

## **AFA 4225 Black Lives in Florida: Decolonizing Representations through Evocative Ethnography**

Dr. Amanda D. Concha-Holmes

Spring 2022

NRN 1037

Wednesdays, Periods 4-6 or 10:40-1:40

Office hours: Wednesdays 1:40-2:40 or by appointment

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*“We don’t just passively perceive the world, we actively generate it”*

### **COURSE GOAL:**

The goal of this course is to examine the complexity of Black lives in Florida through a lens of Evocative Ethnography. It is also to learn to craft your own decolonial representations of the past, present and the future through independent research that culminates in the dissemination of a public exhibition and K-12 classroom resources.

### **COURSE DESCRIPTION:**

Florida has a deep connection to Black history that is often left at the margins of historical representations or ignored completely. As Marvin Dunn notes in his book *A History of Florida Through Black Eyes*, “people of African descent have been major players in almost every significant event in the history of Florida from the arrival of the conquistadors to the launch of the space shuttle...[and yet] [g]enerations of African Americans in Florida [and most other Americans] have been denied our history. That is an intellectual crime.” (x-xii). If colonial thought represents those Americans worth representing as white, European and male, then decolonizing representations means that the representations not only include people of color and women but include them in ways that highlight their achievements and not only their oppression; it also means that the classroom and learning experiences go beyond the written word.

In order to decolonize representations, students must uncover underrepresented histories and learn the tools to represent otherwise. The course will highlight some of the concepts of Evocative Ethnography, Afrofuturism, Feminism, Decolonization, and StoriesPoeticallyTold. It covers some of the rich history of African descendants in Florida through specific stories of individuals, places and events including creating the first independent towns in the United States, the Black Seminoles and other freedom fighters, racial terrorism during and beyond reconstruction, Black joy and celebration at Paradise Park, Black leaders in music, civil rights, medicine, business and politics.

This course is meant to offer the insights and the skills into interpreting representations of Blacks in Florida through learning the methods of archival research, interviewing, analysis, digital production, and public translation and dissemination with a feminist, decolonial lens. The course is divided into three modules: I. Decolonizing Representations, Evocative Ethnography and Black Histories in Florida, II. Class Research on Black experiences and expressions in Florida, and III. Creating public exhibits and K-12 classroom curricula for Black futures.

### **COURSE FORMAT:**

The course format is based on an experiential, arts-integrated pedagogical approach that supports student engagement, creative expression, and the use of art and digital tools for learning. It integrates research (conceptualizing research questions, conducting archival research, conducting ethnographic interviews,

performing an iterative analysis, and creating written and multimedia products of results) with tools for dissemination (crafting a public exhibition to share the research results with a public audience using art and digital media and/or translating materials into a K-12 classroom curriculum). The products will be digitally archived with the Samuel Proctor Oral History Program's Joel Buchanan African American History Archive at the University of Florida, Decolonizing Representations: Past, Present and Future website, and the WUFTeach.org website. Classes will consist of lectures, discussions, film screenings, speakers, field trips, and critical art making activities.

#### COURSE OBJECTIVES:

Students will be able to: 1) demonstrate an understanding of Florida history in general and the history of Black lives in Florida in particular, 2) articulate varied ways that Africans and African Americans have contributed to Florida (e.g., politics, cultural expressions, business, medicine/healing and education), 3) interpret some of the complexities of African diaspora experiences in Florida and on the UF campus, 4) conduct and analyze ethnographic interviews, 5) critically craft art and multimedia experiences to disseminate results in public spaces like museums, community centers, online and for K-12 curricula.

#### GRADING

I.	Participation	15%
II.	Personal reflection multimedia journal	20%
III.	Assignments	30%
IV.	Final Project	<u>35%</u>
		100%

Google Drive Folder:

<https://drive.google.com/drive/folders/1E-dZKKbI4NUy3CjNxxOj3D42cVH22euk?usp=sharing>

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|----|----------------------|-----|
| I. | <i>Participation</i> | 15% |
|----|----------------------|-----|
1. Attend and engage fully during class
  2. Fulfill your role. Students will take 5-10 minutes to: Role 1. Remind the class about what we learned in the previous session and how it connects with that day's content, Role 2. Present and engage the class in experiential learning of the content and/or about the authors/artists, Role 3. Delineate walkaway points to ruminate on and feed discussion
  3. Attend at least one Community Listening Event and interact with the participants, if possible recording a conversation (with permission), making a short multimedia story 1-3 minutes, and giving it back to them. Or help with the Storycycle and record many stories.

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|-----|--|-----|
| II. | <i>Multimedia Expressions (ME) Personal Reflection Journal</i> | 20% |
|-----|--|-----|
- This journal is to offer space for personal reflection, social change, and multimedia representation. It can integrate your drawings, writings, poetry, artwork, multimedia, and collages. It must integrate your written reflections on the readings and class materials, your reflections and interpretations of the ethnographic research, and your own personal mood and contemplations. Along with your commentary, it can integrate photographs, paintings, dance, music, video, lithographs, maps, postcards, or any other multimedia that you deem relevant or evocative. If there are specific posts that you don't want to share publicly, please just let me know. It should have a minimum of 16 posts or 1 per week. It will be checked periodically throughout the semester.

### *III. Assignments*

30%

Assignment 1: “Multimedia Peer Interview” In-class.

Assignment 2: “I am ....”. Self-identity multimedia poem evoking your history and identity (family, geography, language(s), skin color, gender, education, and/or other elements you deem important). In your personal reflection, describe how you feel about defining your identity and what might get left out of this description that is important to you.

Assignment 3: “My origin story” Record a conversation with an older family member (or someone you revere) with old photographs that connects you to your heritage, and/or interview a community member. Make a photostory (it may include voice and music). In your personal reflection, describe the experience.

Assignment 4: Make an excel chart with links that connect the archival media (take pics, download or copy) and upload documents to your google docs folder in Final Project

Assignment 5: Go to Reitz Union and experience the African American Storytelling display between the art gallery and the Grand Ballroom and post a social media reflection.

Assignment 6: Create a curricular lesson plan based on your research

Assignment 7: Help register 20 people to vote

### *Final Project*

*Total 35%*

Thematic episodes:

0. Decolonizing Representations and Evocative Ethnography
1. University ties to slavery and expropriation of indigenous land
2. Black Seminoles
3. Paradise Park and Black Joy & Success
4. Afrofuturism and Black public place-making
5. Complexity of Black Floridians/ Black lives in Florida
6. Decolonizing the Curriculum
7. Local Voices (on being, belonging and becoming)...

#### FP 1. Project Design (5%)

Stage 1. Abstract. Select one of the 6 themes and write an abstract that details the questions and the research you would like to conduct and how you would like to transform it into a digital humanities exhibit/curricular content for a public audience. Find a Black Digital Humanities program or product that you resonate with and explain why (which features, images, sounds, dissemination possibilities do you appreciate, how could it be improved, how can you model it with your own work?) Detail how your final product might model it. Stage 2. Research Design. Connect research questions to data needed: (Who, what, when, where, how and why). Outline in detail the questions, the collaborators, the archives, the multimedia elements, and the type of public dissemination. Keep in mind that everything can change, this is just to begin to formulate and concretize your ideas.

#### FP 2. Project Research (10%)

Stage 3. Conduct interviews, collect data (e.g., archival, photographs, video, soundfiles, music, maps, graphs, etc) and upload (and organize) everything to your folder in the GoogleDocs drive,

Stage 4. Begin to review and interpret and iteratively decide what else is needed and gather those materials

FP 3. Project Analysis: Interpretation, Transformation into Evocative Story, and Feedback (10%)

Stage 5. Analyze data (find themes, patterns, significant quotes) and select text, media, photos, video, sound that helps tell the story based on your analysis, Stage 6. Create draft narrative with multimedia products, Stage 7, Invite iterative feedback from peers, community groups, and participants of project, Stage 8 Edit and Refine based on feedback

FP 4. Public Exhibition (10%)

Stage 9. Design public exhibit, Stage 10. Invite participants, colleagues and family, Stage 11.

Design an evaluation that helps you receive feedback from the public, Stage 12. Enjoy a public exhibition of your work in a public community space

### Extra Credit:

- Interview a Black faculty, staff, student or alum at UF (recent or former). Use photographs, video, maps or other multimedia to help represent their experience of belonging.
- Create a juxtaposition of an image or a montage of images (may include sound) that represents Florida and/or the University of Florida as you've seen it represented publicly and as you experience it personally.
- Help with the community listening events
- Volunteer with the Cotton Club Museum and Cultural Center or A. Quinn Jones Museum and Cultural Center
- Interview a community member: politician, educator, health practitioner, business owner...
- Help register another 20 people to vote
- Other idea, let me know!! :-)

### Percent Grade Points

93.4-100	A 4.00
90.0-93.3	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
66.7-69.9	D+ 1.33
63.4-66.6	D 1.00

### SUGGESTED COURSE TEXTS: All the readings will be available online.

- Colburn, David R. and Jane L. Landers. 1995. *The African American Heritage of Florida*. Gainesville: University Press of Florida.
- Dunn, M. 2016. *A History of Florida: Through Black Eyes*. CreateSpace Independent Publishing Platform.
- Turso, Betty. 2014. *John Horse: Florida's First Freedom Fighter*.
- Vickers, Lu and Cynthia Wilson-Graham. 2015. *Remembering Paradise Park: Tourism and Segregation at Silver Springs*. Gainesville: University of Florida Press.

COURSE SCHEDULE:

Topic	Date Wed 2021	Readings, Multimedia, Fieldtrips & Speakers	Assignments DUE	
<b>I. Decolonizing Representations, Evocative Ethnography and Black Histories in Florida</b>			<b>Assignments</b>	<b>Final Project</b>
1. Decolonize Representations	5 Jan	<p>Syllabus Review: Pedagogy and Content</p> <p><b>Watch:</b></p> <ul style="list-style-type: none"> <li>Chimamanda, Ngozi Adichie. <a href="#">The Danger of a Single Story</a>. TED Global 2009. 18:43 min.</li> <li><a href="#">Decolonizing Representations: Past, Present and Future</a></li> <li><a href="#">The Couple in the Cage</a>: Two Undiscovered Amerindians Visit the West. Single Channel Video by Coco Fusco and Paula Heredia   Color   30 min   1993. Coco Fusco and Guillermo Gómez-Peña.</li> <li>Aurora Levins Morales, “Child of the Americas” 1986, <a href="#">poem and analysis</a>.</li> <li>Toufic Beyhum, 5:37 <a href="#">Islam Played the Blues: A Photography Project</a></li> <li><a href="https://www.citeblackwomencollective.org/">https://www.citeblackwomencollective.org/</a></li> <li>Harn museum of Art: <a href="#">Shadows to Substance</a></li> </ul>	<p>Survey, Sign-up sheets and</p> <p><b>Assignment 1</b> Multimedia Peer Interview</p>	
	7-9 Jan Afrofuturism in the Visual Realm and Art in Eatonville <a href="https://zorafestival.org/schedule/">https://zorafestival.org/schedule/</a>			
2. Representation and Power and the Power to represent	<p>12 Jan</p> <p><b>Fieldtrip:</b> Harn Museum of Art Docent tour of <i>Shadows</i></p>	<p><b>Read:</b> Audre Lorde, <i>Sister Outsider</i>, “Poetry is not a Luxury” pp36-39; “The Master’s Tools will never dismantle the master’s house” pp1-3</p> <p>Catherine Olive-Marie Fox, 2004, <i>Be-coming subjects: reclaiming a</i></p>	<p><b>Assignment 2</b> Self-Identity poem/art/expr ession: I am .... (Due on Tuesday 11 January)</p>	

	to Substance	<p><i>politics of location as radical political rhetoric</i>, pp101-139.</p> <p>Tuhiwai Smith, Linda.1999. <i>Decolonizing Methodologies: Research and Indigenous Peoples</i>. New York: Zed Books: 19-41.</p> <p><b>Watch:</b> Decolonizing Representations: Past, Present and Future. Watch videos of participants. Alexis Freeman and two others. <a href="http://decolonizingrepresentations.com">decolonizingrepresentations.com</a></p> <p><b>Peruse:</b> Photography on Quiet Colonialism <a href="https://tbeyhumphotos.com/Quiet-Colonialism">https://tbeyhumphotos.com/Quiet-Colonialism</a></p> <p>Highway Men (1950s) <a href="https://nmaahc.si.edu/explore/stories/collecion/florida-highwaymen">https://nmaahc.si.edu/explore/stories/collecion/florida-highwaymen</a></p>		
	13 January <b>Harn Museum of Art Family Night 6-9 Art for All</b>			
3. A new origin narrative of Blacks in Florida and multimedia	19 Jan	<p><b>Read:</b> Dunn: Preface &amp; Ch. 1 pp. 1-42</p> <p>Colburn and Landers, Ch.1 pp1-16</p> <p>Gorman: The Hill We Climb <a href="https://www.youtube.com/watch?v=LZ055iIiN4">https://www.youtube.com/watch?v=LZ055iIiN4</a></p> <p><b>Watch:</b> Concha-Holmes, Amanda. <i>Alberto's Memories of Crossing Borders: Guantánamo, Cuba</i> (14:24, 2013) <a href="http://vimeo.com/67663194">http://vimeo.com/67663194</a></p> <p>Kandice Rodriguez <i>African descendants in Florida</i> animated vignette AND The Taino Woman 2.5</p>	<b>Assignment 3.</b> Evoke an origin story (your own or possibly community member from Harn or Matheson)	

		<b>Invited Guest:</b> Kandice Rodriguez, freelance animator		
		<ul style="list-style-type: none"> <li>• 22 January Saturday <b>Community Listening Event -Matheson Museum</b></li> <li>• 23 January <b><i>Yards and Gardens in Eatonville 3-5pm</i></b></li> <li>• 25-26 January <b><i>African-America Women's Economic Forum</i></b></li> </ul>		
4. Africans and Spanish Florida 1500s – 1821	26 Jan  <b>Fiedltrip:</b> SPOHP and Smathers  (Archives, maps,orig docs from Landers and Deagan)	<b>Read:</b> Landers, Jane. 1999. “Black Entrepreneurs and Property-Holders” in <i>Black Society in Spanish Florida</i> . Chicago: University of Illinois: 84-106.  Afro-Caribbeans with Magdalena Lamarre. 8 September 2021.1 hr. <a href="https://ameliamuseum.org/events/florida-talks-series/">https://ameliamuseum.org/events/florida-talks-series/</a> <a href="#">Youtube video.</a>  Ft.Mose <a href="https://fortmose.org/">https://fortmose.org/</a> <a href="https://fortmose.org/videos/">https://fortmose.org/videos/</a>  Jane Landers, Africans in Spanish Florida. Podcast 5:49 <a href="https://digitalcommons.usf.edu/fhc_audio/41/">https://digitalcommons.usf.edu/fhc_audio/41/</a>  Looking for Angola, A Seminole Maroon Community <a href="#">website</a>	<b>Assignment 4</b> Make an excel chart with links that connect the archival media (take pics, download or copy) and upload documents to your google docs folder in Final Project	
	27-28 January <b>Afrofuturism Conference (in-person and virtual)</b> <a href="https://zorafestival.org/schedule/">https://zorafestival.org/schedule/</a>			
	27-29 January <b>Reenactment of Ft. Mose in St. Augustine</b> <a href="https://www.visitstaugustine.com/thing-to-do/fort-mose">https://www.visitstaugustine.com/thing-to-do/fort-mose</a> .			
	2-6 Feb <b>Florida Earthskills Gathering</b> <a href="https://floridaearthskills.org/">https://floridaearthskills.org/</a>			
5. Black Seminoles	2 Feb	Ah-Tah-Thi-Ki Museum <a href="http://seminoleculture.org/360tour/">http://seminoleculture.org/360tour/</a>  Turso, Betty. 2014. <i>John Horse: Florida's First Freedom Fighter</i> .  John Horse		<b>FP 1 Project Design Stage 1</b> <i>Title and Abstract</i>

		<a href="https://www.seminolenationmuseum.org/history/seminole-nation/john-horse/">https://www.seminolenationmuseum.org/history/seminole-nation/john-horse/</a>  Dr. Dixon's Florida's Negro War <a href="https://www.youtube.com/watch?v=ARTcl5FX50">https://www.youtube.com/watch?v=ARTcl5FX50</a>  Black Seminoles <a href="https://www.thoughtco.com/black-semi-oles-4154463">https://www.thoughtco.com/black-semi-oles-4154463</a>  <i><b>Invited Speaker:</b></i> Matt Griffin, Black Seminole and Groveland resident for generations		
6. Florida Harlem Renaissance and Paradise Park	9 Feb	Dunn Ch 9 My Story pp 211-258  Paradise Park Pp 1 - 17  Harlem Renaissance <a href="https://www.history.com/topics/roaring-twenties/harlem-renaissance">https://www.history.com/topics/roaring-twenties/harlem-renaissance</a> <a href="https://scalar.usc.edu/works/harlem-renaissance/harlem-renaissance-summary">https://scalar.usc.edu/works/harlem-renaissance/harlem-renaissance-summary</a>  <a href="#">Cotton Club Museum and Cultural Center in Gainesville</a> Chitlin Circuit in <a href="#">Florida</a>  Vivian Filer, <a href="#">WUFT special report</a> Vivian Filer. Director of the Cotton Club. "StoriesPoeticallyTold" Zoom talk.  Florida and the Harlem Renaissance <a href="https://digitalcommons.usf.edu/fhc_audio/85/">https://digitalcommons.usf.edu/fhc_audio/85/</a> 5:49 min.  <i><b>Guest Speaker:</b></i> Cynthia Wilson-Graham and/or Vivian Filer		<b>FP 1 Project Design</b> <i>Stage 2</i> <i>Research Design</i>  (who, what, when, where, how, and why) with examples of Decolonial Digital Humanities or Art Activism that you would like to model
7. Representations through the Black Press, Black Digital Archives  UF Archives Library East – Judaica Suite 2nd	16 Feb	<b>Read:</b> Ida B. Wells. Southern Horrors. pp1-31  FORUM magazine on Florida history through chronicling in Black newspapers, Black Press in Florida  <a href="#">Decolonizing Representations</a>		<b>FP 2 Project Research</b> <i>Stage 3</i> Collect Data, Conduct Interviews, Upload to folder



floor, SPOHP, PK Young Archives,		<p>View timeline and Repositories</p> <p>Digital Humanities at UF  <a href="https://nehcaribbean.domains.uflib.ufl.edu/projects/">https://nehcaribbean.domains.uflib.ufl.edu/projects/</a>  Haitians in Florida timeline</p> <p>Black Quotidian <a href="http://blackquotidian.org/">interactive website</a>  <a href="http://blackquotidian.org/">http://blackquotidian.org/</a></p> <p><a href="#">Archival Silences</a> 1 p</p> <p><b>Watch:</b>  Stanley Nelson, <i>The Black Press: Soldiers without Swords</i> (86 min)</p> <p><b>Multimedia open source software:</b>  Knight Lab <a href="#">Timelines</a>  Storymaps <a href="#">website</a>  Omeka &amp; Scalar (<a href="#">Afro-Pww examples</a>)</p> <p><b>Online Archival Resources</b>  Guide to African American Resources in the State Library and Archives of Florida  <a href="https://www.floridamemory.com/learn/research-tools/guides/blackexperience/">https://www.floridamemory.com/learn/research-tools/guides/blackexperience/</a>  Florida Black Heritage Trail  <a href="https://dos.myflorida.com/historical/preservation/heritage-trails/black-heritage-trail/">https://dos.myflorida.com/historical/preservation/heritage-trails/black-heritage-trail/</a>  Florida Humanities African American  <a href="https://floridahumanities.org/programs-publications/african-american-archive/">https://floridahumanities.org/programs-publications/african-american-archive/</a></p> <p>Visit the UF Archives page at:  <a href="https://cms.uflib.ufl.edu/sasc/Index.aspx">https://cms.uflib.ufl.edu/sasc/Index.aspx</a></p> <ul style="list-style-type: none"> <li>• Zora Neale Hurston papers</li> </ul>		
		16 Feb Community Listening Event with Leslie Harris at the Cotton Club Museum and Cultural Center		
8. Analysis	23 Feb	<p><b>Read:</b>  TrinhMinh-ha_Framer Framed  The Totalizing Quest of Meaning</p>		<p><b>FP 3 Project Analysis</b> and interpretation of themes, begin storyboarding</p>

		Aurora Levins Morales, “Child of the Americas” 1986 <a href="https://owlcation.com/humanities/Child-of-the-Americas-An-analysis-on-a-Poem">https://owlcation.com/humanities/Child-of-the-Americas-An-analysis-on-a-Poem</a>		
9. Afrofuturism	2 Mar	<b>Watch:</b> <ul style="list-style-type: none"><li>Julian Chambliss and Afrofuturism and Florida (in folder)</li><li><a href="http://www.paullewinart.com/">www.paullewinart.com/</a></li><li><a href="https://www.arthousesf.com/collections/paul-lewin">https://www.arthousesf.com/collections/paul-lewin</a></li><li><a href="https://www.kqed.org/arts/10872336/paul-lewins-roots-of-the-cotton-tree-opens-august-7-in-oakland">https://www.kqed.org/arts/10872336/paul-lewins-roots-of-the-cotton-tree-opens-august-7-in-oakland</a></li><li>Nelson, Alondra. <i>Sonic Futures and the music of Afrofuturism</i>. <a href="#">Smithsonian talk</a></li></ul> <b>Speaker:</b> Julian Chambliss		<b>FP 3 Craft Evocative Story</b>  (using poetic, Afrofuturist inspiration)
<b>Spring Break 5-13 March / 13 March Daylight Savings Time</b>				
10. Craft an evocative ethnography	16 Mar	<b>Peruse:</b> <ul style="list-style-type: none"><li><a href="https://tarjakankkunen.net/ethnography/multimedia-ethnography/">https://tarjakankkunen.net/ethnography/multimedia-ethnography/</a></li><li>Toufic Beyhum, 5:37 <a href="#">Islam Played the Blues: A Photography Project</a></li><li>In Motion: The African American Migration Experience, Schomberg and National geographics <a href="http://www.inmotionaame.org/home.cfm?bhcp=1">http://www.inmotionaame.org/home.cfm?bhcp=1</a></li></ul>		<b>FP 3. Present to class and receive feedback.</b>
	<b>16-18 March National Council of Black Studies conference at UF</b>			<b>FP 3. Present at Conference</b>
<b>III. Creating public exhibits and K-12 class curricula for Black futures</b>				
11. Decolonizing Art, Multimedia Products & Digital Humanities	23 Mar	<b>Read:</b> Calzadilla, Fernando and George E. Marcus. “Artists in the Field: Between		<b>FP 3. Present revised drafts, receive and give Feedback,</b>

		<p>Art and Anthropology” in Schneider, Arnd and Christopher Wright, eds. <i>Contemporary Art and Anthropology</i>. New York: BERG. Pp 95-115.</p> <p>Chris Busey. 2015. A Shared Heritage: Afro-Latin@s and Black History</p> <p><b>Listen:</b> Chin, Elizabeth. 2018. Imagine Otherwise: Elizabeth Chin on Dancing Beyond Whiteness. Ideas on Fire <a href="#">Podcast</a>. 19:53</p> <p><b>Watch:</b> #TransformDH <a href="http://transformdh.org/">http://transformdh.org/</a>.</p> <p><b>Peruse:</b></p> <ul style="list-style-type: none"> <li>• AbTeC (Aboriginal Territories in Cyberspace). <a href="http://abtec.org/">http://abtec.org/</a>.</li> <li>• HASTAC (Humanities, Arts, Science, and Technology Alliance and Collaboratory). <a href="https://www.hastac.org/">https://www.hastac.org/</a>.</li> <li>• American Anthropologist. Multimodal anthropologies. <a href="http://www.americananthropologist.org/multimodal-anthropologies/">http://www.americananthropologist.org/multimodal-anthropologies/</a></li> <li>• Society for Visual Anthropology (SVA). <i>Writing with Light</i>. <a href="http://societyforvisualanthropology.org/writing-with-light/">http://societyforvisualanthropology.org/writing-with-light/</a></li> </ul> <p><b>Speaker:</b> LaQianya Huhn</p>		<b>think about where to publish</b>
12. Translate to Public Art	30 Mar	<p><b>Read:</b> Charles Eady. 2018. <i>Hidden Freedom: The South Before Racism</i>. Triple Media Publishing. <a href="https://deepersouth.org/documents/">https://deepersouth.org/documents/</a></p> <p><b>Watch:</b></p> <ul style="list-style-type: none"> <li>• Zoom talk with Maxwell Emcays</li> </ul>	<b>Assignment 5</b> Go to Reitz Union and experience the African American Storytelling display between the art gallery and	

		<ul style="list-style-type: none"> <li>Artist Derrick Adams's Culture Club series is singular in its playful depiction of Black subjects at leisure within the historically contested site of the American public swimming pool. <a href="http://www.derrickadams.com/culture-club">http://www.derrickadams.com/culture-club</a></li> </ul> <p><b>Speaker:</b> Chicago artist Maxwell Emcays</p>	the Grand Ballroom and post a social media reflection.	
13. Africentric Curriculum	6 Apr	<p><b>Read:</b> Melissa Adams and Christopher L. Busey. 2017. "They want to Erase that Past" Examining Race and Afro-latn@ Identity with Bilingual Third Graders. p13-18.</p> <p><b>Peruse:</b> Look through Alachua County, SPOHP and <a href="#">Decolonizing Representation</a> curricular materials</p> <p><b>Watch:</b> <a href="#">From Colored to Black</a> Look at curriculum plans and watch two vignettes of play</p>	<b>Assignment 6</b> Create a curricular lesson plan based on your research	
14.	13 Apr	In-class exhibit preparation and peer feedback	<b>Turn in ME Journals</b>	
15.	20 Apr	Final feedback session		
16.	TBA	Final submissions and Public Exhibition		<b>FP 4 Public Exhibition</b>
	Apr Community Listening Event at the Cotton Club Museum and Cultural Center			
	May Community Listening Event at the Cotton Club Museum and Cultural Center			
	Jun Community Listening Event at the Cotton Club Museum and Cultural Center			

*This syllabus is subject to small modifications.*