



Foundations of BLACK Popular Culture

I. Course Information

Quest 1 Theme: Identities

Spring 2024

Meeting Day/Time:

Tue 11:45AM-1:50PM

Thu 12:50PM-1:50PM

Location:

Tue: MCCA1142

Thu: MAT0107

Primary General Education Designation: Humanities

Secondary General Education Designation (if seeking):
Diversity (D)

Writing Designation (if seeking): Writing Designation
(WR) 2000 words

Instructor

Dr. Drew D. Brown

Email: – brown.ad@ufl.edu

Office location: 223 Turlington Hall

Office hours: TBA (and by appointment)

Teaching Assistant: **Payton Capes-Davis**

Email: pcapesdavis@ufl.edu

Office location: TBA

Office hours: TBA (and by appointment)

A minimum grade of C is required for general education credit.

Course Description

This course will examine the cultural foundations of Black expressions and experiences that have gained widespread popularity in mainstream society by asking the question "What is Black popular culture and why is it important?" To answer this question, this course will explore the vast contributions that Black artists, musicians, filmmakers, and writers have made to popular culture. It will use a multidisciplinary approach to recognizing the social, political, and historical factors that have shaped the development of Black popular culture. This is an important topic to study because it challenges stereotypes about Black people and promotes a more accurate view of them as individuals.

The course will explore the traditions of African aesthetics that sit at the foundation of Black expression as well as how Black communities have created new cultural expressions using tools of self-representation and resistance, often in response to exclusion from mainstream white American culture. It will consider how and why ideas of "authenticity" and respectability have been central to the

construction of Blackness in America. This course will explore the past, present, and future of Black popular culture. Students will engage in literary texts, films, and other artifacts created by prominent African-American scholars, artists, and thinkers. They will learn about the evolution of Black cultural identity from its African roots through slavery, Blackface Minstrelsy, the Harlem Renaissance, the Black Arts Movement, and hip-hop as well as its impact on American society today such as #blacktwitter.

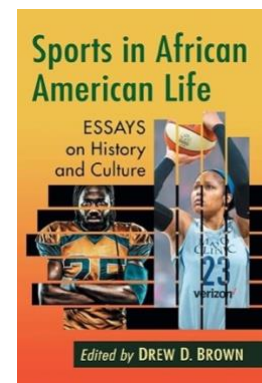
This course will allow students to view and compare multiple perspectives while focusing on the cultural foundations of Black people. It will allow students to better understand the origins of many social issues by studying the cultural experiences of Black people as they navigate American society. Another part of this course is that it will ask important ethical questions and challenge students to consider these issues, but more importantly to appreciate and evaluate the processes involved in reaching logical conclusions.

This course will engage with diversity and intersections of race, gender, class, nationality, and sexuality. As part of the “identity” theme, it explores the formation of Black cultural identity at intrapersonal, interpersonal, and systematic levels; identifies the role of politics and law in the evolution of Black culture; and the relationship between the function of Black culture and the dynamics of power.

This course encourages students to become critical thinkers and cultural analyzers of Black popular culture. A deeper critical appreciation of Black popular culture, and the people and experiences that developed it, will become part of their intellectual and social maturation at the University of Florida. When students are witnessing American popular culture, they will have the skills to recognize, analyze, and explain the contributions of Black people to it. Students will view Black popular culture as a reflection of society’s complex cultural makeup and not just catchy rap songs, flashy outfits, or witty tweets.

Required Course Materials (to purchase/rent)

1. Drake, Simone C., and Dwan K. Henderson, eds. *Are You Entertained?: Black Popular Culture in the Twenty-First Century*. Duke University Press, 2020.
2. Brown, Drew D., *Sports in African American Life: Essays on History and Culture*. Jefferson, NC: McFarland, 2020.



Suggested Course Materials:

MLA Handbook. 9th ed., Modern Language Association of America, 2021.

II. Coursework & Schedule

1. List of Graded Work

Assignment	Description	Points
Discussion Boards (10)	Students will (1) answer a question on the discussion board and (2) respond to another student's post. Each post must be more than 75 words. Students are expected to think critically and deeply when posting and responding.	20
Quizzes (12)	There will be quizzes that evaluate the reading assignments. The lowest 2 quizzes will be dropped.	40
Test 1 & 2	There will be two tests to evaluate students' mastery of the course material.	50
Paper 1: Pre-Reflection	Write a 350 to 450-word paper on "What is Black popular culture, why is it important, how do you engage in/contribute to it?"	5
Paper #2: Analytical Short I: The "Ghetto"	Using the course materials on "the ghetto" and the Black urban experience, write a 500-word lyrical analysis of Jay Z-song lyrics. *Students must also meet with the professor/TA to discuss the paper after it is graded	10
Paper #3: Analytical Short I: Cultural analysis of work	Using the concept of the trickster tradition, write a 500-word analysis that identifies the various perspectives of interpretation of a piece of visual art expression (fashion, painting/drawing, monument, sculpture, etc....) OR Using the concept of Signifying, analyze the language used in a piece of contemporary (2018-2023) linguistic expression (poem, social media post, speech, performance, interview, etc.....)	10
Paper #4: Analytical Long: Analysis of Black Beliefs	Using concepts and theories from the course literature, write a 1000-to-1200-word paper on how Black people's beliefs about themselves are expressed through culture. Critical Thinking and Communication	30
Paper #5: Post-Reflection	A 350 to 450-word paper on how your views have changed regarding "what is Black popular culture, why is it important, and how do you engage in/contribute to it?"	5
Digital presentation: Afrotrope	Create an Afrotrope that reflects a significant aspect of Black popular culture and submit a 2-minute cultural analysis video.	25
	Total:	200

2. Weekly Course Schedule (Tuesday/Thursday Classes)

Week	Activity:	Topic/Assignment: (Subject to change)	Assigned Work Due:
------	-----------	--	--------------------

Section 1: Introduction

Week 1	Topic:	Introduction	
	Summary:	This course section is designed to introduce the various aspects of culture, including its definition, elements, and functions. It will also examine the key terms and concepts that have shaped the development of popular culture.	
	Concepts and Theories:	Culture; Ethnicity; High, Low, Sub, and Counterculture (Socio-cultural studies); Communication senders and receivers	
	Lectures:	Definitions of Culture	
	In-class Activity:	Write, pair, share discussion: How does something become popular?	
	Readings/Films:	<ul style="list-style-type: none"> • Storey: "What is popular culture? (PDF) 	
	Assignments:	Paper 1: Pre-Reflection	

Week 2	Topic:	The meaning of Blackness and Black popular culture	
	Summary:	This section introduces the meaning of “Black” and Black popular culture and offers a complex and nuanced understanding of the role they play in shaping our understanding of identity, representation, and popular trends from a Black perspective.	
	Concepts and Theories:	Race, Black/ African American, Essentialism, modernism, & post-modernism, Americanism, Double consciousness, Black culture, Black Popular culture, Cultural expression (Identity and psychology)	
	Lectures:	How Africans Became African Americans The “Black” in Black Popular Culture	
	In-class Activity:	Write, pair, share discussion: How do you define a Black person?	
	Readings/Films:	<ul style="list-style-type: none"> • <i>Are You Entertained?:</i> Ch 18_Interview with Patricia Hill Collins (p. 288-300) • Schomburg: Jubilee: The Emergence of African American Culture (PDF) 	
		<ul style="list-style-type: none"> • Scott: The African American Culture (PDF) • Dubois: Double Consciousness (PDF) 	
Assignments:	Discussion board 1: Should our society embrace the variation of racial identities or try to become a post-racial/raceless society where racial identity disappears? Quiz 1		

Week 3	Topic:	The impact of traditional media and new media (social media): From CNN to Podcasts	
	Summary:	This section of the course offers a critical examination of the impact of traditional media and new media on Black culture, highlighting the need for more nuanced and authentic representations of Black culture in the media from a Black perspective. It also explores the power of new media, particularly social media, and podcasts, to provide a platform for Black voices to be heard and for Black culture to be celebrated in all its richness and diversity.	

	Concepts and Theories:	Media, Censorship, Perspective, "New media" (Media and communications)	
	Lectures:	The popularity of new media and new perspectives	
	In-class Activity:	Class Debate: What is the better news source, traditional media or new media?	
	Readings/Films:	<ul style="list-style-type: none"> Shuter, Robert. "Intercultural new media studies: The next frontier in intercultural communication." <i>Journal of Intercultural Communication Research</i> 41.3 (2012): 219-237. (PDF) 	
	Assignments:	<p>Discussion board 2: Has "new media" had a more benefit or hindrance on the understanding of "real" Black culture and perspectives? Why and how?</p> <p>Quiz 2</p>	

Section 2: Cultural Expression

Week 4	Topic:	The fandom of Black-street culture: from Shawn Carter to Jay Z	
	Summary:	This section of the course delves into the Black experience through the lens of Black Street culture, with a focus on the rise of Shawn Carter, also known as Jay Z, as a cultural icon. The course explores the ways in which Black Street culture has influenced the development of Black art and music, and how it reflects the experiences and struggles of lower-class Black communities.	
	Concepts and Theories:	Concepts and theories: Nihilism (Social Psychology); Fandom, Consumerism, (mis)Appropriation, Cultural Voyeurism/Tourism	
	Lectures:	<p>The Black Experience</p> <p>Black Street Culture</p> <p>Cultural (Mis)Appropriation</p>	

	In-class Activity:	Class Debate: When it comes to the struggles of Black people in the U.S., should more of the blame be put on the individuals or the system/society?	
	Readings/Films:	<ul style="list-style-type: none"> • West: Nihilism in black America (PDF) • Anderson: The code of the streets (PDF) 	
		<ul style="list-style-type: none"> • Watch: The Story of Jay Z • Watch: Jay Z: How a Hustler from Brooklyn Became a Billionaire (Link) • <i>Are You Entertained?:</i> Ch 12_ Black Culture Without Black People (p. 191-206) by Imani Kai Johnson 	
Assignments:	Paper #2: Analytical Short I: The “Ghetto” Quiz 3		

Week 5	Topic:	Cultural Aesthetics	
	Summary:	This section uses the concept of the Nzuri model to explore the ways in which cultural aesthetics shape the creation and reception of Black artistic expressions from a Black perspective.	
	Concepts and Theories:	Nzuri model, Rhythm, Call and response, Improvisation (Culture and Aesthetics)	
	Lectures:	African Aesthetics and Traditions	
	In-class Activity:	Activity: Reproducing cultural rhythms and responses	
	Readings/Films:	<ul style="list-style-type: none"> • Nelson: The repertoire of Black popular culture (PDF) • Welsh-Asante: Nzuri model (PDF) 	
	Assignments:	Discussion 3: Should Non-Black people be able to capitalize on popular Black cultural production? Quiz 4	

Week 6	Topic:	Signifying from Ebonics to Black Twitter	
	Summary:	This section explores the role of signifying in Black popular culture by examining the language on Twitter to highlight how Black users engage in creative expression and communication of complex ideas and emotions through language and cultural expressions.	
	Concepts and Theories:	Signifying (Rhetoric and communication), Trickster tradition	
	Lectures:	African American Language and Rhetoric in Popular Culture	
	In-class Activity:	Interpretation activity: Cultural interpretation of social media posts	
	Readings/Films:	<ul style="list-style-type: none"> • Florini: Tweets, Tweeps, and Signifyin' Communication and Cultural Performance on 'Black Twitter (PDF) • <i>Are You Entertained?:</i> Ch 10_The Subaltern is Signifying (p. 161-174) by Sheneese Thompson 	
	Assignments:	Paper #3: Analytical Short I: Cultural analysis of work using Signifying or trickster tradition Quiz 5	

Section 3: Representation

Week 7	Topic:	Representation from Blackface to TikTok	
	Summary:	This section explores issues of representation and identity, including race, gender, sexuality, and class, and how these concepts are represented in Black popular culture., specifically in TV, film, and advertisements. It will examine the history of Blackface and Black characters in TV sitcoms and Tyler Perry movies in order to better understand the ways in which Black people have been portrayed in media and often reinforce negative racial stereotypes.	

	Concepts and Theories:	Representation (Media and Communication)	
	Lectures:	Representation of Black Culture and People in Film and TV	
	In-class Activity:	Activity: TikTok Debate	
	Readings/Films:	<ul style="list-style-type: none"> • Read and Watch: Blackface on Stage: The Complicated History of Minstrel Shows • Read: 10 Black Sitcoms That Made An Impact on TV, From 'Family Matters' to 'The Fresh Prince' 	
		<ul style="list-style-type: none"> • Davis, Cienna_ "Digital Blackface and the Troubling Intimacies of TikTok Dance Challenges." <i>TikTok Cultures in the United States</i>. Routledge, 2022. 28-38. (PDF) 	
	Assignments:	<p>Discussion Board 4: What are the 3 top TV shows in the past 10 years that have both reflected and influenced Black popular culture? How and why for each? Why are your choices over other students' choices?</p> <p>Quiz 6</p>	

TEST 1	
--------	--

Week 8	Topic:	The Aesthetics of Blackness: From “Black is beautiful” to Weaves and waves	
	Summary:	This section explores the significant role that fashion, and hairstyles have played in shaping cultural narratives and promoting social change, challenging systemic racism, and celebrating Black beauty and identity.	
	Concepts and Theories:	The will to adorn (Anthropology)	
	Lectures:	Black Material Culture	

	In-class Activity:	Interpretation Activity: The meaning in various Black material expressions	
	Readings/Films:	<ul style="list-style-type: none"> • Vargas: Fashion statement or political statement: The use of fashion to express black pride during the Civil Rights and Black Power movements of the 1960s (PDF) • Ambás & Sádaba: 100 years of fashion activism: From the women’s suffrage movement to the US 2020 Elections (PDF) • <i>Are You Entertained?:</i> Ch 18_styling and Profiling (p. 134-152) by David Leonard 	
	Assignments:	Discussion 5: What do you think today’s fashion trends among Black people express about them? Quiz 7	

Week 9	Topic:	Respectability politics: From the Black church to twerking	
	Summary:	This course section explores respectability politics, which is the practice of marginalized groups adhering to mainstream social norms to gain acceptance. Specifically, it looks at the history of respectability politics in the Black church and its impact on popular culture, including criticisms of the dance style twerking.	
	Concepts and Theories:	Cultural policing, Respectability politics, Black Liberalism, Black Conservatism, Black Radicalism	
	Lectures:	The Black Church Respectability Politics	
	In-class Activity:	Debate: Was the song and video W.A.P. too inappropriate?	
	Readings/Films:	<ul style="list-style-type: none"> • Watch: https://www.youtube.com/watch?v=mmdlMIRdt7Y • <i>Are You Entertained?:</i> Ch 15_The booty don’t lie (p. 237-251) 	

	Assignments:	Discussion Board 6: Should Black people hold themselves to a different standard of appropriateness because of their desire for social progress and advancement? Paper #4: Analytical Long: Analysis of Black Beliefs Quiz 8	
--	--------------	---	--

Week 10	Topic:	Black Masculinity: From <i>Moonlight</i> to Kevin Samuels and the Manosphere	
	Summary:	This section explores the representation of Black masculinity in popular culture, from the critically acclaimed film "Moonlight" to controversial figures like Kevin Samuels and the Manosphere. It examines the impact of media and societal expectations on Black men's sense of self and identity and the ways in which Black masculinity is both celebrated and stigmatized in different contexts.	
	Concepts and Theories:	Manhood, Masculinity Cool pose, Queer masculinity, Black Manosphere (Gender and Sexuality)	
	Lectures:	Black Masculinity Introduction to Moonlight and Kevin Samuels	
	In-class Activity:	Write, pair, share discussion: What is a man? What is masculinity?	
	Readings/Films:	<ul style="list-style-type: none"> • Majors, Richard. "Cool pose: Black masculinity and sports." <i>Contemporary themes: African Americans in Sport</i>. Routledge, 2017. 15-22. • Watch: Hip Hop: Beyond beats and rhymes (Link) <hr/> <ul style="list-style-type: none"> • <i>Are You Entertained?:</i> Ch 16_He Said Nothing by Drake • https://www.youtube.com/watch?v=4y0nR0E8pk4 • https://www.youtube.com/watch?v=upt_ks61_70 	
	Assignments:	Discussion 7: Why was Kevin Samuels Popular and what does this say about the way Black men feel? Quiz 9	

Week 11	Topic:	Black Feminism: From “Bad B*tches” to Beyonce	
	Summary:	In this course section, we will examine the impact of black feminism and womanism in black popular culture by analyzing Beyonce's music and public persona. We will explore how Beyonce has used her platform to address issues of race, gender, and social justice, and how her music and image have been influenced by these movements.	
	Concepts and Theories:	Black Feminism and womanism (Gender and Sexuality)	
	Lectures:	Feminism, Black Feminism, Womanism in Popular Culture	
	In-class Activity:	Interpretation Activity: Using Black Feminism to interpret a Beyoncé music video	
	Readings/Films:	<ul style="list-style-type: none"> • Ali_ Towards a Bad Bitches’ Pedagogy (PDF) • Springer: Divas, evil black bitches, and bitter black women: African American women in postfeminist and post-civil rights popular culture (PDF) 	
		<ul style="list-style-type: none"> • Weidhase, Nathalie. “Beyoncé feminism’ and the contestation of the black feminist body.” <i>Celebrity Studies</i> 6.1 (2015): 128-131. (PDF) • Watch Lemonade 	
Assignments:	Discussion 8: Should Black women be embracing the “Bad Bitch” identity? Quiz 10		

Section 4: Power and Resistance

Week 12	Topic:	Black Rage and Resistance: From Black Power to Black Lives Matter	
	Summary:	This section explores the ways in which Black pop culture can be used as a tool for both power and resistance and how social movements have utilized popular culture to promote their messages.	
	Concepts and Theories:	Power and Resistance Black rage (Psychology)	
	Lectures:	Black Power Movement The Popularity of WOKE Culture	
	In-class Activity:	Class Discussions: What are the similarities and differences between the BPM and BLMM	
	Readings/Films:	Watch: Stay Woke: The Black Lives Matter Movement https://www.youtube.com/watch?v=fyl_plFyEww JM de Oca_Consuming for the Greater Good: “Woke” Commercials in Sports Media (PDF)	
	Assignments:	Discussion Board 9: Is “cancel culture” bettering U.S. society? Why or Why not? Paper #4: Analytical Long: Analysis of Black Beliefs Quiz 11	

Week 13	Topic:	The new negro movement from Harlem Renaissance to hip-hop videos	
	Summary:	This course section explores the way new representations of Blackness are empowering, creative, and complex. It focuses on the New Negro movement during the Harlem Renaissance and hip-hop music videos as turning points in Black popular culture that allowed Black people to take control of their image and challenge negative stereotypes.	

	Concepts and Theories:	<ul style="list-style-type: none"> • Pan-Africanism, Black art, “New Negro”, re-imagination, Jazz and Blues (Psychology and identity, Anthropology, Art Expression) 	
	Lectures:	<p>Harlem Renaissance</p> <p>Reimagining Blackness with Hip-Hop</p>	
	In-class Activity:	<ul style="list-style-type: none"> • Interpretation Activity: Do an interpretation of a selected Hip Hop video 	
	Readings/Films:	<ul style="list-style-type: none"> • Wintz: The Harlem Renaissance: What it was and why does it matter. (PDF) • Jordan_Re-remembering the African American past: Langston Hughes, Aaron Douglas and Black art of the Harlem Renaissance (PDF) 	
	Assignments:	Quiz 12	

Week 14	Topic:	Art expression: From the Black arts movement to Instagram and Afrotropes	
	Summary:	This course section examines the evolution of art expression in Black culture, from the Black Arts Movement to the rise of social media platforms like Instagram. It also delves into the concept of Afrotropes, which are recurring themes and motifs in Black art that reflect the experiences and struggles of the Black community.	
	Concepts and Theories:	<ul style="list-style-type: none"> • Afrotropes 	
	Lectures:	<ul style="list-style-type: none"> • Black Arts Movement • Afrotropes 	
	In-class Activity:	Interpretation Activity: Do an interpretation of a selected Afrotrope	
	Readings/Films:	<ul style="list-style-type: none"> • Gladney, Marvin J. "The black arts movement and hip-hop (PDF) • http://artjournal.collegeart.org/?p=9755 	

	Assignments:	Discussion Board 10: What is your Black utopia? Digital presentation: Afrotrope	
--	--------------	--	--

Week 15	Topic:	Afrofuturism/Black Utopia: From MLK to Kanye	
	Summary:	This section delves into Afrofuturism, which explores the intersection of Black culture and science fiction. It examines how Black creators and creations such as Martin Luther King Jr.'s speeches to Kanye West's music have envisioned a Black utopia. It considers the cultural and social implications of imagining a future where Black people thrive.	
	Concepts and Theories:	<ul style="list-style-type: none"> • Afrotopia 	
	Lectures:	<ul style="list-style-type: none"> • Afrofuturism and Black Utopias in Hip-Hop Culture 	
	In-class Activity:	Read, write, respond: This Is A God Dream: Kanye, Tupac, And Black Utopia (Link) Group Activity: Create and Present an Afrotopia	
	Readings/Films:	<ul style="list-style-type: none"> • Watch: MLK's I Have a Dream speech (Link) • Watch: Black Panther (Find on your own) • LaFleur_Black Panther's Wakanda Is the Black Utopia We've Been Waiting For (PDF) 	
	Assignments:	Paper #5: Post-Reflection	

TEST 2			
--------	--	--	--

III. Grading

3. WR Statements and Grading Rubric

For courses that confer WR credit, the course grades now have two components: To receive writing credit a student must receive a grade of “C” or higher. The writing assignment ensures students both maintain their fluency in writing and use writing as a tool to facilitate learning.

PLEASE NOTE: A grade of “C-” **will not** confer credit for the University Writing Requirement.

The instructor will evaluate and provide feedback on the student’s written assignments with respect to content, organization and coherence, argument and support, style, clarity, grammar punctuation, and mechanics. Conferring credit for the University Writing Assignment, this course requires that papers conform to the following assessment rubric. More specific rubrics and guidelines applicable to individual assignments may be delivered during the course of the semester.

Writing Assessment Rubric

	SATISFACTORY (Y)	UNSATISFACTORY (N)
CONTENT	Papers exhibit at least some evidence of ideas that respond to the topic with complexity, critically evaluating and synthesizing sources, and provide at least an adequate discussion with a basic understanding of sources.	Papers either include a central idea(s) that is unclear or off-topic or provide only minimal or inadequate discussion of ideas. Papers may also lack sufficient or appropriate sources.
ORGANIZATION AND COHERENCE	Documents and paragraphs exhibit at least some identifiable structure for topics, including a clear thesis statement but may require readers to work to follow the progression of ideas.	Documents and paragraphs lack clearly identifiable organization, may lack any coherent sense of logic in associating and organizing ideas, and may also lack transitions and coherence to guide the reader.
ARGUMENT AND SUPPORT	Documents use persuasive and confident presentation of ideas, strongly supported with evidence. At the weak end of the Satisfactory range, documents may provide only a generalized discussion of ideas or may provide adequate discussion but rely on weak support for arguments.	Documents make only weak generalizations, providing little or no support, as in summaries or narratives that fail to provide critical analysis.

STYLE	Documents use a writing style with word choice appropriate to the context, genre, and discipline. Sentences should display complexity and logical sentence structure. At a minimum, documents will display a less precise use of vocabulary and an uneven use of sentence structure or a writing style that occasionally veers away from word choice or tone appropriate to the context, genre, and discipline.	Documents rely on word usage that is inappropriate for the context, genre, or discipline. Sentences may be overly long or short with awkward construction. Documents may also use words incorrectly.
MECHANICS	Papers will feature correct or error-free presentation of ideas. At the weak end of the Satisfactory range, papers may contain some spelling, punctuation, or grammatical errors that remain unobtrusive so they do not muddy the paper's argument or points.	Papers contain so many mechanical or grammatical errors that they impede the reader's understanding or severely undermine the writer's credibility.

- The Writing Requirement (WR) ensures students both maintain their fluency in writing and use writing as a tool to facilitate learning.
- The instructor will evaluate and provide feedback, on all of the student's written assignments with respect to grammar, punctuation, clarity, coherence, and organization.
- WR Course grades have two components. To receive writing requirement credit, a student must receive a grade of C or higher and a satisfactory completion of the writing component of the course.

4. Grading Scale

For information on how UF assigns grade points, visit: <https://catalog.ufl.edu/UGRD/academic-regulations/grades-grading-policies/>

A	94 – 100% of possible points		C	74 – 76%
A-	90 – 93%		C-	70 – 73%
B+	87 – 89%		D+	67 – 69%
B	84 – 86%		D	64 – 66%
B-	80 – 83%		D-	60 – 63%
C+	77 – 79%		E	<60

A minimum grade of C is required for Quest and General Education credit. Courses intended to satisfy Quest and General Education requirements cannot be taken S-U.

IV. Quest Learning Experiences

5. Details of Experiential Learning Component

For experiential learning, this project is an opportunity for students to reflect upon their understanding of “Blackness” and its place in popular culture. In this project, students will create a piece of artistic

expression that reflects Black popular culture such as rap lyrics, fashion outfits, or a hashtag. Students will have to not only provide an analysis of their submission but also show the impact of this type of expression on American popular culture by identifying other Black people who have used the same form of expression or produced something that became “popular”.

6. Details of Self-Reflection Component

The self-reflection comes in two areas of this course. The first is in various discussion posts where students will have to provide a response to how various parts of Black popular culture (rap music, #blacktwitter, Black sporting styles of play, etc.) have influenced their identity and lives. The second area is the reflection paper. At the beginning of the semester, they will write on “What is Black popular culture, why is it important, how do you engage in/contribute to it?” Then at the end of the semester, they will have to reflect on how these things have changed.

V. General Education and Quest Objectives & SLOs

7. This Course’s Objectives—Gen Ed Primary Area and Quest

Student Learning Outcomes (SLOs) At the end of “For the culture: Foundations of Black Popular Culture,” students will be able to...

1. Identify, describe, and explain the history, underlying theory, and methodologies in the humanistic study of traditions, elements, and social impact of Black popular culture. As these methodologies, works, and ideas continue to be relevant in contemporary American culture, students will also be able to identify, describe, and explain their position in historical, cultural, economic, political, and social experiences and processes that characterize Black popular culture in the contemporary world. Given the central role history and experiences play in contemporary cultural identity, students will be able to identify, describe, and explain the history, theories, and methodologies used to examine essential questions about the human condition, especially the formation, maintenance, and transformation of identities (Content SLOs for Gen Ed H and D [[area SLOs available here](#)]). These outcomes will be assessed through participation in class discussions, a digital presentation, two short analytical papers, two response papers, one long essay, and weekly quizzes.

2. Identify and analyze key elements, values, assumptions, biases, and influences that shape thought in Black popular culture. Students will approach issues and problems from the perspectives of multiple genres, as well as multiple disciplinary and analytical positions, and will learn how perspectives of music, art, sports, psychology, sociology, history, gender, and politics inform the function of Black culture. In a learning environment that promotes students becoming more cognizant of their own lived experiences with Black popular culture, the juxtaposition of these analytical lenses will foster the analysis and evaluation of essential questions about the human condition, especially with respect to identity. (Critical Thinking SLOs for Gen Ed H and D [[area SLOs available here](#)]). These outcomes will be assessed through participation in class discussions, a digital presentation, two short analytical papers, two response papers, one long essay, and weekly quizzes.

3. Communicate—clearly and effectively—knowledge, thoughts, and reasoning, and develop and present clear and effective responses, about the foundations of Black popular culture and their relevance to more contemporary issues and manifestations of identity, particularly in the context of popular cultural narratives (Communication SLO for Gen Ed H and N [[area SLOs available here](#)]). These outcomes will be assessed through participation in class discussions, a digital presentation, two short analytical papers, two response papers, one long essay, and weekly quizzes.

Quest 1:

Quest is a shared, sequential general education curriculum. Eschewing rote learning and standardized tests in favor of close reading, critical thinking, and effective communication of ideas, UF Quest promotes a high level of faculty engagement in undergraduate education. UF Quest nurtures the intellectual curiosity of UF students and invites them to grapple with the difficult questions and challenges that they will face as thoughtful adults navigating a complex and interconnected world.

Humanities (H)

Humanities courses provide instruction in the history, key themes, principles, terminology, and theory or methodologies used within a humanities discipline or the humanities in general. Students will learn to identify and analyze the key elements, biases, and influences that shape thought. These courses emphasize clear and effective analysis and approach issues and problems from multiple perspectives.

Diversity (D)

In Diversity courses, students examine the historical processes and contemporary experiences characterizing social and cultural differences within the United States. Students engage with diversity as a dynamic concept related to human differences and their intersections, such as (but not limited to) race, gender, identity, class, ethnicity, religion, age, sexual orientation, and (dis)abilities. Students critically analyze and evaluate how social inequities are constructed and affect the opportunities and constraints across the US population. Students reflect on the ways in which cultures and beliefs mediate their own and other people's understanding of themselves and an increasingly diverse U.S. society.

Category	Institutional Definition	Institutional SLO	Diversity (co-designation)	Objectives will be Accomplished By:
Content	Content is knowledge of the terminology, concepts, methodologies, and theories used within the subject area.	Students demonstrate competence in the terminology, concepts, methodologies, and theories used within the subject area.	Identify, describe, and explain the historical processes and contemporary experiences characterizing diversity as a dynamic concept related to human differences and their intersections, such as (but not limited to) race, gender identity, class, ethnicity, religion, age, sexual orientation, and disability.	Quizzes Paper # 3 Paper #4 Lectures Digital presentation Test 1&2
Critical Thinking	Critical thinking is characterized by the comprehensive analysis of issues, ideas, and evidence before accepting or formulating an opinion or conclusion.	Students carefully and logically analyze information from multiple perspectives and develop reasoned solutions to problems within the subject area.	Analyze and evaluate how social inequities are constructed and affect the opportunities and constraints of different groups in the United States. Analyze and reflect on the ways in which cultures and beliefs mediate understandings of an increasingly diverse U.S. society.	Paper # 2 Paper #3 Paper #4 In-class Activities Discussion Boards Digital presentation Test 1&2
Communication	Communication is the development and expression of ideas in written and oral forms.	Students clearly and effectively communicate knowledge, ideas, and reasoning in written or oral forms appropriate to the subject area.	The diversity designation is always in conjunction with another category. Communication outcomes are listed in those subject areas.	Paper # 1 Paper #5 In-class Activities Discussion Boards Digital presentation

VI. Required Policies

10. Students Requiring Accommodation

Students with disabilities who experience learning barriers and would like to request academic accommodations should connect with the Disability Resource Center by visiting <https://disability.ufl.edu/students/get-started/>. It is important for students to share their accommodation letter with their instructor and discuss their access needs, as early as possible in the semester.

11. UF Evaluations Process

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at <https://gatorevals.aa.ufl.edu/students/>. Students will be notified when the evaluation period opens and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via <https://ufl.bluera.com/ufl/>. Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results/>.

12. University Honesty Policy

UF students are bound by The Honor Pledge which states, “We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: “On my honor, I have neither given nor received unauthorized aid in doing this assignment.” The Honor Code (<https://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>) specifies a number of behaviors that are in violation of this code and possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor or TAs in this class.

13. Counseling and Wellness Center

Contact information for the Counseling and Wellness Center: <http://www.counseling.ufl.edu/cwc/Default.aspx>, 392-1575; and the University Police Department: 392-1111 or 9-1-1 for emergencies.

14. The Writing Studio

The writing studio is committed to helping University of Florida students meet their academic and professional goals by becoming better writers. Visit the writing studio online at <http://writing.ufl.edu/writing-studio/> or at 2215 Turlington Hall for one-on-one consultations and workshops.