

**AFA 3240: The African Diaspora  
Spring 2024**

**Dr. R. Joy Barnes, Ph.D.**

**Associate Professor Anthropology and African American Studies**

**Office Hours: TBD. and by Appointment**

**Email: [rj.danielbarnes@ufl.edu](mailto:rj.danielbarnes@ufl.edu)**

**Course Description:**

This course provides an overview of transnational fields of cultural contact, power and competing economic interests in which the African Diaspora developed. 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 and concludes with a student-led ethnographic project. Students should leave the course having simultaneously explored sociological and anthropological conceptualizations of nationality and 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@ufl.edu](mailto:rj.danielbarnes@ufl.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 20%)**

- *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, The African 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 papers 10%)** 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.
- *Concept Examination:* There will be one exam towards the beginning of the course. This is used as a concept checkpoint to ensure students are moving through the course successfully. The exam will be take-home and will be distributed in class and posted to Canvas. See the course outline for the date. **(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 "lead" the discussion and write an ethnography review. Students will sign-up for the ethnography they have chosen to discuss. The due date for each ethnography review is listed in the Course Guide below. Guidelines will be provided. **(present/lead discussion 10% ethnography review 10%)**
- *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. (Check Points 10%, Presentation 10%, Final Paper 10%)**

#### Course Evaluation:

Class Participation: 20%

Special Events 10%

Concept Examination: 20%

Ethnography Review: 20%

Final Project: 30%

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**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-	.067
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/](https://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.

**Students are asked not to use ChatGPT.** One of the goals of this course is to have students produce their own knowledge and be assessed on that knowledge. When using ChatGPT, that goal is often lost. In order not to

**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.aa.ufl.edu/students/](http://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 [ufl.bluera.com/ufl/](http://ufl.bluera.com/ufl/). Summaries of course evaluation results are available to students at [gatorevals.aa.ufl.edu/public-results/](http://gatorevals.aa.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.**

**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

**Green, Sharony. (2023).** The Chase and Ruins: Zora Neale Hurston in Honduras. Johns Hopkins University.

**Ulysse, Gina Athena. (2008).** Downtown Ladies: Informal Commercial Importers, a Haitian Anthropologist and Self-Making. University of Chicago Press

**Clergé, Orly. (2019).** The New Noir. Race, Identity, and Diaspora in Black Suburbia. University of California 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**

### **Week One: Who is Black in the Diaspora**

**Tuesday, January 9**

#### **Introductions**

#### **Syllabus**

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

\*Marleen de Witte, Black citizenship, Afropolitan critiques: vernacular heritage-making and the negotiation of race in the Netherlands," in *Social Anthropology/Anthropologie Sociale* (2019) 27, 4 609–625.

**Thursday, January 11**

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

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

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

### **Week Two: Defining and Theorizing the African Diaspora**

**Tuesday, January 16**

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

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

**Thursday, 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.

### **Week Three: Black Diaspora and the Making of the Modern World**

**Tuesday, January 23**

\*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.

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

\*Jennifer D, Williams and Ifeoma Kiddoe Nwankwo, "Travelin' Women: Black Feminist Migrations, Diaspora, and Cosmopolitanisms." *Meridians* 15(2): 382-388

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

#### **Thursday, 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" through "Abena"

#### **Week Four: The Fact of Diaspora, Kinship, and Blackness**

##### **Tuesday, January 30**

\*Yaa Gyasi. 2016. *Homegoing: a novel*. Read "H" thru "Marcus"

\*Saidiya Hartman, Excerpts from *Lose Your Mother: A Journey Along the Atlantic Slave Route* – Prologue: The Path of Strangers.

##### **Thursday, February 1**

##### **Assignment: View *The Language You Cry In***

\*Saidiya Hartman, Excerpts from *Lose Your Mother: A Journey Along the Atlantic Slave Route* – Chapter 1: Afrotopia, Chapter 8: Lose Your Mother, and Chapter 9: Dark Days.

#### **Part II: The Ethnography of the African Diaspora**

##### **Week Five: Qualitative Methods, Fieldwork, and Ethnography**

##### **Tuesday, February 6**

##### **Take-Home Exam distributed and discussed.**

\*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"

\*Dana-Ain Davis and Christa Craven. *Feminist Ethnography*. Introduction and Chapter 1

##### **Thursday, February 8**

\*Listen: "Language and Identity in the African Experience" <https://ds-pages.swarthmore.edu/language-and-identity/>

\*Dana-Ain Davis and Christa Craven. *Feminist Ethnography*. Chapter 2-4

#### **Week Six: Zora Neale Hurston and the Ethnography of the African Diaspora**

##### **Tuesday, February 13**

\*View: *Zora Neale Hurston: Claiming a Space*. <https://www.pbs.org/video/zora-neale-hurston-claiming-a-space-zpgqfr/>

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

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

\*Jennifer L. Freeman Marshall. Chapter 4 of *Ain't I an Anthropologist: Zora Neale Hurston Beyond the Literary Canon*."

**Thursday, February 15**

\*Sharony Green. *The Chase and the Ruins*. Chapter 1. "Amid the Jealousy and Politics, She Runs." and Chapter 2. "Finding a Ship in Daytona: *It's Almost Ceremonial*."

**Week Seven: The African Diaspora in Honduras**

**Monday, February 19.**

**Take-Home Exam Due by 11:59PM**

**Tuesday, February 20**

\*Sharony Green. *The Chase and the Ruins*. Chapter 3. "Seeing "Diffused Pinkness": What More Could She Want?" and Chapter 4. "The Two Who Were Duped but Resisted Expectation"

**Thursday, February 22**

\*Sharony Green. *The Chase and the Ruins*. Chapter 5 "Healing in Miami before a Failed Return," and "Afterword: Take it You're American."

**Week Eight: The African Diaspora in Jamaica**

**Tuesday, February 27**

**Sharony Green *The Chase and the Ruins*. Ethnography Review Due**

\*Gina Athena Ulysse *Downtown Ladies*. Introduction, Chapter 1, and Chapter 2

**Thursday, February 29**

\*Gina Athena Ulysse. *Downtown Ladies*. Chapter 3 and Chapter 4.

**Week Eight: Markets in and of the Diaspora**

**Tuesday, March 5**

\*Gina Athena Ulysse. *Downtown Ladies*. Chapter 5, and Chapter 6

**Thursday, March 7**

**Human Subjects Review Guidelines**

**Discuss Final Project/Mini-Ethnography Guidelines Week**

\*Gina Athena Ulysse. *Downtown Ladies*. Brawta, and Chapter 7

**Week Nine: Spring Break March 11th thru March 15**

**Part III: The African Diaspora in Europe and**

**Week Ten: Constructing Blackness in Europe**

**Tuesday, March 19**

**Gina Athena Ulysse *Downtown Ladies* Ethnography Review Due**

\*Dieudonné Gnamankou. "African Diaspora in Europe" in *Encyclopedia of Diasporas*.

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

**Thursday, March 21**

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



## **Week Eleven: Muslim Girls and the Other France**

**Tuesday, March 26**

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

**Thursday, March 28**

**Final Project Checkpoint**

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

## **Week Twelve: Race, Class, and Ethnicity in the African Diaspora**

**Tuesday, April 2**

**\*Trica Keaton, *Muslim Girls and the Other France* Ethnography Review Due**

\*Orly Clergé, *The New Noir*, Chapter 1 2

**Thursday, April 4**

**Final Project Checkpoint**

\*\*Orly Clergé, *The New Noir*, Chapter 3-4

## **Week Thirteen: Black Middle Class Place-Making**

**Tuesday, April 9**

\*Orly Clergé, *The New Noir*, Chapter 5-6

**Thursday, April 11**

\*Orly Clergé, *The New Noir*, Chapter 7 thru Conclusion

## **Week Fourteen:**

**Tuesday, April 16**

**\*Orly Clergé, *The New Noir*, Ethnography Review Due**

**In-Class Ethnography Project Presentations**

**Thursday, April 18**

**In-Class Ethnography Project Presentations**

## **Week Fifteen: The Continuity of Diaspora?**

**Tuesday, April 23**

**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 24**

**LAST DAY OF CLASSES April 25 -26 Reading**

**Days (No Classes)**

**Submit Final Paper**

**5/03/2024 @ 12:30 PM - 2:30 PM**