

AFA 3930/ANT 3930: Sex and Gender in the Black Diaspora

Spring 2022

Tuesday: Period 5 - 6 (11:45 AM - 1:40 PM)

Thursday: Period 5 (11:45 AM - 12:35 PM)

Online (100%)

Professor R. Barnes, Ph.D.

Associate Professor

Department of African American Studies and Anthropology

Office Hours: TBD. and by Appointment

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Course Description:

This course explores in global perspective, concepts of blackness and its relationship to feminist, women-led, queer and gender-based political movements that have shaped complex discourses on the intersections of race, gender, class, sexuality, and nationality. We begin with an introductory examination of the ways in which “race” has been historically theorized in U.S. sociological and anthropological discourse. The course integrates a survey of ethnographies and ethnographically-informed studies of the intersections of race, gender, class, sexuality, and nationality and concludes with a student-led ethnographic project. Students should leave the course having simultaneously explored sociological and anthropological conceptualizations of the intersections of race, gender, class, sexuality, and nationality, their political implications, and how these issues resonate within broader fields of identity formation, globalization, public discourse and political movements.

Course Structure:

This course is designed to include lecture and discussion. The lecture is meant to introduce students to concepts and theories inside and outside the course readings. The discussion is meant to engage students in the readings and in making broader connections to the scope of the course and public discourse. Class sessions will usually be divided between the two, starting with a lecture and then moving into discussion. **Given the broad scope of the course content and the limited time we actually have to engage a great deal of material, assessments, and development of skill sets, we will not be able to discuss every aspect of every assigned reading, nor should you expect to.** Students should expect to spend time reading and thinking through the readings and come to class **PREPARED** to ask questions and discuss. Lectures will emphasize knowledge production and discussions will expand and stimulate students’ understanding. Students are expected to raise any questions they have about the readings in class and are also expected to come to office hours or arrange an appointment with the professor to gain greater clarification.

Course Work:

Assignments should be submitted to the course Canvas page. Late papers/assignments are discouraged. I will accept late papers/assignments, however assignments/papers submitted after the deadline will not be able to earn an A. This is due to the fact that students who submit papers late have more time to complete the assignment than those who submit on time. “A” papers are those who at the bare minimum meet all of the requirements and expectations on time.

Occasionally deadlines are extended due to changes in the syllabus. I reserve the right to extend deadlines when it is in the best interest of meeting the goals of the course and will give students notice verbally and in writing and/or Canvas post.

- *Class Participation:* Student attendance is very important. When you are absent, your presence is sorely missed. Students are permitted a total of three class sessions. Each class session missed after the permitted three will result in no class participation points. When you are going to be absent you must email me (rj.danielbarnes@uf.edu), not an excuse, but rather a note to say you will be absent. Course time is a scheduled meeting time and just like if you were missing a scheduled meeting, courtesy asks that you let the person who scheduled the meeting know you will be absent. Additionally, periodic in-class and/or take-home assignments and assessments will be given to support students' full engagement in the course and to assess student progress. These assignments are also a part of student participation **(participation 10%)**
- *Special Events:* Students are asked to attend two events over the course of the semester and write a 2-3 page paper discussing how the event relates to the course, Sex and Gender in the Black Diaspora. With a fifteen-week course covering an expansive time period, geography, research and literature, I am clear that students are just beginning a conversation. To add to students' knowledge base, the objective of this assignment is to have students engage in a broader community of scholars that will help to expand their knowledge, challenge their assumptions, and raise new questions. **(special events 10% each)** Due the Tuesday, or Thursday one week after attendance; e.g. if you attend the event on Monday, the paper is due, not the next day Tuesday, but the following week Tuesday. Of course, students may turn the paper in in advance of this deadline. Students must have attended at least one event prior to the midterm, March 3rd. I will list events as I hear of them but since this is a large university and I am not aware of all events across the University, students should also look for events of interest on their own and if in doubt about its connection to the course, ask me.
- *Midterm Examination:* There will be one exam at approximately the midterm of the course. This is used as a checkpoint to ensure students are moving through the course successfully. The midterm will be a take-home exam and will be distributed in class and posted to Canvas. See the course outline for dates. **(midterm examination 20%)**
- *Ethnography Review:* Students are required to read each of the assigned ethnographies and participate in the discussion. In addition, students will choose one of the three required ethnographies to write an ethnography review and "lead" the discussion. Students will sign-up for the ethnography they have chosen to discuss and write about. The due date for each ethnography review is listed in the Course Guide below. Guidelines will be provided. **(ethnography review 20%)**
- *Final Project:* Students will prepare a semester-end, mini-field work project, presentation and research paper in which students will conduct qualitative interviews and expand their knowledge of racial identity formations as they relate to the Black Diaspora. There are related assignments and checkpoints throughout. **Details will be distributed in class and posted to Canvas. (Fieldwork Check-Points 10% Video Presentation 10%, Final Paper 10%)**

Course Evaluation:

Class Participation: 10%
 Special Events/In-Class & Take-Home Assignments: 20%
 Midterm Examination: 20%
 Ethnography Review: 20%
 Final Project: 30%
Total: 100%

Grading Scale:

Grade Range	Letter Grade	Grade Point
96-100	A	4.00
90-95.9	A-	3.67
86.7-89.9	B+	3.33
83.4-86.6	B	3.00
80.0-83.3	B-	2.67
76.7-79.9	C+	2.33
73.4-76.6	C	2.00
70.0-73.3	C-	1.67
66.8-69.9	D+	1.33
63.4-66.7	D	1.00
60.0-63.3	D-	.67
0-59.9	E	0.00

For more information on grades and grading policies is here:
<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

Classroom Policies

Honor Code/Ethical Practice: You are required to abide by the Student Honor Code. Any violation of the academic integrity expected of you will result in a minimum academic sanction of [faculty to insert their minimum academic penalty, for example: “failing grade on the assignment or assessment”] Any alleged violations of the Student Honor Code will result in a referral to Student Conduct and Conflict Resolution. Please review the Student Honor Code and Student Conduct Code at sccr.dso.ufl.edu/policies/student-honor-code-student-conduct-code/

Course Work Expectations: All student assignments must be type-written, double-spaced, with pagination, your name on each page, and submitted via Canvas using docx or pdf files. This class requires a good deal of reading and writing. Reading is intentionally spaced so that there is a heavier load from Thursday afternoon to Tuesday afternoon, taking into consideration the inclusion of the weekend, and a lighter load from Tuesday afternoon to Thursday afternoon, acknowledging that there is only one full day between the two. Writing assignments are usually due on Tuesday so students may take advantage of the weekend. Writing assignments are given as an opportunity to build students' research, critical thinking, and formal scholarship skills. Therefore, writing is assessed along with content and will result in deductions in grading if there are significant errors in grammar, punctuation and style and/or the writing impairs the reader's ability to understand the content. With this in mind, please utilize the [College of Arts and Sciences Writing Center](#).

I may occasionally recommend that students see me and/or a counselor for assistance in which case the student would be able to resubmit the assignment after having met with me and/or a tutor. This is the only time I allow resubmissions.

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

Audio/Visual Policy: To encourage active engagement and academic inquiry in the classroom, as well as to safeguard the privacy of students and faculty, no form of audio or visual recording in the classroom is permitted without explicit permission from the professor/instructor or without a letter from the Disability Resource Center, signed by the faculty member, authorizing the recording as an accommodation. Authorized recordings may only be used by a student who has obtained permission and may not be shared or distributed for any reason.

University of Florida Guidance for Recording a Class Lecture
<https://sccr.dso.ufl.edu/policies/codechanges/>:

Avoid Unauthorized Recordings: A Student shall not make a video or audio Recording in class unless the Recording is limited to the Class Lecture and made for the following reasons: their own personal educational use, in connection with a complaint to the University, or as evidence in or in preparation for a criminal or civil proceeding. A Recording must not be Published without the prior express written consent of the Faculty or guest lecturer.

A Student shall not make a Recording in class, through any means over any medium, of anything other than a Class Lecture, including but not limited to the Recording of any assessment, clinical activity, lab, or student presentation. The Recording of any meeting or conversation in class between Students or between Students and Faculty or guest lecturer is strictly prohibited.

Do Not Share or Publish Recordings: A Student, independently or with another person or other people, must not without express written authorization take, give, Publish, post or submit, transmit, or receive materials, information, or resources in any manner, through any medium, for the purpose of gaining or providing an improper academic advantage to any Student.

Course Evaluation: 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 gatorevals.ua.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 ufl.bluer.com/ufl/. Summaries of course evaluation results are available to students at gatorevals.ua.ufl.edu/public-results/

Colleague Sensitivity: We each come from a range of backgrounds and have had a host of experiences that may affect how we read, discuss, and experience various aspects of the course and our work together as colleagues. There may be information presented or statements made that cause various emotions during class, while reading, or even post class when one has had time to think about the material alone or with others. I ask that we come to the readings, assignments, and discussions with compassion and empathy; for ourselves as individuals, and for others as colleagues in a community of learning. As your course instructor and facilitator, I

will work to be attentive and to address concerns as sensitively as possible, however, I ask that if you experience something you would like to discuss, please make me aware after class, in office hours, or by appointment.

Wellness: We are currently experiencing particularly difficult times as a society. The University offers resources that you should feel welcome to utilize. 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.

Course Required Texts:

These texts are all required. Students do not have to get the edition listed. All are available via course reserves. Students will also have articles to read and films to watch. They will either be posted to Canvas or students will be provided with a link. **PLEASE be in touch with me immediately if you are unable to access an assigned reading/activity, etc.**

Appert, Catherine. (2018). In Hip Hop Time: Music, Memory, and Social Change in Urban Senegal. Oxford University Press

Barnes, Riché (2015). Raising the Race: Black Career Women Redefine Marriage, Motherhood, and Career. Rutgers University Press

Candelario, Ginetta (2007). Black Behind the Ears: Dominican Racial Identity from Museums to Beauty Shops. Duke University Press

Gyasi, Yaa (2016). Homegoing: A Novel. Vintage Press

Keaton, Trica. (2006). Muslim Girls and the Other France: Race, Identity Politics and Social Exclusion. University of Indiana Press

Course Outline: The Course outline provided to give students a guide through the course. Please keep in mind that it is made at the beginning of the semester and I am not able to predict unforeseen disruptions. As a result, it is subject to changes that will only be made when absolutely necessary and with attention to the goals of the course. Any changes will be communicated and posted to Canvas. Please let me know if you have any questions or concerns.

Course Guide: The readings are listed on the day they are due in class for lecture and discussion. As stated previously, readings are intentionally spaced so that there is a heavier load from Thursday afternoon to Tuesday afternoon, taking into consideration the inclusion of the weekend, and a lighter load from Tuesday afternoon to Thursday afternoon, acknowledging that there is only one full day between the two. Writing assignments are usually due on Tuesday so students may take advantage of the weekend. Tuesday is also our longer class period which will allow us more time for lecture and discussion while Thursdays will entail more discussion.

Part I: Defining and Studying Racialized Diasporas

Thursday, January 6

Introductions

Syllabus

Week One: Defining and Theorizing the African Diaspora

Tuesday, January 11

* Short Film: Who Is Black in America? CNN Special

*Dorothy Roberts, "Fatal Invention: How Science, Politics, and Big Business Re-Create Race, in the Twenty-first Century." Penn Law Legal Scholarship Repository, 2011.

*Brent Hayes Edwards, "The Uses of Diaspora".

*James Clifford, "Diasporas", Cultural Anthropology, vol. 9, no. 2, 1994, pp. 302-338.

Thursday, January 13

*Kim Butler, "Defining Diaspora: Redefining a Discourse."

*Edmond T. Gordon and Mark Anderson, "The African Diaspora: Toward an Ethnography of Diasporic Identification"

Week Two: Black Diaspora and the Making of the Modern World

Saturday, January 15 is the birthday of Dr. Martin Luther King, Jr. This year the National Holiday is observed on Monday, January 17th. Please, if you are able, use it as a day to seek ways to be engaged in community; not as a day off.

Tuesday, January 18

In-Class Reading and Discussion - Ethnographic Observation Assignment

*Tiffany Patterson and Robin Kelley. 2000. "Unfinished Migrations: Reflections of the African Diaspora and the Making of the Modern World," *African Studies Review*, 43(1): 11-45.

*Colin Palmer. 2000. "Defining and Studying the Modern African Diaspora" in *The Journal of Negro History*, 85(1/2): 29

*Adam Ewing. 2014. "Lying Up a Nation. Zora Neale Hurston and the Local Uses of Diaspora," *Callaloo*, 37(1):130-147.

Thursday, January 20

*Howard Dodson. 2001. "The Transatlantic Slave Trade and the Making of the Modern World," in *African Roots: American Cultures: African in the Creation of the Americas*. Edited by Sheila Walker, Lanham, MD: Rowan and Littlefield, p. 118-122.

*Yaa Gyasi. 2016. *Homegoing: a Novel*. Read "Effia" and "Esi"

Week Three: The Fact of Diaspora, Kinship, and Blackness

Tuesday, January 25

Ethnographic Observation Assignment Due (post to Canvas)

Discuss Guidelines for *Homegoing* and the Black Diaspora Writing Assignment

*Yaa Gyasi. 2016. *Homegoing: a novel*. Read "Quey" thru "Willie"

Thursday, January 27

*Yaa Gyasi. 2016. *Homegoing: a novel*. Read “Yaa” thru “Marcus”

*Saidiya Hartman, Excerpt from *Lose Your Mother*

Part II: Qualitative Methods and the Study of the Black/African Diaspora

Week Four: The Language of Diaspora

Tuesday, February 1

Writing Assignment: *Homegoing* and the Black Diaspora Due (post to Canvas)

Assignment: View *The Language You Cry In*

* Sophia Lehman, “In Search of a Mother Tongue: Locating Home in Diaspora”

*Geneva Smitherman, “God Don’t Never Change: Black English from a Black Perspective.”

Thursday, February 3

*Irma McClaurin, “Zora Neale Hurston: Enigma, Heterodox, and Progenitor of Black Studies”

*Zora Neale Hurston, “How it Feels to be Colored Me.” first published in *The World. Tomorrow*, May 1928

Week Five: Positionality, Ethics and Ethnographic Methods: A Reworking of and by Black and Indigenous Women

Tuesday, February 8

Distribute and Discuss Midterm Exam

*Graciela Hernandez, “Multiple subjectivities and strategic positionality: Zora Neale Hurston's experimental ethnographies.”

*J. Lorand Matory. “The Homeward Ship: Analytic Tropes as Maps of and for African-Diaspora Cultural History.”

Thursday, February 10

* Pranee Liamputtong “Performing qualitative cross-cultural research: an introduction” and “Moral and Ethical Perspectives,” in *Performing Qualitative Cross-Cultural Research*

*Faye Harrison. 1991. “Ethnography as Politics” in *Decolonizing Anthropology*

*Johnnetta Cole “The Practice and Ethics of Fieldwork”

PART III: Ethnographies of Sex and Gender in African America

Week Six: The Metalanguage of Race

Tuesday, February 15

Midterm Exam Due (post to Canvas)

Discuss Ethnography Review Guidelines

*Evelyn Brooks Higginbotham: *African American Women's History and the Metalanguage of Race*

Thursday, February 17

*Riché J. Daniel Barnes, *Raising the Race: Black Career Women Redefine Marriage, Motherhood and Community*, “Introduction” and “Chapter 1”.

Week Seven: Locating Black America in Marriage and Family

Tuesday, February 22

*Riché J. Daniel Barnes, *Raising the Race: Black Career Women Redefine Marriage, Motherhood and Community*, Chapter 2 thru Chapter 4

Thursday, February 24

In-Class Presentation on Raising the Race

*Riché J. Daniel Barnes, *Raising the Race: Black Career Women Redefine Marriage, Motherhood and Community*, Chapter 5 thru Epilogue

Part IV: The Practice of Ethnography

Week Eight: Ethnographic Film in the Black Diaspora

Tuesday, March 1

Ethnography Review Due for *Riché J. Daniel Barnes, *Raising the Race: Black Career Women Redefine Marriage, Motherhood and Community* (**Post to Canvas**)

In-Class Viewing: *Bad Friday: Rastafari After Coral Gardens*

Thursday, March 4

Human Subjects Review Guidelines

Discuss Final Project/Mini-Ethnography Guidelines

Week Nine: Spring Break March 7th thru March 11

Part V: Sex and Gender in Black Europe

Week Ten: Local and Regional Contexts

Tuesday, March 15

*Jacqueline Nassey Brown, "Black Liverpool, Black America, and the Gendering of Diasporic Space, *Cultural Anthropology*, 1 3(3): 291-325

*Trica Keaton, *Muslim Girls and the Other France*, "Introduction" and "Chapter One"

Thursday, March 17

*Trica Keaton, *Muslim Girls and the Other France*, "Chapter 2-3"

Week Eleven: Muslim Girls and the Other France

Tuesday, March 22

In-Class Presentation on *Muslim Girls and the Other France*

*Trica Keaton, *Muslim Girls and the Other France*, "Chapter 4-Epilogue"

Part VI: Sex and Gender in AfroLatinidad

Thursday, March 24

Final Project Checkpoint

*Kevin A. Yelvington. "The Invention of Africa in Latin American and the Caribbean: Political Discourse and Anthropological Praxis; 1920-1940.

Week Twelve: Situating Sex, Gender and Race in and of the Dominican Republic

Tuesday, March 29

Ethnography Review Due: *Muslim Girls and the Other France* (post to Canvas)

*Marion Rohrleitner and Sarah E. Ryan, "Dialogues Across Diasporas: Africana? Chicana, Latina? No, Afro-Latina! In *Dialogues Across Diasporas: Women Writers, Scholars, and Activists of Africana and Latina Descent in Conversation*. Lexington Books.

*Ginetta Candelario, 2007. *Black Behind the Ears: Dominican Racial Identity from Museums to Beauty Shops*, "Introduction" and "Chapter One"

Thursday, March 31

Final Project Checkpoint

*Ginetta Candelario, 2007. *Black Behind the Ears: Dominican Racial Identity from Museums to Beauty Shops*, "Chapters 2-3"

Week Thirteen: Black Behind the Ears: Dominican Racial Identity

Tuesday, April 5

In-Class Presentation on *Black Behind the Ears*

*Ginetta Candelario, 2007. *Black Behind the Ears: Dominican Racial Identity from Museums to Beauty Shops*, "Chapter 4" thru "Conclusion"

Part VII. Sex and Gender in Music of the Diaspora

Thursday, April 7

Assignment: Listen to Music of the African Diaspora. Write Brief Post on the Experience.

Guidelines Provided via Canvas

<https://www.moadsf.org/wells-fargo-heritage-center-overview/adaptation/adaptation-music/>

*Paul Tiyambe Zeleza, 2010. "Dancing to the beat of the diaspora: musical exchanges between African and its diasporas." *African and Black Diaspora: An International Journal*.

*Catherine Appert, *In Hip Hop Time: Music, Memory and Social Change in Urban Senegal*, "Chapter 1"

Week Fourteen: Music Memory and Social Change in Urban Senegal

Tuesday, April 12

Ethnography Review Due: *Black Behind the Ears* (post to Canvas)

*Catherine Appert, *In Hip Hop Time: Music, Memory and Social Change in Urban Senegal*, "Chapter 2-4"

Thursday, April 14

In Class Presentation on *In Hip Hop Time*

*Catherine Appert, *In Hip Hop Time: Music, Memory and Social Change in Urban Senegal*, "Chapter 5-Remix"

Week Fifteen: Producing Diaspora

Tuesday, April 19

Closing Discussion/Final Project Checkpoint

*Cassandra Veney, "The Ties that Bind: The Historic African Diaspora and Africa." *African Issues*, 30(1): 3-8.

*Winland, Daphne. 2007. "Why we come back to diasporas: Heterogeneous Groups and the persistent dream of political action," *Diasporas: A Journal of Transnational Studies*, 1 6(1/2): 254-264

Wednesday, April 20 LAST DAY OF CLASSES

April 21 -22 Reading Days (No Classes)

Tuesday, April 26 FINAL EXAM: 7:30AM – 9:30 AM

Submit Final Project Paper and Video Presentation