

General Information			
Academic Subject	Anglo-American Literary and Visual Cultures		
Degree Course	BA Degree in Scienze della Comunicazione		
Curriculum			
ECTS Credits	9 CFU		
Compulsory Attendance	No. However, students who are not be able to attend at least 75% of the classes will be assessed as non-attending students.		
Language	Italian		
Subject Teacher	Name Surname	Mail Address	SSD
	Chiara Grilli	Chiara.grilli@uniba.it	L-LIN/11

ECTS Credits Details			
Basic Teaching Activity	Anglo-American Languages and Literatures	L-LIN/11	9 CFU

Class Schedule	
Period	Second Semester
Year	2020-2021
Type of class	Teaching methods: lectures supported by multimedia and audio-visual materials (Power Point, videos, movies, documentaries...); more practical classes during which we will analyze primary sources.

Time Management	
Hours measured	1h=60 minutes
In-class study hours	60
Out-of-class study hours	

Academic Calendar	
Class begins	March 2021
Class Ends	May 2021

Syllabus	
Prerequisite requirements	Basic knowledge of English.
Expected learning outcomes	<p>Knowledge and understanding</p> <p>Students will acquire new knowledge about the complex debate on “race” in the US from a historical, artistic, and new-media perspective. They will be able to identify the connections between “race” and the cultural-artistic realities of the United States through an intersectional analysis of the experiences and narratives of the African American community. Moreover, students will learn how to examine literary and theoretical texts and to make use of a specific repertoire of words and expressions essential to understand and talk about contemporary American society.</p> <p>Applying knowledge and understanding</p>

	<p>Students will learn how to examine specific cases in the arts and history of the Twentieth and Twenty-First century American landscape by considering newspaper articles, essays, and social media posts. They will be able to recognize the role that different artistic products (figurative arts, literature, cinema, TV series) have in the process of construction and de-costruction of racial identities. Finally, they will learn how to apply the approaches discussed in class to their non-student life and the popular culture and media they address in their everyday life.</p> <p>Making informed judgements and choices</p> <p>Students will learn how to interpret data and to critically address different forms of texts. In particular, they will understand how discourses on race have informed our representation of the Other and of ourselves, hence improving their ability to discern the ideological background of some major concepts such as those of white gaze and blackness.</p> <p>Communicating knowledge and understanding</p> <p>Students will be given the tools and methodologies to write a short essay in Italian. This essay is thought to encourage the students’ critical and autonomous examination of the key themes concerning contemporary American society, such as racialized representation, whiteness, and the role of the arts in the process of definition of an individual and collective identity.</p> <p>Capacities to continue learning</p> <p>Students will learn how to use different research tools to build their own bibliography and to organize and write a critical essay. In so doing, they will also be able to carry out an in-depth analysis of sources connected to their own academic curriculum.</p>
<p>Contents</p>	<p>Against the White Gaze: Race and Representation in the African American Arts from Harlem to #BLM</p> <p>According to a recent article by the TIME, the US are facing a new Black Renaissance. The arts in all its forms (figurative, literature, cinema, TV series) seem to suggest a new wave of change which is supposed to transform the modalities of (self-) representation of non-white American citizens. What do “white” and “black” mean in the US? How has the white gaze molded the representations of the non-white Other? What is and has been the role of the arts in the process of construction, defense, and reconstruction of a black American identity? Finally, how are the new media changing the action and fruition of art, as well as the formation of an ethnic identity in today’s moment of great (and violent) turmoil?</p> <p>This course aims at investigating some of the most recent social and</p>

	<p>artistic developments connected to black movements such as Black Lives Matter through the study of the African American artistic and cultural history. The course will first consider the debate about the role of the arts born during the Harlem Renaissance in the Thirties and will then analyze fundamental events and figures of the African American community in the second half of the Twentieth century through the analysis of paintings, ads, movies, TV series and social media posts. In so doing, it will be possible to critically investigate the issue of race that is inflaming the public debate in these first decades of the American Twenty First century.</p> <p>Key themes: The birth of the white race in the US; white gaze, representation, and beauty as a socio-cultural construct; raciology; art and race; art as propaganda or art for art's sake? Art and protests; the fall of the post-racial dream; Black Lives Matter; reproduction, the arts, and the new media: appropriation, trend, commodification?</p>
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Course Program	
Bibliography	<p>PRIMARY SOURCES</p> <p>Literature:</p> <ol style="list-style-type: none"> 1. Morrison, Toni. <i>L'occhio più azzurro.</i> Frassinelli, 2018. 2. Locke, Alain. "The New Negro." <i>Within the circle: An Anthology of African American Literary Criticism from the Harlem Renaissance to the Present</i>, edited by Angelyn Mitchell, Duke University Press, 1994, pp. 21-31 (pdf). 3. Schuyler, George. "The Negro-Art Hokum." <i>Within the circle: An Anthology of African American Literary Criticism from the Harlem Renaissance to the Present</i>, edited by Angelyn Mitchell, Duke University Press, 1994, pp. 51-54 (pdf) 4. Hughes, Langston. "The Negro Artist and the Racial Mountain." <i>Within the circle: An Anthology of African American Literary Criticism from the Harlem Renaissance to the Present</i>, edited by Angelyn Mitchell, Duke University Press, 1994, pp. 55-59 (pdf) 5. Du Bois, W.E.B. "Criteria of Negro Art." <i>Within the circle: An Anthology of African American Literary Criticism from the Harlem Renaissance to the Present</i>, edited by Angelyn Mitchell, Duke University Press, 1994, pp. 60-68 (pdf) <p>During our classes, we will discuss Italian and American articles and we will examine three main case studies relating to the debate surrounding the monuments of Columbus, the figure of Jean-Michel Basquiat, and the recent media success of Amanda Gorman.</p> <p>Movies and documentaries:</p>

	<ol style="list-style-type: none"> 1. Watchmen. Directed by Damon Lindelof, Paramount, 2019. (Episode 6). 2. Judas and the Black Messiah. Directed by Shaka King, Warner Bros, 2021. 3. America since MLK: Still I rise. Directed by Leslie Asako Gladsjo, in collaborazione con Henry Louis Gates Jr, PBS, 2016. (excerpts) <p>TESTI CRITICI:</p> <ul style="list-style-type: none"> • Stoichiță, Victor Ieronim. <i>L'immagine dell'Altro : neri, giudei, musulmani e gitani nella pittura occidentale dell'Età moderna.</i> Casa Usher, 2019 (Introduction and chapter 1: "Nero e bianco"). • Benjamin, Walter. <i>L'opera d'arte nell'epoca della sua riproducibilità tecnica.</i> Einaudi, 1998, pp. 6-35. (pdf). • hooks, bell. "Altars of Sacrifice. Re-membering Basquiat." <i>Racing art history: critical readings in race and art history</i>, Edited by Kymberly N. Pinder, Routledge, 2002, pp. 341-352 (pdf). • Berger, Maurice. "Are Art Museums racist?" <i>Art in America</i>, 1990, pp.143-166 (excerpts). <p>During class further theoretical materials will be provided regarding some of the major voices in critical race studies and whiteness studies, such as Matthew F. Jacobson, Paul Gilroy, bell hooks, and Toni Morrison.</p>
Notes	<ul style="list-style-type: none"> • English texts will be discussed together in class in Italian. • To better understand the concept of white gaze, further movies will be addressed during the course, such as <i>The Birth of a Nation</i>, <i>Mississippi Burning</i>, <i>Green Book</i>, <i>Get Out</i>, <i>Black Panther</i>. • Students will be provided with slides and handouts to help them during their individual work on relevant concepts, themes, and texts.
Teaching Methods	<p>Lectures will be in Italian. Key concepts and socio-historical contexts will be addressed during lectures, while more practical classes will be devoted to the investigation and discussion of novels, paintings, movies, and TV series.</p>
Assessment Methods	<p>Attending Students: they will be assessed in two ways. First, students are required to write a short essay in Italian (about 1500 words, along with a bibliography) about one of the topics pointed by the teacher during the course. Each student must send the essay at least ten days before the exam session s/he wishes to attend. Grading: accuracy in the exposition and in the use of specific language (50%); written discussion skills (25%); personal critical analysis (25%).</p> <p>To help students with their essays, they will be provided with useful tools and materials during the course.</p> <p>The second part of the exam consists in an oral test.</p>

	<p>Non-Attending Students: they will be given the materials and slides used in class. Non-attending students too are required to send an essay (1500 words, along with a bibliography) about one of the topics chosen by the professor. Likewise, they must send their essays by email at least ten days before the exam session they want to attend. The second part is an oral exam which will assess not only the knowledge of the theoretical concepts and the primary sources dealt with during the course but also the student's ability to comment on and analyze those texts. Non-attending students must contact the professor for confirmation and to receive information about extra materials and sources.</p>
Further Information	

BARI, 13/02/2021

Chugler