde. The discussions will connect these texts to contemporary conversations about Black feminism, Black politics, mass incarceration, policing, and Black life in America in the twenty-first century. We welcome a wide range of students to enroll in this class: undergraduates and graduate students and members of the larger Stanford community who would like to gain a deeper understanding of Black Studies. This class is particularly urgent in our current moment. Taken together, the selected readings will provide critical historical and cultural context to grasp the meanings of our own tumultuous times. n nThis course draws on primary sources that reveal the centrality of Black Studies to understanding our world and the major themes that animate our lives: history, identity, memory, gender, sexuality, belonging, exclusion, and the varied responses and forms of resistance to four hundred years of racial oppression. These texts invite students to delve deeply into the lived experiences of African Americans across time periods, class positions, sexual orientations, and geographic locations. The lectures and discussions are led by faculty in African and African American Studies (AAAS), Comparative Studies in Race and Ethnicity (CSRE), History, Theater and Performance Studies, English, and Philosophy.

Same as: AFRICAAM 269

AFRICAAM 71. Introduction to Capoeira: An African Brazilian Art Form. 1 Unit.

Capoeira is an African Brazilian art form that incorporates, dance, music, self-defense and acrobatics. Created by enslaved Africans in Brazil who used this form as a tool for liberation and survival, it has since become a popular art form practiced around the world. In this course students will learn basic movements for both Capoeira Angola and Capoeira Regional, and the history of this rich and physically rigorous art form. Students will learn basic acrobatic skills, be introduced to Capoeira songs, and learn to play rhythms on the drum, pandeiro (tambourine), and the Berimbau – a single stringed bow instrument. This course will be physically rigorous and fun! No previous experience necessary.

Same as: DANCE 71

AFRICAAM 75E. Black Cinema. 2 Units.

How filmmakers represent historical and cultural issues in Black cinema.

AFRICAAM 76B. The Social Life of Neighborhoods. 3-5 Units.

How do neighborhoods come to be? How and why do they change? What is the role of power, money, race, immigration, segregation, culture, government, and other forces? In this course, students will interrogate these questions using literatures from sociology, geography, and political science, along with archival, observational, interview, and cartographic (GIS) methods. Students will work in small groups to create content (e.g., images, audio, and video) for a self-guided & neighborhood tour, & which will be added to a mobile app and/or website.

Same as: CSRE 176B, SOC 176, SOC 276, URBANST 179

AFRICAAM 78. Art + Community: Division, Resilience & Reconciliation. 1-5 Unit.

Violence and trauma isolates and segregates us. Part of the healing process must be about coming back into community. Freedom is meaningful only insofar as it lifts all, especially those who have been done the most harm. In times of violence and polarization, art can heal and brings people together. In this course, we will explore how we make and sustain community, especially in the face of threats from within and without. We will do this especially through examining how artists and culture workers of color develop and advance practices that build mutuality, criticality, renewal, trust, and joy in the face of ongoing racial injustice and cultural inequity.

Same as: CSRE 78

AFRICAAM 80Q. Race and Gender in Silicon Valley. 3 Units.

Join us as we go behind the scenes of some of the big headlines about trouble in Silicon Valley. We'll start with the basic questions like who decides who gets to see themselves as "a computer person," and how do early childhood and educational experiences shape our perceptions of our relationship to technology? Then we'll see how those questions are fundamental to a wide variety of recent events from #metoo in tech companies, to the ways the under-representation of women and people of color in tech companies impacts the kinds of products that Silicon Valley brings to market. We'll see how data and the coming age of AI raise the stakes on these questions of identity and technology. How can we ensure that AI technology will help reduce bias in human decision-making in areas from marketing to criminal justice, rather than amplify it?.
Same as: CS 80Q

AFRICAAM 92BP. Contemporary Black Poetry and Poetics. 5 Units.

In this poetry workshop, students will write and read closely, exploring various aspects of poetic craft, including imagery, metaphor and simile, line, stanza, music, rhythm, diction, and tone. The course reading will focus on the rich diversity of contemporary poetry from the global Black diaspora, with a special emphasis on poetry that investigates the intersections of race, cultural identity, nationhood, gender, and sexuality. Note: No prior knowledge of Black poetry and poetics is required. First priority to undergrads. Students must attend the first class meeting to retain their roster spot.
Same as: ENGLISH 92BP

AFRICAAM 93. Research Methods in Africana Studies. 3-5 Units.

This course introduces research methodologies in Africana Studies. Under the guidance of the Research Fellow in the African and African American Studies Program, students will study the methods that Africana scholars, artists, and activists employ to design and execute research on Africana phenomena. The class will include lectures, close readings of texts, research assignments, and lively discussions. The course materials will feature both foundational and contemporary texts in the field of Black Studies. Our engagement with Africana research methodologies will pose critical questions about interdisciplinary research and cross-disciplinary perspectives with careful attention to intersectionality, cultural competence, and ethics in research. The class will also discuss how Africana thinkers challenge conventional modes of knowledge production and, in so doing, offer critiques and contributions that advance the methodologies of related disciplines. Students will leave the course better prepared to take on the senior thesis capstone project.
Same as: AFRICAAM 293

AFRICAAM 94. Public Space in Iran: Murals, Graffiti, Performance. 3-4 Units.

This course examines the history and traditions of artistic engagement in public space in Iran. It offers a unique glimpse into Iran's contemporary art and visual culture through the investigation of public art practices and cultural expression, as well as older traditions of performing arts such as Parde-khani and Ta zieh. The course will be held in conjunction with the Stanford symposium, Art, Social Space and Public Discourse in Iran.

AFRICAAM 95. Liberation Through Land: Organic Gardening and Racial Justice. 2 Units.

Through field trips, practical work and readings, this course provides students with the tools to begin cultivating a relationship to land that focuses on direct engagement with sustainable gardening, from seed to harvest. The course will take place on the O'Donohue Family Stanford Educational Farm, where students will be given the opportunity to learn how to sow seeds, prepare garden beds, amend soils, build compost, and take care of plants. The history of forced farm labor in the U.S., from slavery to low-wage migrant labor, means that many people of color encounter agricultural spaces as sites of trauma and oppression. In this course we will explore the potential for revisiting a narrative of peaceful relation to land and crop that existed long before the trauma occurred, acknowledging the beautiful history of POC coexistence with land. Since this is a practical course, there will be a strong emphasis on participation. Application available at <https://goo.gl/forms/cbYX3gSGdrHgHBjH3>; deadline to apply is September 18, 2018, at midnight. The course is co-sponsored by the Institute for Diversity in the Arts (IDA) and the Earth Systems Program.
Same as: CSRE 95, EARTHSYS 95

AFRICAAM 100. Grassroots Community Organizing: Building Power for Collective Liberation. 3-5 Units.

Taught by long-time community organizer, Beatriz Herrera. This course explores the theory, practice and history of grassroots community organizing as a method for developing community power to promoting social justice. We will develop skills for 1-on-1 relational meetings, media messaging, fundraising strategies, power structure analysis, and strategies organizing across racial/ethnic difference. And we will contextualize these through the theories and practices developed in the racial, gender, queer, environmental, immigrant, housing and economic justice movements to better understand how organizing has been used to engage communities in the process of social change. Through this class, students will gain the hard skills and analytical tools needed to successfully organize campaigns and movements that work to address complex systems of power, privilege, and oppression. As a Community-Engaged Learning course, students will work directly with community organizations on campaigns to address community needs, deepen their knowledge of theory and history through hands-on practice, and develop a critical analysis of inequality at the structural and interpersonal levels. Placements with community organizations are limited. Enrollment will be determined on the first day through a simple application process. Students will have the option to continue the course for a second quarter in the Winter, where they will execute a campaign either on campus or in collaboration with their community partner.
Same as: CSRE 100, FEMGEN 100X, URBANST 108

AFRICAAM 101F. 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 201F

AFRICAAM 101Q. Black & White Race Relations in American Fiction & Film. 3-5 Units.

Movies and the fiction that inspires them; power dynamics behind production including historical events, artistic vision, politics, and racial stereotypes. What images of black and white does Hollywood produce to forge a national identity? How do films promote equality between the races? What is lost or gained in film adaptations of books? NOTE: Students must attend the first day; admission to the class will be determined based on an in class essay.
Same as: AMSTUD 42Q, CSRE 41Q

AFRICAAM 102B. Art and Social Criticism. 5 Units.

Visual artists have long been in the forefront of social criticism in America. Since the 1960s, various visual strategies have helped emergent progressive political movements articulate and represent complex social issues. Which artists and particular art works/projects have become key anchors for discourses on racism, sexism, economic and social inequality, immigrant rights and climate change? We will learn about a spectrum of political art designed to raise social awareness, spark social change and rouse protest. The Art Workers Coalition's agit-prop opposing the Vietnam War and ACT-UP's emblematic signs and symbols during the AIDS/HIV crisis of the 1980s galvanized a generation into action. Works such as Judy Chicago's *The Dinner Party* (1979), Fred Wilson's *Mining the Museum* (1992), and Glenn Ligon's paintings appropriating fragments from African-American literature all raised awareness by excavating historical evidence of the long legacy resisting marginalization. For three decades feminist artists Adrian Piper, Barbara Kruger and the Guerilla Girls have combined institutional critique and direct address into a provocative form of criticality. Recent art for social justice is reaching ever broadening publics by redrawing the role of artist and audience exemplified by the democratization of poster making and internet campaigns of Occupy and the Movement for Black Lives. We will also consider the collective aesthetic activism in the Post-Occupancy era including *Global Ultra Luxury Faction*, *Climate Justice* art projects, and the visual culture of Trump era mass protests. Why are each of these examples successful as influential and enduring markers of social criticism? What have these socially responsive practices contributed to our understanding of American history?

Same as: AMSTUD 102, ARTHIST 162B, CSRE 102A, FEMGEN 102

AFRICAAM 105. Black Matters: Introduction to Black Studies. 5 Units.

This course situates the study of Black lives, known interchangeably as African American Studies, Black Studies, Africana Studies, or African Diaspora Studies, within the context of ongoing struggles against anti-Black racism. We will explore the founding principles and purposes of the field, the evolution of its imperatives, its key debates, and the lives and missions of its progenitors and practitioners. In doing so we will survey, broadly and deeply, the diverse historical, political, social, cultural, and economic experiences and expressions of the African Diaspora.

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 106I. Stanford Dance Community: Inter-Style Choreography Workshop. 1-2 Unit.

Designed for adventurous dancers, choreographers and student dance team leaders across Stanford campus. Students will explore a multiplicity of dance styles presented both by peer choreographers, as well as professionals in the field, to create a community of dancers who want to experiment and innovate within their form. The emphasis of the class is on individual growth as a dancer and dance maker through exposure to new and unfamiliar styles. Student dance team leaders and dancers with a strong interest in both choreography and learning different forms are highly encouraged to attend. Interested participants encouraged but not required to contact instructor, Aleta Hayes: ahayes1@stanford.edu. Course will consist of weekly choreography master classes taught by peers, composition intensives facilitated by the instructor, and guest professional master classes, not represented by the class participants. Same as: DANCE 106I

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 111. AIDS, Literacy, and Land: Foreign Aid and Development in Africa. 3-5 Units.

Foreign aid can help Africa, say the advocates. Certainly not, say the critics. Is foreign aid a solution? or a problem? Should there be more aid, less aid, or none at all? Africa has developed imaginative and innovative approaches in many sectors. At the same time, many African countries have become increasingly dependent on foreign aid. How do foreign aid and local initiatives intersect? We will examine several contentious issues in contemporary Africa, exploring roots, contested analyses, and proposed solutions, examining 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 112. Urban Education. 3-5 Units.

(Graduate students register for EDUC 212 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 112, EDUC 212, SOC 129X, SOC 229X

AFRICAAM 112B. African Literature: From Chinua Achebe to Afrofuturism. 3-5 Units.

This course will be an exploration of the major writers and diverse literary traditions of the African continent. We will examine various elements (genre, form, orality, etc.) across a variety of political, social, and literary categories (colonial/postcolonial, modernism/postmodernism, gender, class, literary history, religion, etc.). We will also address issues such as African literature and its relationship to world literature and the question of language and of translation. Writers to be discussed will include Chinua Achebe, Wole Soyinka, Tsitsi Dangarembga, Fiston Mwanza Mujila, Kamel Daoud, Tayeb Salih, and NoViolet Bulawayo, among others. The class will be structured around the close-reading of passages from individual texts with an attempt to relate the details derived from the reading process to larger areas of significance within the field. Students should make sure to bring their texts to class with them and must be prepared to contribute to class discussions.

Same as: ENGLISH 112B

AFRICAAM 112X. (Afro)Latinx in Reggaeton & Hip Hop: Blackness, Feminisms, and Performances. 3 Units.

This course surveys Latinx participation in Hip-Hop and Reggaeton, highlighting women artists, the Hispanophone Caribbean, and U.S. urban centers. Students will analyze texts, lyrics, performance, and social issues the music addresses from multiple disciplinary perspectives.

Same as: CHILATST 112

AFRICAAM 113V. Freedom in Chains: Black Slavery in the Atlantic, 1400s-1800s. 3-5 Units.

This course will focus on the history of slavery in the British, French, Spanish, Portuguese and Dutch Atlantic world(s), from the late 1400s to the 1800s. Its main focus will be on the experiences of enslaved Africans and their descendants. Between the sixteenth and nineteenth centuries, the Europeans forcibly embarked over 10 million Africans to the Americas. Drawing on methodologies used by historians, archaeologists and anthropologists, the course will reconstruct the daily lives and the socio-economic, cultural and political histories of these captives. We will seek to hear their voices by investigating a variety of historical testimonies and recent scholarship. The course will examine slavery in the context of broader trends in Atlantic World studies, a field that has grown considerably in recent years, providing new ways of understanding historical developments across national boundaries. We will seek to identify commonalities and differences across time periods and regions and the reasons for those differences. Covered topics will include slave ship voyages, labor, agency, the creation of new identities (creolization), religion, race, gender, resistance, legacies, and memory.
Same as: AFRICAST 113V, CSRE 113V, HISTORY 205D

AFRICAAM 114C. America Never was America to me: Race and Equity in US Public Schools. 1 Unit.

This cross-disciplinary course will use the 10-part docu-series "America to Me" to discuss the complexities of race and equity in US schools. The series follows a year in the life of a racially diverse, well-resourced high school outside Chicago, providing an in-depth look at the effects of race, equity, culture and privilege on educational opportunities, and offers insights into the teenage search for personal identity in today's climate. Two of the people featured in the series will be a part of the class, and after screening each episode, a Stanford professor will give a short talk inspired by the content of that episode. The talks will span several disciplines and theoretical perspectives, including Critical Race Theory, History, Psychology, Youth Development, Film Studies, Linguistics, and Teacher Education. Following each talk, students will engage in critical discussion around race and equity in education. Episode 10 will air during Final Exam week, but there will be no final exam.
Same as: CSRE 114C, EDUC 114C, EDUC 314C

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: AMSTUD 216, CSRE 216X, EDUC 216, HISTORY 255E

AFRICAAM 117J. Race, Gender, and Sexuality in Contemporary American Film. 4-5 Units.

This course introduces students to the theoretical and analytical frameworks necessary to critically understand constructions of race, gender, and sexuality in contemporary American film. Through a sustained engagement with a range of independent and Hollywood films produced since 2000, students analyze the ways that cinematic representations have both reflected and constructed dominant notions of race, gender, and sexuality in the United States. Utilizing an intersectional framework that sees race, gender, and sexuality as always defined by one another, the course examines the ways that dominant notions of difference have been maintained and contested through film in the United States. Readings include work by Michael Omi & Howard Winant, Patricia Hill Collins, Jodi Melamed, Stuart Hall, Lisa Duggan and bell hooks. Films to be discussed include *Moonlight*, *Mosquita y Mari*, *Kumu Hina*, *Hustlers*, and *Crazy Rich Asians*. To enroll in the course, please fill out the following form: <https://forms.gle/RKqURW6niyB1LRyEA>.
Same as: AMSTUD 117, ASNAMST 117D, CSRE 117D, FEMGEN 117F

AFRICAAM 118X. Critical Family History: Narratives of Identity and Difference. 4 Units.

This course examines family history as a site for understanding identity, power, and social difference in American society. Focusing in particular on the intersections of race, gender, and sexuality, we approach the family as an archive through which we might write alternative histories to the ones that dominate the national historical consciousness. To do this, we examine memoirs, oral histories, and first-person documentaries as historical texts that can be used to foreground marginalized historical voices. Students will then be asked to apply course readings and theories to their own family histories as a means of better understanding issues of identity and difference.
Same as: AMSTUD 118, ASNAMST 118S, CSRE 118S

AFRICAAM 119. Novel Perspectives on South Africa. 2-3 Units.

21st-century South Africa continues its literary effervescence. In this class we'll sample some recent novels and related writings to tease out the issues shaping the country (and to some degree the continent) at present. Is 'South African literature' a meaningful category today? What are the most significant features we can identify in new writings and how do they relate to contemporary social dynamics? The course will appeal to anyone interested in present-day Cape Town or Johannesburg, including students who have spent a term in BOSP-Cape Town or plan to do so in future. Both undergraduate and graduate students are welcome. 2-3 units. Course may be repeated for credit. All students will write short analyses from the prescribed texts. Students taking the course for three units will write an extended essay on a topic agreed with the instructor.
Same as: AFRICAAM 219, AFRICAST 119, AFRICAST 219, CSRE 119

AFRICAAM 121N. How to Make a Racist. 3 Units.

How does a child, born without beliefs or expectations about race, grow up to be racist? To address this complicated question, this seminar will introduce you to some of the psychological theories on the development of racial stereotyping, prejudice, and discrimination. Together, these theories highlight how cognitive, social, and motivational factors contribute to racist thinking. We will engage thoughtfully and critically with each topic through reflection and discussion. Occasionally, I will supplement the discussion and class activities with a brief lecture, in order to highlight the central issues, concepts, and relevant findings. We will share our own experiences, perspectives, and insights, and together, we will explore how racist thinking takes root. Come to class with an open mind, a willingness to be vulnerable, and a desire to learn from and with your peers. Students with diverse opinions and perspectives are encouraged to enroll.
Same as: CSRE 121N, PSYCH 21N

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 122F. Histories of Race in Science and Medicine at Home and Abroad. 4 Units.

This course has as its primary objective, the historical study of the intersection of race, science and medicine in the US and abroad with an emphasis on Africa and its Diasporas in the US. By drawing on literature from history, science and technology studies, sociology and other related disciplines, the course will consider the sociological and cultural concept of race and its usefulness as an analytical category. The course will explore how the study of race became its own "science" in the late-Enlightenment era, the history of eugenics—a science of race aimed at the ostensible betterment of the overall population through the systematic killing or "letting die" of humanity's "undesirable" parts, discuss how the ideology of pseudo-scientific racism underpinned the health policies of the French and British Empires in Africa, explore the fraught relationship between race and medicine in the US, discuss how biological notions of race have quietly slipped back into scientific projects in the 21st century and explore how various social justice advocates and scholars have resisted the scientific racisms of the present and future and/or proposed new paths towards a more equitable and accessible science.

Same as: AFRICAST 122F, CSRE 122F, HISTORY 248D

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 124F. The Mothership Connection: Black Science Fiction Across Media. 4 Units.

As science fiction becomes the lingua franca of American popular culture and race takes center stage in our contemporary social and political discourses, the works of black SF creators offer a number of powerful conceptual tools for thinking about race, and particularly for exploring the experience and effects of the African diaspora. This course will consider how black authors, artists, musicians, and filmmakers have responded to or engaged the transmedia genre of SF, as well as the role that race plays in the history of science fiction. What is Afrofuturism, and is it distinct from black science fiction? How does black SF relate to other speculative genres and aesthetics (horror, fantasy, new age, psychedelia, etc.)? Is there something inherently science fictional about the Afro-diasporic experience? How do typical SF tropes - robots, spaceships, technology, the apocalypse, the posthuman - change when considered in the aftermath of the Middle Passage and chattel slavery?.

Same as: CSRE 124F

AFRICAAM 127A. Can't Stop Won't Stop: A History Of The Hip-Hop Arts. 2-4 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. (This course must be taken for a letter grade and a minimum of 3 units to satisfy a Ways requirement.)

Same as: CSRE 127A

AFRICAAM 128. Roots Modern Experience - Mixed Level. 1 Unit.

In this course students will be introduced to a series of Afro-contemporary dance warm ups and dance combinations that are drawn from a broad range of modern dance techniques, somatic practices and dance traditions of the African diaspora with a particular focus on Afro Brazilian, Afro Cuban and Haitian dance forms. Our study of these dance disciplines will inform the movement vocabulary, technical training, class discussions, and choreography we experience in this course. Students will learn more about the dances and rhythms for the Orishas of Brazil and Cuba, and the Loa of Haiti with an additional focus on other African diaspora dance forms such as, Cuban Haitian, Palo, Samba and Samba-Reggae. Dance combinations will consist of dynamic movement patterns that condition the body for strength, flexibility, endurance, musicality and coordination. Through this approach to our warm ups and class choreography, we will deepen our analysis and understanding of how African diaspora movement traditions are inherently embedded in many expressions of the broadly termed form known as contemporary dance. Same as: DANCE 128

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 132. Social Class, Race, Ethnicity, and Health. 4 Units.

Examines health disparities in the U.S., looking at the patterns of those disparities and their root causes. Explores the intersection of lower social class and ethnic minority status in affecting health status and access to health care. Compares social and biological conceptualizations of race and ethnicity. Upper division course with preference given to upperclassmen. Prerequisite: Human Biology Core or Biology Foundations.

Same as: CSRE 122S, HUMBIO 122S

AFRICAAM 133. Literature and Society in Africa and the Caribbean. 4 Units.

This course explores texts and films from Francophone Africa and the Caribbean in the 20th and 21st centuries. The course will explore the connections between Sub-Saharan Africa, the Maghreb and the Caribbean through both foundational and contemporary works while considering their engagement with the historical and political contexts in which they were produced. This course will also serve to improve students' speaking and writing skills in French while sharpening their knowledge of the linguistic and conceptual tools needed to conduct literary analysis. The diverse topics discussed in the course will include national and cultural identity, race and class, gender and sexuality, orality and textuality, transnationalism and migration, colonialism and decolonization, history and memory, and the politics of language. Readings include the works of writers and filmmakers such as Djibril Tamsir Niane, Léopold Senghor, Aimé Césaire, Albert Memmi, Patrick Chamoiseau, Leonora Miano, Leïla Slimani, Dani Laferrrière and Ousmane Sembène. Taught in French. Students are highly encouraged to complete FRENLANG 124 or to successfully test above this level through the Language Center. This course fulfills the Writing in the Major (WIM) requirement.

Same as: AFRICAST 132, COMPLIT 133A, COMPLIT 233A, CSRE 133E, FRENCH 133, JEWISHST 143

AFRICAAM 136B. White Identity Politics. 3-5 Units.

Pundits proclaim that the 2016 Presidential election marks the rise of white identity politics in the United States. Drawing from the field of whiteness studies and from contemporary writings that push whiteness studies in new directions, this upper-level seminar asks, does white identity politics exist? How is a concept like white identity to be understood in relation to white nationalism, white supremacy, white privilege, and whiteness? We will survey the field of whiteness studies, scholarship on the intersection of race, class, and geography, and writings on whiteness in the United States by contemporary public thinkers, to critically interrogate the terms used to describe whiteness and white identities. Students will consider the perils and possibilities of different political practices, including abolishing whiteness or coming to terms with white identity. What is the future of whiteness? n*Enrolled students will be contacted regarding the location of the course. Same as: ANTHRO 136B, CSRE 136

AFRICAAM 137. Black Political Struggle Across the Americas. 3-5 Units.

This course orients students to the intersections between Anthropology and Black Studies through a survey of select ethnographic, historical, literary, and cinematographic materials based on Black political mobilizations across Latin America and the Caribbean. Organized by themes, the course pairs anthropological scholarship on Black political mobilizations against racialized violence and dispossession with critical Black Studies theoretical texts this scholarship is in conversation with. These pairings center what contemporary Black political struggle across the Americas teaches us about Black suffering, police terror, the problems of neoliberal multiculturalism, and the potential of transnational connections. Through case studies from Jamaica, Puerto Rico, Dominican Republic, Nicaragua, Colombia, and Brazil, we ask: How have understanding the conditions of life of Black communities in the Americas contributed to and/or challenged broader theorizations of the State, violence, rights, and recognition? How do contemporary mobilizations and political imaginations of Black communities push the modern nation-state into crisis through demands for Black life? And how do these struggles theorize the time and space of the conditions of Black life through transnational politics?. Same as: ANTHRO 107

AFRICAAM 139. Black Feminist Epistemology and Analytics. 5 Units.

Building from the foundational canon of black feminist theory and praxis, this seminar will explore more recent advances in black feminist epistemologies and modes of analysis. Students will engage black feminist conceptions of the human and the self; love and relationality in precarious conditions; speculative queer, sexual, and body politics; aesthetics and cultural theory; and contemporary proposals for radical freedom and social transformation. We will consider how black feminist theory not only engages, builds on, critiques, and transforms other schools of thought, but also produces its own systems of reason and interpretation. Same as: FEMGEN 154E

AFRICAAM 140N. Visible Bodies: Black Female Authors and the Politics of Publishing in Africa. 3-4 Units.

Where are the African female writers of the twentieth century and the present day? This Introductory Seminar addresses the critical problem of the marginalization of black female authors within established canons of modern African literature. We will explore, analyse and interrogate the reasons why, and the ways in which, women-authored bodies of work from this period continue to be lost, misplaced, forgotten, and ignored by a male-dominated and largely European/white publishing industry in the context of colonialism, apartheid and globalization. nnYou will be introduced to key twentieth-century and more contemporary female authors from Africa, some of them published but many more unpublished or out-of-print. The class will look at the challenges these female authors faced in publishing, including how they navigated a hostile publishing industry and a lack of funding and intellectual support for black writers, especially female writers. nnWe will also examine the strategies these writers used to mitigate their apparent marginality, including looking at how women self-published, how they used newspapers as publication venues, how they have increasingly turned to digital platforms, and how many sought international publishing networks outside of the African continent. As one of the primary assessments for the seminar, you will be asked to conceptualize and design an in-depth and imaginative pitch for a new publishing platform that specializes in African female authors. nnYou will also have the opportunity for in-depth engagement (both in class and in one-on-one mentor sessions) with a range of leading pioneers in the field of publishing and literature in Africa. Figures like Ainehi Edoro (founder of Brittle Paper) and Zukiswa Wanner (prize-winning author of *The Madams and Men of the South*), amongst others, will be guests to our Zoom classroom. One of our industry specialists will meet with you to offer detailed feedback on your proposal for your imagined publishing platform. nnYou can expect a roughly 50/50 division between synchronous and asynchronous learning, as well as plenty of opportunity to collaborate with peers in smaller settings. Same as: AFRICAST 51N, ENGLISH 54N, HISTORY 41N

AFRICAAM 141X. Activism and Intersectionality. 3-4 Units.

How are contemporary U.S. social movements shaped by the intersections of race, class, gender, and sexuality? This course explores the emergence, dynamics, tactics, and targets of social movements. Readings include empirical and theoretical social movement texts, including deep dives into Black, White, and Chicana feminisms; the KKK; and queer/LGBT movements. We will explore how social movement emergence and persistence is related to participants' identities and experiences with inequality; how the dynamics, targets, and tactics of mobilized participants are shaped by race, class, gender, and/or sexuality; and how social movement scholars have addressed the intersectional nature of inequality, identity, and community. Same as: CSRE 141X, FEMGEN 141, SOC 153

AFRICAAM 143. Black Divinities: Race, God, and Nation in the Photography of Deana Lawson. 5 Units.

In recent years the Brooklyn-based photographer Deana Lawson (born 1979) has become rightly famous for her rapturous yet grounded large-sized photographs of everyday black people—those she meets in her neighborhood, as well as on her travels to Brazil, Jamaica, and the Congo. In this seminar we will look closely at Lawson's photographs, considering how she gains her subjects' trust, how she uses props and locations, how she explores her own feelings and the legacies and possibilities of being black. Same as: ARTHIST 243

AFRICAAM 144. Living Free: Embodying Healing and Creativity in The Era of Racial Justice Movements. 1-4 Unit.

What does it mean to live free? It is often said that the one demand for the Movement for Black Lives is to "stop killing us." This demand has led Black artists, thinkers, organizers, and healers to envision work and embody practices that resist the subjugation and erasure of their bodies. This surge of creativity has impacted and intersected with work happening in queer and trans communities and in many other communities of color, including indigenous movements for safe and clean water, student protests against campus racism, the undocumented movement, prison abolition among others. This justice based work urges us to interrupt systems of violence with systems of healing that recover traditions, invent new modalities, and connect to survival practices developed by many generations of people in community. In this course we will bring together leading artists, thinkers, organizers, and healers to envision work and embody practices that resist the subjugation and erasure of their bodies, land, and natural resources. In this course we ask: what does it mean to embody health? How can we shift frameworks of pathology into frameworks of wholeness? What practices can we develop, recover, and share that help us create systems that support and value equity, healing and creativity for communities most at risk? And finally, how can we all live free?.

Same as: CSRE 44

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. Students 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 146D. New Keywords in African Sound. 3-4 Units.

This course identifies and considers new keywords for the study of contemporary African music and sound. Each week we will foster discussion around a keyword and a constellation of case studies. The sonic practices we will encounter range from South African house music to Ghanaian honk horns; from Congolese rumba bands to Tunisian trance singers; from listening to the radio in a Tanzanian homestead to making hip hop music videos on the Kenyan coast. By exploring the unexpected interconnections between contemporary African musical communities, we will discuss new keywords arising in current scholarship, including technologies like the amplifier and the hard drive, spaces like the studio and the city, and analytics like pleasure and hotness. We will also engage with established concepts for the study of postcolonial African cultures, including nationalism, cosmopolitanism, globalization, diaspora, and Pan-Africanism. This is a seminar-based course open to graduate students, upper level undergraduate students, and other students with consent of the instructor. Proficiency in music is not required. WIM at 4 units only. Same as: AFRICAST 146M, CSRE 146D, MUSIC 146M, MUSIC 246M

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: CSRE 174, HISTORY 147

AFRICAAM 150B. Nineteenth 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, CSRE 150S, HISTORY 150B

AFRICAAM 150C. The United States in the Twentieth Century. 5 Units.

(Same as HISTORY 50C. History majors and others taking 5 units, register for 150C.) 100 years ago, women and most African-Americans couldn't vote; automobiles were rare and computers didn't exist; and the U.S. was a minor power in a world dominated by European empires. This course surveys politics, culture, and social movements to answer the question: How did we get from there to here? Two historical research "labs" or archival sessions focus on the Great Depression in the 1930s and radical and conservative students movements of the 1960s. Suitable for non-majors and majors alike.

Same as: AMSTUD 150C, HISTORY 150C

AFRICAAM 153P. Black Artistry: Performance in the Black Diaspora. 4 Units.

Charting a course from colonial America to contemporary London, this course explores the long history of Black performance throughout an Atlantic diaspora. Defining performance as "forms of cultural staging," from Thomas DeFrantz and Anita Gonzalez's *Black Performance Theory*, this course takes up scripted plays, live theatre, devised works, performance art, and cinematic performance in its survey of the field. We will engage with theorists, performer, artists, and revolutionaries such as Ignatius Sancho, Maria Stewart, William Wells Brown, Zora Neale Hurston, Derek Walcott, Danai Gurira, and Yvonne Orji. We will address questions around Black identity, history, time, and futurity, as well as other essential strategies Black performers have engaged in their performance making. The course includes essential methodological readings for Black Studies as well as formational writings in Black performance theory and theatre studies. Students will establish a foothold in both AAAS (theory & methodology) and in performance history (plays and performances). As a WIM course, students will gain expertise in devising, drafting, and revising written essays.

Same as: CSRE 153P, TAPS 153P, TAPS 353P

AFRICAAM 154. Black Feminist Theory. 5 Units.

This course will examine black feminist theoretical traditions, marking black women's analytic interventions into sexual and pleasure politics, reproduction, citizenship, power, violence, agency, art, representation, and questions of the body. Exploring concepts like intersectionality, matrices of violence, the politics of respectability, womanism, and other contours of a black feminist liberation politic, we will look to black feminist scholars, activists, and artists from the 19th century to today. Same as: FEMGEN 154

AFRICAAM 154G. Black Magic: Ethnicity, Race, and Identity in Performance Cultures. 3-4 Units.

In 2013, CaShawn Thompson devised a Twitter hashtag, #blackgirlmagic, to celebrate the beauty and intelligence of black women. Twitter users quickly adopted the slogan, using the hashtag to celebrate everyday moments of beauty, accomplishment, and magic. The slogan offered a contemporary iteration of an historical alignment: namely, the concept of "magic" with both Black people as well as "blackness." This course explores the legacy of Black magic—and black magic—through performance texts including plays, poetry, films, and novels. We will investigate the creation of magical worlds, the discursive alignment of magic with blackness, and the contemporary manifestation of a historical phenomenon. We will cover, through lecture and discussion, the history of black magic representation as well as the relationship between magic and religion. Our goal will be to understand the impact and history of discursive alignments: what relationship does "black magic" have to and for "black bodies"? How do we understand a history of performance practice as being caught up in complicated legacies of suspicion, celebration, self-definition? The course will give participants a grounding in black performance texts, plays, and theoretical writings. *This course will also satisfy the TAPS department WIM requirement.* Same as: CSRE 154D, FEMGEN 154G, TAPS 154G

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: CSRE 156T, TAPS 156, TAPS 356

AFRICAAM 157P. Solidarity and Racial Justice. 4-5 Units.

Is multiracial solidarity necessary to overcome oppression that disproportionately affects certain communities of color? What is frontline leadership and what role should people play if they are not part of frontline communities? In this course we will critically examine practices of solidarity and allyship in movements for collective liberation. Through analysis of historical and contemporary movements, as well as participation in movement work, we will see how movements have built multiracial solidarity to address issues that are important to the liberation of all. We will also see how racial justice intersects with other identities and issues. This course is for students that want to learn how to practice solidarity, whether to be better allies or to work more effectively with allies. There will be a community engaged learning option for this course. Students who choose to participate in this option will either work with Stanford's DGen Office or a community organization that is explicitly devoted to multiracial movement-building.

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. James Baldwin & Twentieth Century Literature. 5 Units.

Black, gay and gifted, Baldwin was hailed as a "spokesman for the race", although he personally, and controversially, eschewed titles and classifications of all kinds. This course examines his classic novels and essays as well his exciting work across many lesser-examined domains - poetry, music, theatre, sermon, photo-text, children's literature, public media, comedy and artistic collaboration. Placing his work in context with other writers of the 20C (Faulkner, Wright, Morrison) and capitalizing on a resurgence of interest in the writer (NYC just dedicated a year of celebration of Baldwin and there are 2 new journals dedicated to study of Baldwin), the course seeks to capture the power and influence of Baldwin's work during the Civil Rights era as well as his relevance in the "post-race" transnational 21st century, when his prescient questioning of the boundaries of race, sex, love, leadership and country assume new urgency. NOTE: Enrollment by department consent. To apply, please email Prof. Elam (melam@stanford.edu) with your name, year, major, and one sentence about why you would like to take this class.

Same as: ENGLISH 159, FEMGEN 159

AFRICAAM 160J. Conjure Art 101: Performances of Ritual, Spirituality and Decolonial Black Feminist Magic. 2 Units.

Conjure Art is a movement and embodied practice course looking at the work and techniques of artists of color who utilize spirituality and ritual practices in their art making and performance work to evoke social change. In this course we will discuss the work of artists who bring spiritual ritual in their art making while addressing issues of spiritual accountability and cultural appropriation. Throughout the quarter we will welcome guest artists who make work along these lines, while exploring movement, writing, singing and visual art making. This class will culminate in a performance ritual co-created by students and instructor.

Same as: CSRE 160J, DANCE 160J

AFRICAAM 164A. Race and Performance. 3-5 Units.

How does race function in performance and dare we say ¿live and in living color?¿ How does one deconstruct discrimination at its roots?n nFrom a perspective of global solidarity and recognition of shared plight among BIPOC communities, we will read and perform plays that represent material and psychological conditions under a common supremacist regime. Where and when possible, we will host a member of the creative team of some plays in our class for a live discussion. Assigned materials include works by Lin-Manuel Miranda, Amiri Baraka, Young Jean Lee, Ayad Akhtar, Susan Lori Parks, David Henry Hwang, Betty Shamieh, Jeremy O. Harris, and Christopher Demos Brown.n nThis class offers undergraduate students a discussion that does not center whiteness, but takes power, history, culture, philosophy, and hierarchy as core points of debate. In the first two weeks, we will establish the common terms of the discussion about stereotypes, representation, and historical claims, but then we will quickly move toward an advanced conversation about effective discourse and activism through art, performance, and cultural production. In this class, we assume that colonialism, slavery, white supremacy, and oppressive contemporary state apparatuses are real, undeniable, and manifest. Since our starting point is clear, our central question is not about recognizing or delineating the issues, but rather, it is a debate about how to identify the target of our criticism in order to counter oppression effectively and dismantle long-standing structures.n nNot all BIPOC communities are represented in this syllabus, as such claim of inclusion in a single quarter would be tokenistic and disingenuous. Instead, we will aspire to understand and negotiate some of the complexities related to race in several communities locally in the U.S. and beyond.

Same as: CSRE 164A, CSRE 364A, TAPS 164

AFRICAAM 165. Identity and Academic Achievement. 3 Units.

How do social identities affect how people experience academic interactions? How can learning environments be better structured to support the success of all students? In this class, we will explore how a variety of identities such as race, gender, social class, and athletic participation can affect academic achievement, with the goal of identifying concrete strategies to make learning environments at Stanford and similar universities more inclusive. Readings will draw from psychology, sociology, education, and popular press. This class is a seminar format.

Same as: CSRE 165, PSYCH 165

AFRICAAM 169A. Race and Ethnicity in Urban California. 4-5 Units.

The course is part of an ongoing research project that examines the consequences of longterm social, economic, and political changes in ethnic and race relations in in urban California. The required readings, discussions, and service learning component all provide a platform for students to explore important issues, past and present, affecting California municipalities undergoing rapid demographic transformation.

Same as: AMSTUD 169, CSRE 260, URBANST 169

AFRICAAM 169B. Introduction to Intersectionality. 4 Units.

"Intersectionality" is so popular, it's almost impossible to avoid: it was added to the Merriam-Webster dictionary in 2017, it was painted on signs at the Women's Marches, and it guides modern day social movement organizers. But what does intersectionality mean? What can intersectionality offer And what does it mean for research and social movements to be truly intersectional? The aim of this course is to provide students with an understanding of the concept of intersectionality. First, we will delve into the works (chiefly from Black feminist scholars) that provide the foundation for today's concept of intersectionality. We will then explore, compare, and critique sociological research that applies (or fails to apply) an intersectional lens to its objects of study. Finally, we will investigate the use of intersectionality in social movements and outside academia. Throughout the course, we will prioritize reading, evaluating, and questioning sociological theory and research.

Same as: FEMGEN 169, SOC 169

AFRICAAM 170A. Unlearning Racism, Redefining Identity: Culture workers and the frontlines of Change. 1-4 Unit.

The fabric of racism is inextricably woven and constructed into the founding principles of the United States. Racism was done and it can be undone through effective anti-racist organizing with, and in accountability to the communities most impacted by racism. The People's Institute believes that effective community and institutional change happens when those who serve as agents of transformation understand the foundations of race and racism and how they continually function as a barrier to community self-determination and self-sufficiency.n nThis course focuses on understanding what racism is, where it comes from, how it functions, why it persists and how it can be undone. The classes, led by organizers of the People's Institute, guest artists and scholars, utilize a systematic approach that emphasizes learning from history, developing leadership, maintaining accountability to communities, creating networks, undoing internalized racial oppression and understanding the role of organizational gate keeping as a mechanism for perpetuating racism.

Same as: CSRE 170A

AFRICAAM 171. Peering into darkness: critical research practices in contemporary art & astrophysics. 4 Units.

¿We were peering into this darkness, crisscrossed with voices, when the change took place: the only real, great change I've ever happened to witness, and compared to it the rest is nothing¿ –Italo Calvinonn`Peering into darkness¿ is an interdisciplinary undergraduate research seminar guest taught by IDA visiting artist Janani Balasubramanian & collaborator Afra Ashraf. Together, we will joyfully open up science as a space to interrogate social questions and personal subjectivity. Students will explore weekly research themes such as observing, ghosts, abolition, fragmentation, and fables through critical texts, guest lectures, and practices of astrophysics and artmaking. Prerequisites include curiosity and play.

Same as: CSRE 171

AFRICAAM 176B. 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 people¿s 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.

AFRICAAM 179A. Crime and Punishment in America. 4-5 Units.

This course provides a comprehensive introduction to the way crime has been defined and punished in the United States. Recent social movements such as the Movement for Black Lives have drawn attention to the problem of mass incarceration and officer-involved shootings of people of color. These movements have underscored the centrality of the criminal justice system in defining citizenship, race, and democracy in America. How did our country get here? This course provides a social scientific perspective on America's past and present approach to crime and punishment. Readings and discussions focus on racism in policing, court processing, and incarceration; the social construction of crime and violence; punishment among the privileged; the collateral consequences of punishment in poor communities of color; and normative debates about social justice, racial justice, and reforming the criminal justice system. Students will learn to gather their own knowledge and contribute to normative debates through a field report assignment and an op-ed writing assignment.

Same as: CSRE 179A, SOC 179A, SOC 279A

AFRICAAM 179D. Empire and Revolution: Joseph Conrad and Ngũgĩ wa Thiong'o. 5 Units.

This class juxtaposes the works of two landmark experimental novelists: Joseph Conrad, one of the first major modernist writers of the early 20th century; and Ngũgĩ wa Thiong'o, the first East African novelist published in English and a leading voice of political activism in Kenya. Novels will include, among others, Conrad's *Under Western Eyes* and *Nostramo*; Ngũgĩ wa Thiong'o's *A Grain of Wheat* and *Petals of Blood*.

AFRICAAM 180S. The Black Music 1980s: Turntables, Beat Machines and DJ Scholarship. 3 Units.

This course focuses on the regional rhythms and aesthetic trends of Black popular music of the Americas in the 1980s, a period of Black cultural production largely ignored by the academy. Students will investigate how technology, economic shifts, AIDS, and the War on Drugs impacted communities who produced, created, and danced to music in the face of hostile political terrain. Students will develop and employ careful listening practices that encompass the study of sampling, digging through crates of vinyl, analyzing album cover art, and closely reading liner notes. The musical forms we will cover range from New Jack Swing to Quiet Storm Music to Synthesizer Soul. Figures we will study include nontraditional scholars and practitioners, artists, activists, music journalists, and cultural critics. Finally, students will map the digital movement of music, people, and ideas through post-human platforms such as computer-based home recording studios, portable sound systems, beat-making equipment, keytars, turntables, and sampling machines.

Same as: CSRE 180S

AFRICAAM 185. Racial Inequality across the Lifespan. 3 Units.

Imagine two children, one Black and one White, born on the same day and in the same country. By adulthood, these two will likely have had two remarkably different social experiences (e.g., the Black child will have received less education, income, health, and years to live). Why? Students in this course will tackle this complicated question from a psychological perspective. Together, we will examine how thinking, feeling, and behaving in ways that perpetuate stereotypes, prejudice, and discrimination contribute to racial inequality across the lifespan. The course will be conducted as a seminar, such that much of what you learn will be through group discussions, activities, and readings. A critical component of this class will be to practice writing about psychological research and social issues for the general audience. That is, students will write weekly opinion pieces that address and explain a particular area of inequality to a non-scientific audience.

Same as: CSRE 185C, PSYCH 185

AFRICAAM 188. Who We Be: Art, Images & Race in Post-Civil Rights America. 2-4 Units.

Over the past half-century, the U.S. has seen profound demographic and cultural change. But racial progress still seems distant. After the faith of the civil rights movement, the fervor of multiculturalism, and even the brief euphoria of a post-racial moment, we remain a nation divided. Resegregation is the norm. The culture wars flare as hot as ever. This course takes a close examination of visual culture, particularly images, works, and ideas in the contemporary arts, justice movements, and popular culture to discuss North American demographic and cultural change and cultural politics over the past half-century. From the Watts uprising to the #BlackLivesMatter movement, from multiculturalism through hip-hop to post-identity art, we will deeply explore the questions: How do Americans see race now? Do we see each other any more clearly than before?

Same as: ARTHIST 154B, CSRE 88

AFRICAAM 189. Black Life and Death in the Neoliberal Era. 5 Units.

Professor Robin Kelley will teach this course. Of course, this is a history/genealogy of how we got to this place - precarity, mass incarceration, privatization and (re)dispossession of black lives, and the movements that erupted since the early 1970s. It is as much an intellectual history as it is a political and cultural one since I will circle back to the roots of "neoliberal thinking" in 18th and 19th century liberalism, colonialism, imperialism, social Darwinism in the so-called Gilded Age. It will also touch on the rise of social democracy and its recasting of liberalism as the welfare state, the ascendance of military Keynesianism, and Hayek's and Milton Friedman's Cold War resuscitation and revision of 19th century liberalism. Much of our reading and discussion will examine the global economic crisis of the 1970s, and the subsequent restructuring of the political economy, the state, and culture (not limited to the U.S. but looking at the Third World or Global South) issues of debt, austerity and structural adjustment policies, environmental destruction, and military intervention. But the main focus is on how neoliberalism assaulted most black lives while enriching a handful of others; how it spawned a level of state violence that sometimes feels unprecedented and against which many movements emerged.

AFRICAAM 190. Race and Immigration. 4-5 Units.

In the contemporary United States, supposedly race-neutral immigration laws have racially-unequal consequences. Immigrants from Mexico, Central America, and the Middle East are central to ongoing debates about who's includable, and who's excludable, from American society. These present-day dynamics mirror the historical forms of exclusion imposed on immigrants from places as diverse as China, Eastern Europe, Ireland, Italy, Japan, and much of Africa. These groups' varied experiences of exclusion underscore the long-time encoding of race into U.S. immigration policy and practice. Readings and discussions center on how immigration law has become racialized in its construction and in its enforcement over the last 150 years.

Same as: CSRE 189, SOC 189, SOC 289

AFRICAAM 191B. African American Art. 5 Units.

This course explores major art and political movements, such as the Harlem Renaissance, the Black Arts Movement, and #BlackLivesMatter, that have informed and were inspired by African American artists. Students will read pivotal texts written by Black artists, historians, philosophers and activists; consider how artists have contended with issues of identity, race, gender, and sexuality; and learn about galleries, collections, and organizations founded to support the field. Attendance on the first day of class is a requirement for enrollment.

Same as: ARTHIST 191, CSRE 191

AFRICAAM 192. History of Sexual Violence in America. 4-5 Units.

This undergraduate/graduate colloquium explores the history of sexual violence in America, with particular attention to the intersections of gender and race in the construction of rape. We discuss the changing definitions of sexual violence in law and in cultural representations from early settlement through the late-twentieth century, including slavery, wartime and prison rape, the history of lynching and anti-lynching movements, and feminist responses to sexual violence. In addition to introducing students to the literature on sexual violence, the course attempts to teach critical skills in the analysis of secondary and primary historical texts. Students write short weekly reading responses and a final paper; no final exam; fifth unit research or CEL options. Limited enrollment, permission of instructor required. Submit application form and indicate interest in CEL option. Priority admission to History, FGSS, CSRE, AFRICAAM, and AMSTUD declared majors and minors. (Cardinal Course certified by the Haas Center).

Same as: AMSTUD 258, CSRE 192E, FEMGEN 258, FEMGEN 358, HISTORY 258, HISTORY 358

AFRICAAM 194. Topics in Writing & Rhetoric: Contemporary Black Rhetorics: Black Twitter and Black Digital Cultures. 4 Units.

Does not fulfill NSC requirement. This course will examine Black engagements with digital culture as sites for community building, social action and individual and collective identity formation. By studying phenomena like #BlackTwitter, memes, Vine, selfie culture, blogging, "social watching," and more, we will explore how Black technology use addresses questions like identity performance and expression, hyper visibility and invisibility of Black lives, Black feminisms, misogynoir and Black women/femme leadership in social movements, the roles and influence of Black Queer cultures online, and social activism and movements in online spaces. From #YouOKSis, #BlackLivesMatter and #AfroLatinidad to the Clapback, roasts and "reads," we will work from the serious to the silly, from individuals to collectives, from activism to everyday life, and from distinct Black cultures to diasporic connections and exchange. Participants in the course will create a social media autobiography, a "read/ing" of a Black cultural practice or phenomenon online, host an online discussion, and prepare a pitch for a longer research project they might pursue as a thesis or an ongoing study. Bring your GIFs, memes, and emoji, and a willingness to be in community both online and off for this new course! Prerequisite: first level of the writing requirement or equivalent transfer credit. For topics, see <https://undergrad.stanford.edu/programs/pwr/courses/advanced-pwr-courses>. Same as: PWR 194AJ

AFRICAAM 194A. Topics in Writing & Rhetoric: Freedom's Mixtape: DJing Contemporary African American Rhetorics. 4 Units.

Black music in all its genres, styles and eras has always been about freedom and transformation. About both Black people and the whole society. About the US Black experience, the African continent and the diaspora. These musical forms and the social movements they reflect and help shape are therefore central to the study of African American rhetoric. From overtly translating the ideas of social movements for mass audiences, to capturing the mood of a moment or move, to reflecting and influencing the aesthetics and styles that attend public discourse, to simply being a space where debates get worked out in community, music in Black traditions are as important a space of engagement as political speeches, sermons, websites, or even #BlackTwitter. This course will use Black music and its relationship to both social movements and everyday dialogue and debate to introduce study in African American Rhetoric as a field of study.

Same as: PWR 194AB

AFRICAAM 195. Independent Study. 2-5 Units.**AFRICAAM 196. Dancing Black: Embodying the African Diaspora in the United States and the Caribbean. 4 Units.**

What does it mean to dance black? How can studying comparative dance practices across the United States and the Caribbean expose continuities and differences in African diaspora experience? How can we draw strategies from black performance to inform our current movements for social change? This class will explore how dance and writing about performance have shaped notions of what it means to identify or be marked as an African diaspora subject. From the ring shouts of captive Africans to the 20th-century concert dance stage, from New York queer ballroom culture to Tiktok fads, this class will expose students to both historical and ethnographic methods for using dance to study the formation of black community in the New World. Looking beyond the surface of skin, we'll explore how race is experienced in muscle and flesh, and how black performers have historically taken advantage of or disavowed racialized ideas of how they can/should move. We will read theories of diaspora, queer of color critique and black feminist theory, and performance theory. We will search for the common questions and conversations about embodiment, the spectator's gaze, and black belonging that run through all three disciplines. Students will be required to do some movement research (through accessible, at-home dance practice), write weekly journals, and complete short essay projects. Students develop will skills for writing, speaking, and making performance to explore the intersections between race, sexuality, and dance.

Same as: DANCE 196, TAPS 196, TAPS 396

AFRICAAM 199. Honors Project. 1-5 Unit.

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

AFRICAAM 199X. Preparation for Senior Thesis. 2-3 Units.

This course is designed for juniors (majors, minors, and those seeking Interdisciplinary Honors in CSRE or FGSS) who intend to write a senior thesis in one of the CSRE Family of Programs or FGSS Interdisciplinary Honors. The course offers resources and strategies for putting together a significant and original senior thesis. Topics to be covered include: getting funding; finding an advisor; navigating the institutional review board; formulating an appropriate question; and finding the right data/medium/texts.

Same as: ANTHRO 189X, CSRE 199, FEMGEN 199X

AFRICAAM 200N. Funkentelechy: Technologies, Social Justice and Black Vernacular Cultures. 5 Units.

From texts to techne, from artifacts to discourses on science and technology, this course is an examination of how Black people in this society have engaged with the mutually constitutive relationships that endure between humans and technologies. We will focus on these engagements in vernacular cultural spaces, from storytelling traditions to music and move to ways academic and aesthetic movements have imagined these relationships. Finally, we will consider the implications for work with technologies in both school and community contexts for work in the pursuit of social and racial justice.

Same as: EDUC 314, STS 200N

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.

Winter. Required for students writing an Honors Thesis. Optional for Students writing a Senior Thesis.

AFRICAAM 200Z. Honors Thesis and Senior Thesis Research. 3-5 Units. Spring. Required for students writing an Honors Thesis. Optional for Students writing a Senior Thesis.

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 204. Race, Colonialism, and Climate Justice in the Caribbean. 3-5 Units.

Caribbean nations and territories remain on the frontlines of climate change despite being minor contributors to global warming. How has the history of environmental racism, colonialism, and environmental justice movements shaped our understanding of blackness and the environment in the Caribbean archipelago? In the face of the climate crisis, this course examines the role that (neo)coloniality plays in constructing precarious subjectivities. Environmental disasters; namely, the 2010 Earthquake in Haiti, the 2017 Hurricanes Irma and Maria in the U.S. and British Virgin Islands, Puerto Rico, and Dominica, and the 2019 Hurricane Dorian in the Bahamas; breathe new life into fervent conversations about precarity, dependency, disaster capitalism, anti-Blackness, colonial oversight, neoliberalism, and debt. Students will participate in these critical conversations and gain a deeper understanding of imperial and colonial histories and the intersections of decolonial, racial, and environmental politics.

AFRICAAM 205. Art as Activism. 1 Unit.

Art is a form of revolution and reflection. From literary and performing arts to murals and large scale conceptual sculptures- artists have often created a pathway for society to engage in a dialogue on the complicated nuances of social justice issues around the globe. Especially in 2020, we are grappling globally with a myriad of inequities and limited spaces to reflect, engage and act on them - this course will give interested students the opportunity to learn from revolutionary artists, reflect on their own role as designers/students in society and agency to build their own spaces for creating dialogue. nnAdmission by application. Visit dschool.stanford.edu/classes for more information.

Same as: DESINST 205

AFRICAAM 205K. The Age of Revolution: America, France, and Haiti. 4-5 Units.

(History 205K is an undergraduate course offered for 5 units; History 305K is a graduate course offered for 4-5 units.) This course examines the "Age of Revolution," spanning the 18th and 19th centuries. Primarily, this course will focus on the American, French, and Haitian Revolutions (which overthrew both French and white planter rule). Taken together, these events reshaped definitions of citizenship, property, and government. But could republican principles- color-blind in rhetoric- be so in fact? Could nations be both republican and pro-slavery? Studying a wide range of primary materials, this course will explore the problem of revolution in an age of empires, globalization, and slavery.

Same as: HISTORY 205K, HISTORY 305K

AFRICAAM 209. On the Run: Fugitivity in the Early Black Atlantic. 3-5 Units.

Fugitivity is being taken up more and more as a conceptual framework for thinking about possibilities for Black social life despite pervasive anti-Blackness, capture, confinement, exclusion, arrest, alienation, and social death. The fugitive, a word stemming from the Latin root *ŷ*fug, *ŷ*to flee,*ŷ* provides a figure of thought for reflection on the strategies and expressions of Black resistance, creativity, perseverance, and sociability in an anti-Black world. Fugitivity describes both the quotidian and extraordinary ways Black people transgress the border between freedom and unfreedom. It means creating, through the transgression of defiant movement, alternative possibilities for life outside of domination and suffering. n nGrounded in this context, this course examines the histories of enslaved flight, truancy, everyday refusal, and marronage in slaveholding Latin America, the Caribbean, and the United States. Maroons and their communities, or communities of those some would call *ŷ*runaway slaves,*ŷ* were an ever-present feature of slaveholding societies throughout the Americas. Everywhere they existed, from Brazil to Jamaica, from Virginia to Suriname, or from Mexico to Haiti, they proved the indomitable spirit of African descendants and the great failures of white domination and the institution of slavery. Throughout the course, we will look closely at the demographic, economic, and geographic opportunities for enslaved mobility and resistance that shaped the formation of the Atlantic world. The central focus will be an analysis of the historical impact of Black fugitivity across the Americas from 1502 to 1865.

AFRICAAM 211. Education for All? The Global and Local in Public Policy Making in Africa. 3-5 Units.

Policy making in Africa and the intersection of policy processes and their political and economic dimensions. The failure to implement agreements by international institutions, national governments, and nongovernmental organizations to promote education. Case studies of crowded and poorly equipped schools, overburdened and underprepared teachers, and underfunded education systems.

Same as: AFRICAST 111, AFRICAST 211

AFRICAAM 218. Musics and Appropriation Throughout the World. 3 Units.

This course critically examines musical practices and appropriation through the amplification of intersectionality. We consider musics globally through recourse to ethnomusicological literature and critical race theories. Our approach begins from an understanding that the social and political contexts where musics are created, disseminated, and consumed inform disparate interpretations and meanings of music, as well as its sounds. Our goal is to shape our ears to hear the effects of slavery, colonialism, capitalism, nationalism, class, gender difference, militarism, and activism. We interrogate the process of appropriating musics throughout the world by making the power structures that shape privileges and exclusions audible.

Same as: CSRE 118D, MUSIC 118

AFRICAAM 219. Novel Perspectives on South Africa. 2-3 Units.

21st-century South Africa continues its literary effervescence. In this class we'll sample some recent novels and related writings to tease out the issues shaping the country (and to some degree the continent) at present. Is 'South African literature' a meaningful category today? What are the most significant features we can identify in new writings and how do they relate to contemporary social dynamics? The course will appeal to anyone interested in present-day Cape Town or Johannesburg, including students who have spent a term in BOSP-Cape Town or plan to do so in future. Both undergraduate and graduate students are welcome. 2-3 units. Course may be repeated for credit. nn nnAll students will write short analyses from the prescribed texts. Students taking the course for three units will write an extended essay on a topic agreed with the instructor.

Same as: AFRICAAM 119, AFRICAST 119, AFRICAST 219, CSRE 119

AFRICAAM 225. Designing Courageous Conversations For Impact. 4 Units.

In this class, we will explore complex concepts of systemic and interpersonal oppression and racism, understand how these concepts manifest on our campus and in our communities, then design and prototype meaningful interventions for impact. We will stand on the shoulders of giants who have come before us while also blazing entirely new trails of our own discovery. Our communities are relying on us to leverage the momentum of this moment, our voices, and our unique skill sets to deconstruct systems of oppression and racism; let's stock our collective toolbox, together.

Same as: DESINST 225

AFRICAAM 230. Designing Black and Brown Spaces. 1 Unit.

Explore the creation of black/brown spaces within activism, technology, education, and design. How do we make space for Black and brown genius? In this class you will explore how to use our collective talents to build spaces for us, by us. You'll hear from the best and brightest in design, music, activism, technology and education who will share how they translate, navigate and advocate for the inclusion of Black and brown voices in the halls of power. You'll join other students to explore the myriad of ways Black and brown creators are building for themselves space within existing institutions (and imagining new ones altogether). You'll use these new skills and design thinking to develop a space of your own. Admission by application. Visit <https://dschool.stanford.edu/> classes for more information.

Same as: DESINST 230

AFRICAAM 230A. Digital Civil Society. 3 Units.

Digital technologies are changing the way members of the civil society come together to change the world. The 'civil society' includes social movements, grassroots activism, philanthropists, unions, nonprofits, NGOs, charities, and cooperatives, among others. Their mission is to effect important social and political transformations to bring about what they see as a better world. But their work and strategies are subject to significant changes in the digital era. The course will analyze the opportunities and challenges digital technologies present for associational life, free expression, privacy, and collective action. We will cover a wide range of key themes, including digital rights advocacy and racial justice, community-owned networks and de-colonial design, activist resistance to surveillance technologies, algorithmic bias, Black Twitter, and digital misinformation, micro-targeting and voter suppression. The course is global in scope (we will read authors and study cases from America, Europe, Asia, and Africa), taught by a multidisciplinary team (history, communication, computational social science, education), and is committed to a syllabus centering on the scholarship, expertise, and voices of marginalized communities. No prerequisite.

Same as: COMM 230A, CSRE 230A

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 236. Constructing Race and Religion in America. 4-5 Units.

This seminar focuses on the interrelationships between social constructions of race and social interpretations of religion in America. How have assumptions about race shaped religious worldviews? How have religious beliefs shaped racial attitudes? How have ideas about religion and race contributed to notions of what it means to be "American"? We will look at primary and secondary sources and at the historical development of ideas and practices over time.

Same as: AMSTUD 246, CSRE 246, HISTORY 256G, HISTORY 356G, RELIGST 246, RELIGST 346

AFRICAAM 236B. Casablanca - Algiers - Tunis : Cities on the Edge. 3-5 Units.

Casablanca, Algiers and Tunis embody three territories, real and imaginary, which never cease to challenge the preconceptions of travelers setting sight on their shores. In this class, we will explore the myriad ways in which these cities of North Africa, on the edge of Europe and of Africa, have been narrated in literature, cinema, and popular culture. Home to Muslims, Christians, and Jews, they are an ebullient laboratory of social, political, religious, and cultural issues, global and local, between the nineteenth and twenty-first centuries. We will look at mass images of these cities, from films to maps, novels to photographs, sketching a new vision of these magnets as places where power, social rituals, legacies of the Ottoman and French colonial pasts, and the influence of the global economy collude and collide. Special focus on class, gender, and race.

Same as: COMPLIT 236A, CSRE 140S, FRENCH 236, FRENCH 336, HISTORY 245C, URBANST 140F

AFRICAAM 238J. The European Scramble for Africa: Origins and Debates. 4-5 Units.

Why and how did Europeans claim control of 70% of African in the late nineteenth century? Students will engage with historiographical debates ranging from the national (e.g. British) to the topical (e.g. international law). Students will interrogate some of the primary sources on which debaters have rested their arguments. Key discussions include: the British occupation of Egypt; the autonomy of French colonial policy; the mystery of Germany's colonial entry; and, not least, the notorious Berlin Conference of 1884-1885.

Same as: HISTORY 238J, HISTORY 338J

AFRICAAM 241. Race, Justice, and Integration. 3 Units.

Recent philosophical research on injustice, race, and the ideal of racial integration.

Same as: EDUC 241, PHIL 142, PHIL 242

AFRICAAM 241A. Gentrification. 5 Units.

Neighborhoods in the Bay Area and around the world are undergoing a transformation known as gentrification. Middle- and upper-income people are moving into what were once low-income areas, and housing costs are on the rise. Tensions between newcomers and old timers, who are often separated by race, ethnicity, or sexual orientation, can erupt; high rents may force long-time residents to leave. In this class we will move beyond simplistic media depictions to explore the complex history, nature, causes and consequences of this process. Students will learn through readings, films, class discussions, and engagement with a local community organization. (Cardinal Course certified by the Haas Center).

Same as: CSRE 141, URBANST 141

AFRICAAM 245. Understanding Racial and Ethnic Identity Development. 3-5 Units.

This seminar will explore the impact and relative salience of racial/ethnic identity on select issues including: discrimination, social justice, mental health and academic performance. Theoretical perspectives on identity development will be reviewed, along with research on other social identity variables, such as social class, gender and regional identifications. New areas within this field such as the complexity of multiracial identity status and intersectional invisibility will also be discussed. Though the class will be rooted in psychology and psychological models of identity formation, no prior exposure to psychology is assumed and other disciplines-including cultural studies, feminist studies, and literature-will be incorporated into the course materials. Students will work with community partners to better understand the nuances of racial and ethnic identity development in different contexts. (Cardinal Course certified by the Haas Center).

Same as: CSRE 245, EDUC 245, PSYCH 245A

AFRICAAM 250J. Baldwin and Hansberry: The Myriad Meanings of Love. 4 Units.

This course looks at major dramatic works by James Baldwin and Lorraine Hansberry. Both of these queer black writers had prophetic things to say about the world-historical significance of major dramas on the 20th Century including civil rights, revolution, gender, colonialism, racism, sexism, war, nationalism and as well as aesthetics and politics.

Same as: AMSTUD 250J, CSRE 250J, FEMGEN 250J, TAPS 250J

AFRICAAM 251J. The End of American Slavery, 1776-1865. 4-5 Units.

How did the institution of American slavery come to an end? The story is more complex than most people know. This course examines the rival forces that fostered slavery's simultaneous contraction in the North and expansion in the South between 1776 and 1861. It also illuminates, in detail, the final tortuous path to abolition during the Civil War. Throughout, the course introduces a diverse collection of historical figures, including seemingly paradoxical ones, such as slaveholding southerners who professed opposition to slavery and non-slaveholding northerners who acted in ways that preserved it. Historical attitudes toward race are a central integrative theme.

Same as: AMSTUD 251J, HISTORY 251J, HISTORY 351J

AFRICAAM 252C. The Old South: Culture, Society, and Slavery. 5 Units.

This course explores the political, social, and cultural history of the antebellum American South, with an emphasis on the history of African-American slavery. Topics include race and race making, slave community and resistance, gender and reproduction, class and immigration, commodity capitalism, technology, disease and climate, indigenous Southerners, white southern honor culture, the Civil War, and the region's place in national mythmaking and memory.

Same as: CSRE 252C, HISTORY 252C

AFRICAAM 253. Caring Labor in the United States. 3-5 Units.

Who cares for America's children, elderly, and infirm? How is the structure of these labor forces influenced by ideologies of race, gender, and class? Beginning with theories of reproductive and caring labor, we examine the history of coerced and enslaved care and then caring as free labor. We will look at housework, child care, nursing, and elder care, among others, and will also examine how activists, policy makers, and workers have imagined new ways of performing and valuing care.

Same as: FEMGEN 253L, HISTORY 253L

AFRICAAM 256E. The American Civil War: The Lived Experience. 5 Units.

What was it like to live in the United States during the Civil War? This course uses the lenses of racial/ethnic identity, gender, class, and geography (among others) to explore the breadth of human experience during this singular moment in American history. It illuminates the varied ways in which Americans, in the Union states and the Confederate states, struggled to move forward and to find meaning in the face of unprecedented division and destruction.

Same as: AMSTUD 256E, HISTORY 256E

AFRICAAM 258. Black Feminist Theater and Theory. 4 Units.

From the rave reviews garnered by Angelina Weld Grimke's lynching play, Rachel to recent work by Lynn Nottage on Rwanda, black women playwrights have addressed key issues in modern culture and politics. We will analyze and perform work written by black women in the U.S., Britain and the Caribbean in the 20th and 21st centuries. Topics include: sexuality, surrealism, colonialism, freedom, violence, colorism, love, history, community and more. Playwrights include: Angelina Grimke, Lorriane Hansberry, Winsome Pinnock, Adrienne Kennedy, Suzan-Lori Parks, Ntzoze Shange, Pearl Cleage, Sarah Jones, Anna DeVeaere Smith, Alice Childress, Lydia Diamond and Zora Neale Hurston.

Same as: CSRE 258, FEMGEN 258X, TAPS 258

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 262C. African American Literature and the Retreat of Jim Crow. 5 Units.

After the unprecedented carnage of WWII, the postwar era witnessed the slow decline of the segregated Jim Crow order and the onset of landmark civil rights legislation. What role did African American literature and culture play in this historical process? What does this shift in racial theory and praxis mean for black literary production, a tradition constituted by the experience of slavery and racial oppression? Focus on these questions against the backdrop of contemporaneous developments: the onset of the Cold War, decolonization and the formation of the Third World, and the emergence of the "new liberalism".

Same as: AMSTUD 262C, CSRE 262C

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 268. Black Temporality. 5 Units.

Futurity, progress, futurism, and history have become contested ideas within the valence of Black life. This course examines both the speculative imagination and the aspirational and pessimistic stakes of temporality within the Black diaspora. While Afrofuturism often privileges outer space and science fiction as its premier site and grammar, this course seeks to magnify other articulations of Blackness and time that may fall out of its purview. In so doing, this course considers how past and current socio-political movements (e.g., Haitian Revolution and Black Lives Matter), memory, reparations, and geography have informed critical race theory, philosophy, and Black expressive arts.

AFRICAAM 269. Black Studies Matter. 3-5 Units.

This interdisciplinary course will introduce students to ten foundational texts in Black Studies, including classic works by Toni Morrison, James Baldwin, Lorraine Hansberry, C. L. R. James, W. E. B. DuBois, and Audre Lorde. The discussions will connect these texts to contemporary conversations about Black feminism, Black politics, mass incarceration, policing, and Black life in America in the twenty-first century. We welcome a wide range of students to enroll in this class: undergraduates and graduate students and members of the larger Stanford community who would like to gain a deeper understanding of Black Studies. This class is particularly urgent in our current moment. Taken together, the selected readings will provide critical historical and cultural context to grasp the meanings of our own tumultuous times. This course draws on primary sources that reveal the centrality of Black Studies to understanding our world and the major themes that animate our lives: history, identity, memory, gender, sexuality, belonging, exclusion, and the varied responses and forms of resistance to four hundred years of racial oppression. These texts invite students to delve deeply into the lived experiences of African Americans across time periods, class positions, sexual orientations, and geographic locations. The lectures and discussions are led by faculty in African and African American Studies (AAAS), Comparative Studies in Race and Ethnicity (CSRE), History, Theater and Performance Studies, English, and Philosophy.

Same as: AFRICAAM 69

AFRICAAM 280. Designing Equity Tools. 2 Units.

Education systems in this country are not serving all students equally. This course is for students who wish to revolutionize the way we understand and provide for safe learning environments. In this course, students and instructors will explore opportunities for increasing equity in education by working with a diverse array of real world experts and completing design challenges that have the potential to positively impact the lives of students in this country. Application required, see dschool.stanford.edu/classes for more information.

Same as: DESINST 280

AFRICAAM 286. The Psychology of Racial Inequality. 3 Units.

Our topic is the psychology of racial inequality - thinking, feeling, and behaving in ways that contribute to racial stereotyping, prejudice, and discrimination, and how these processes in turn maintain and perpetuate inequality between racial groups. We will examine how these processes unfold at both the individual and the institutional levels. Throughout this course, you will familiarize yourself with the psychological perspectives, methods, and findings that help explain racial inequality, and we will explore ways to promote racial equality. The course will be conducted as a seminar, but most of what you learn will be through the readings and discussions. That is, this course is minimally didactic; the goal is to have you engage thoughtfully with the issues and readings spurred in part by sharing perspectives, confusions, and insights through writing and discussion. Each student will facilitate at least one class session by providing an introductory framework for the readings (~10-minute presentation with handouts that overviews the concepts, issues, and controversies). Together, we will broaden our knowledge base on the subject and explain, from a psychological perspective, the pervasiveness of racial inequality. Prerequisites: PSYCH 1 and PSYCH 10.

Same as: CSRE 186, PSYCH 186, PSYCH 286

AFRICAAM 291. Riot!: Visualizing Civil Unrest in the 20th and 21st Centuries. 5 Units.

This course explores the visual legacy of civil unrest in the United States. Focusing on the 1965 Watts Rebellion, the 1992 Los Angeles Riots, and the 2014 Ferguson Uprising, students will closely examine photographs, television broadcasts, newspapers, magazines, and film and video representations of unrest. In addition, students will visually analyze the works of artists who have responded to the instances of police brutality and/or challenged the systemic racism, xenophobia, and anti-black violence leading to and surrounding these events. NOTE: Instructor consent required for undergraduate students. Please contact the instructor for permission to enroll.

Same as: AFRICAAM 491, ARTHIST 291, ARTHIST 491

AFRICAAM 293. Research Methods in Africana Studies. 3-5 Units.

This course introduces research methodologies in Africana Studies. Under the guidance of the Research Fellow in the African and African American Studies Program, students will study the methods that Africana scholars, artists, and activists employ to design and execute research on Africana phenomena. The class will include lectures, close readings of texts, research assignments, and lively discussions. The course materials will feature both foundational and contemporary texts in the field of Black Studies. Our engagement with Africana research methodologies will pose critical questions about interdisciplinary research and cross-disciplinary perspectives with careful attention to intersectionality, cultural competence, and ethics in research. The class will also discuss how Africana thinkers challenge conventional modes of knowledge production and, in so doing, offer critiques and contributions that advance the methodologies of related disciplines. Students will leave the course better prepared to take on the senior thesis capstone project.

Same as: AFRICAAM 93

AFRICAAM 389C. Race, Ethnicity, and Language: Pedagogical Possibilities. 3-4 Units.

This seminar explores the intersections of language and race/racism/ racialization in the public schooling experiences of students of color. We will briefly trace the historical emergence of the related fields of sociolinguistics and linguistic anthropology, explore how each of these scholarly traditions approaches the study of language, and identify key points of overlap and tension between the two fields before considering recent examples of inter-disciplinary scholarship on language and race in urban schools. Issues to be addressed include language variation and change, language and identity, bilingualism and multilingualism, language ideologies, and classroom discourse. We will pay particular attention to the implications of relevant literature for teaching and learning in urban classrooms.

Same as: CSRE 385, EDUC 389C

AFRICAAM 428. Intersectional Justice in Education Policy and Practice. 3-5 Units.

This 3-5-unit, graduate course is designed to explore intersectionality as a "method and a disposition, a heuristic and an analytic tool" (Carbado, Crenshaw, Mays, & Tomlinson, 2013, p. 11). To do this we explore the intellectual lineage of intersectional thought from its Black Feminist roots and trace it through its use today in education research. Within these tracings, we will delve into the (mis)uses, contestations, and iterations of intersectionality in theory and empirical research. At the heart of this course is an examination of how perceptions of and beliefs about a myriad of intertwining inequities conspire to create vectors of oppressions that land in multiply-marginalized students' lives through the macrosociopolitical to the microinteractional. It interrogates the foundational ideological assumptions around culture, difference, deficit, and dis/ability in which education has traditionally been rooted. Students in the course will analyze the lineage and processes of intersectionality to understand how students at the intersections of multiple oppressions experience education within communities of practice that enact, reproduce, and resist policies and practices through their daily activities.

Same as: EDUC 428

AFRICAAM 491. Riot!: Visualizing Civil Unrest in the 20th and 21st Centuries. 5 Units.

This course explores the visual legacy of civil unrest in the United States. Focusing on the 1965 Watts Rebellion, the 1992 Los Angeles Riots, and the 2014 Ferguson Uprising, students will closely examine photographs, television broadcasts, newspapers, magazines, and film and video representations of unrest. In addition, students will visually analyze the works of artists who have responded to the instances of police brutality and/or challenged the systemic racism, xenophobia, and anti-black violence leading to and surrounding these events.
NOTE: Instructor consent required for undergraduate students. Please contact the instructor for permission to enroll.

Same as: AFRICAAM 291, ARTHIST 291, ARTHIST 491