

BLACK IN THE AMERICAS

Fall 2020

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Meets: T | Period 7 - 9 (1:55 PM - 4:55 PM)
Location: Via Zoom
[Click here to join Zoom Meeting:947 9614 3212](#)

Office Hours: Fridays 3 pm – 5 pm & by Appt.
[Click here to join Zoom Meeting:977 0402 2782](#)

OVERALL COURSE DESCRIPTION

Welcome to “Black in the Americas”! This course is a survey course focused on the Afro-Americas or the Américas, a term coined by Brazilian Black Feminist Lélia Gonzalez. This course is an “Introduction” to African and African Descendant peoples of the Americas. This course is not an exhaustive course, as Afrodescendant peoples make up nearly 70% of this hemisphere’s population, but it is meant to give students a solid foundation for advanced work in Latin American and Caribbean Studies, African Diaspora Studies, Black Studies and Critical Race Studies. In this course, we will challenge the discreteness of linguistic and geo-political boundaries to think about: What is Blackness? What is the connection between Blackness and Latinidad? In this course we will be learning together and think about the social issues and realities that connect Black/Afrodescendant Americans, hemispherically speaking, while highlighting the diversity of the Black experience in the Americas.

COURSE OBJECTIVES

- Introduce students to the African Diaspora in the Americas
- Introduce students to the diverse histories and cultures of the African Diaspora in the Americas
- Introduce students to the social political issues impacting these populations
- Help students to understand how the function of various racialized socio-economic structures overlap and diverge given historical and economic contexts
- Help students to become knowledgeable about the activism, and public policies centered on racial equality across the hemisphere

REQUIRED TEXTS

Text No. 1	THE POLITICS OF BLACKNESS: RACIAL IDENTITY AND POLITICAL BEHAVIOR IN CONTEMPORARY BRAZIL	Author: GLADYS L. MITCHELL- WALTHOUR	ISBN: 1107186102 Cover: paperback book	Publisher: Edition:	Copyright: This text is Required
Text No. 2***	Title: Measures of Equality	Author: Alejandra Bronfaman	ISBN: 080782898x Cover: paperback book	Publisher: Edition:	Copyright: This text is Required
Text No. 3	THE ANTI-BLACK CITY: POLICE TERROR AND BLACK URBAN LIFE IN BRAZIL	Author: JAIME AMPARO ALVES	ISBN: 1517901561 Cover: paperback book	Publisher: Edition:	Copyright: This text is Required
Text No. 4	Spiritual Citizenship: Title: Transnational Pathways from Black Power to Ifá in Trinidad	Author: N. G	ISBN: Cover: paperback book	Publisher: Edition:	Copyright: This text is Required
Text No. 5	BECOMING BLACK POLITICAL SUBJECTS: MOVEMENTS AND ETHNO-RACIAL RIGHTS IN COLOMBIA AND BRAZIL	Author: TIANNA S. PASCHEL	ISBN: 069118075X Cover: paperback book	Publisher: Edition:	Copyright: This text is Required

***** THIS TEXTBOOK IS AVAILABLE ONLINE. THERE IS ALSO A COPY ON COURSE RESERVE**

EVALUATION CRITERIA AND GRADING

I.	Attendance and Participation	20%
II.	Weekly reaction papers	40%
III.	Term Papers (2 Papers worth 20% each)	40%

I. ATTENDANCE AND PARTICIPATION

Attendance is required and will be taken at the beginning of every class meeting. It is your responsibility to come to class prepared to participate in class discussion. Active participation includes asking and answering questions, participating in group exercises, and doing the reading before class. This is the most important requirement of the class. Twenty percent (20%) of your total grade has been allocated to your presence in the classroom throughout the whole class period. If you arrive to class late, you will be marked absent. More than three unexcused absences will result in a zero for the attendance requirement.

What counts as an excused absence? If you are absent due to medical reasons, your absence will only be excused if you present a doctor's note. Notes from doctors will be initially accepted, but subject to verification-so be sure that they have specific contact information. University documentation is required for special situations such as 'field trips' to participate in competitive sports representing University of Florida, attendance at professional, educational events or other official University events.

This class is a three hour long course... do not wait until the day before, or the day of to read for class. Split the reading up during the week. Remember we are not having one class per week, but two classes back to back on the same day. The reading will reflect this. So if you wait to read before we have two classes in a row, you will feel overwhelmed.

II. REACTION PAPERS

Weekly reaction papers are to be 1-2 pages. They are due at the beginning of each week by the Monday before class @ 12 pm. The reaction papers should address the following questions:

1. What are two major themes from the reading? Give examples.
2. What are three questions that you have concerning the material?
3. What aspect of the reading did you find most interesting?

III. TERM PAPERS

The Format of the papers must be as follows:

- Typed.
- 8-10 pgs
- 1 inch margins.
- 12 point Font.
- Times New Roman Font.
- Follow the MLA, APA or Chicago Style format.

There will be two term papers in this course. Feel free to submit early papers or talk to me about questions you may have. In these papers you are going to:

1. Paper I is to be uploaded online by 5 pm on October 16th. Only use course materials to address the question for this paper. Make sure that you engage at least four texts from the course in your answer. The first paper is an analysis of the concept of coloniality. For this paper you should read the Coloniality of Power, Eurocentrism and Latin America by Anibal Quijano found

here: <https://www.decolonialtranslation.com/english/quijano-coloniality-of-power.pdf> and then answer the following questions:

- What is coloniality?
- What is the coloniality of power?
- What is the coloniality of culture?
- How is the coloniality of power reflected in how we understand race, gender, sexuality and African cultural legacies – specifically address religion and other cultural practices?

2. Paper II is due on our Final Exam time: to be uploaded by 5 pm, December 17th. For this paper you will read Necropolitics by J. -A Mbembé found here: https://warwick.ac.uk/fac/arts/english/currentstudents/postgraduate/masters/modules/postcol_theory/mbembe_22necropolitics22.pdf and then answer the following questions:

- What are necropolitics?
- How are necropolitics a fact of Black life throughout the Americas?
- Comparing Brazil and Colombia, discuss how each country deals with their government's necropolitics.
- How is it manifested in Colombia and Brazil?
- How is it similar and how is it different?
- How does Black identity politics and Black social movements in each context reflect the similarities and particularities of each context?

**The Final Exam Is Due Date TBA
No Late Exams Will Be Accepted**

V. Grading Policy

Percent	Grade	Grade Points
93.4-100	A	4.00
93.4-100	A-	3.67
90.0-93.3	B+	3.33
86.7-89.9	B	3.00
83.4-86.6	B-	2.67
80.0-83.3	C+	2.33
76.7-79.9	C	2.00
73.4-76.6	C-	1.67
70.0-73.3	D+	1.33
64.4-66.6	D	1.00
60.0-63.3	D-	.67
0-59	E	.00

ADDITIONAL INFORMATION

Make-ups will only be given with a documented, valid excuse as per University of Florida's guidelines (<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>). Lecture will begin promptly. Please allow sufficient time to settle in and review the previous day's lecture notes before lecture begins.

- Mute microphones when you are not speaking.
- Please silence all cell phones and pagers. Persons whose electronic devices sound off in class will be asked to leave.
- Do not talk with others during lectures or while others are speaking.
- Express disagreement respectfully and be reflexive about your conduct and opinions.
- No reading, sleeping, or working on other materials during lectures or section. Students engaged in such activities will be asked to leave class.
- Do not pack up your belongings before the end of class, as this makes it difficult for others to hear, think, and concentrate.

Disruptive behavior in lecture will be reflected in participation grades.

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.

Alternative Learning Accommodations

Students who have documented request for alternative learning accommodations must meet with me and present their official University documentation before the end of the second week of class. Students with disabilities requesting accommodations should first register with the Disability Resource Center (352-392-8565, www.dso.ufl.edu/drc/) by providing appropriate documentation. Once registered, students will receive an accommodation letter which must be presented to the instructor when requesting accommodation. Students with disabilities should follow this procedure as early as possible in the semester.

Academic Honesty

Do not cut and paste summaries found online or copy each other's work. All work must be your own. A case of plagiarism will result in a grade of zero for the assignment. More than one case of plagiarism will result in an F for the course. 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-conducthonor-code/>) specifies a number of behaviors that are in violation of this code and the 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.

Course Materials and Supplies

There are no additional fees for this course.

Writing Studio

Make sure to take advantage of the University’s writing center before turning in your assignments. Writing Studio, 302 Tigert Hall, 846-1138. Help brainstorming, formatting, and writing papers. <http://writing.ufl.edu/writing-studio/>

Final Thoughts: Please come see me during my office hours with any questions. The progress of a course varies semester to semester, because every semester there is a new group of people with different experiences. So, depending on how the class progresses, I reserve the right to alter the syllabus – of course, with notice. Also, if I see that people are coming to class unprepared to participate, or are turning in papers that do not directly engage course materials, I will change the essay portion of the grading to “pop-quizzes,” and change the exams to in-class exams. There is nothing more frustrating than to receive a paper that shows that the student did not even try to engage the materials, and it is even more frustrating for all of us in class when that student comes to class unprepared.

Remember that this course does not provide clear-cut answers to social problems or issues. What it does offer, however, is a framework in which to analyze various social phenomena and understand their interrelationship with each other. You should be prepared to grapple with some issues about race, gender, sexuality and culture that you may have never thought about before, or have very strong opinions about. Be prepared to deal with value judgments and some conceptual ambiguity. ☺☺

Course Evaluation

Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations at <https://evaluations.ufl.edu>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at <https://evaluations.ufl.edu/results/>.

READING SCHEDULE & THEMES

Topics in lecture may vary a bit from week to week depending on the pacing of lectures and the interests of the class. However, students should keep up with the reading schedule as noted below, and readings should be completed prior to lecture. I reserve the right to change the syllabus as needed to fit student needs.

Week 1: Introduction

Theme 1: Rethinking Race and Racialized Histories

The problem with Latinidad

Excerpts from Rethinking the Color Line: Omi Winant, Zinn

Theme 2: Rethinking the African Americas

Afro-Latinidades and the Diasporic Imaginary Agustin Lao-Montes

Decolonial Moves Agustin Lao-Montes

Unfinished Migrations: Reflections on the African Diaspora and the Making of the Modern World

Amefricanidade: The Black Diaspora Feminism of Lelia Gonzalez

Films: Race the Power of an Illusion Part 2 and 3

Week 2: Colonial Considerations

Excerpts from Slaves Subjects and Subversives

Excerpts from Slavery's Exiles: The Story of the American Maroons: Chapter 1 The

Development of Marronage in the South

Films: Quilombo

Week 3: Colonial Considerations Continued... Revolt

Excerpts from Slavery's Exiles: The Story of the American Maroons: Chapter 8 The Great

Dismal Swamp; Chapter 10 Marrons, Conspiracies, and Uprisings

Beyond Slavery

Sounds and Echoes of Freedom: The Impact of the Haitian Revolution on Latin America from

Louisa Dubois excerpt from a Colony of Citizen

Film: 13th

Week 4: Race, Race Science

[Text Book] Measures of Equality: Social Science, Citizenship, and Race in Cuba by Alejandra Bronfman. Introduction – Chapter 7

Film: Race the Power of an Illusion Part 1

Week 5: Black Bodies/Black Sexualities in a Diasporic Perspective

Scientific Racism and the Emergence of the Homosexual Body

Excerpts from Oyewumi

Why Don't You Embrace Me by Megg Rayara

Excerpt from Black on Both Sides: Anatomically Speaking

Excerpt from Sex and the Empire that Is No More: Re-dressing Gender

Film: Venus Noir

Week 6: Racialized Identities

[Text] The Politics of Blackness Pages 1-114

Excerpt Cuban Underground Hip Hop 4

Film: Garifuna Journey

Film: Displaced

Week 7: Catch-up and Review For Midterm Which is Due at the End of the Week**Week 8: Black Identity/Anti-Black Racism in the Americas**

[Text] The Politics of Blackness: Racial Identity and Political Behavior in Contemporary Brazil
Introduction pgs 115-214

The Denial of Anti-Blackness: Preface, Introduction

Film: I'm Not Your Negro

Week 9: Necropolitics and the Anti-Black State

[Text] The Anti-Black City Chapters 1-4

Film: Elite Squad

Week 10: Necropolitics and the Anti-Black State

The Denial of Anti-Blackness: Chapter 1: Does Heaven Have a Ghetto

“Islands of Prestige, Gated Ghettos, and Urban-less Lifestyles in Puerto Rico”

“Criminalizing Communities of Poor, Dark Women in the Caribbean: The Fight against Crime through Puerto Rico’s Public Housing”

Film: Chi-Raq

Week 11: Black Radicalism/Counter-Hegemonic Discourses of Liberation

Selection: Black Against Empire: Chapters 12, 13, 14 and Conclusion

Genocide: The Social Lynching of Africans and their Descendants in Brazil (Dakar and University of Ife) – Abdias do Nascimento

Before they Called Me a Spic, They Called Me a Nigger from the Afro Latin@ Reader

Week 12: Religious Considerations

[Text] Spiritual Citizenship: Transnational Pathways from Black Power to Ifá in Trinidad

Week 13: Religious Considerations Continued & Across the Diaspora

Religious Considerations

Voice of the Leopard Introduction, Chapter 3

Pacific Considerations

Yo Soy Negro Chapters 1 and 2

[Textbook] Becoming Black Political Subjects Chapter 2 and Chapter 3

Week 14: Cuban Underground Hip Hop Tanya L. Saunders, Latin American Perspectives

Hip-hop and the reconfiguration of Blackness in Sao Paulo by Jaqueline Lima Santos

Necropolitics by Achelle Membé

Films: Frecuencia Colombiana & Estilo Hip Hop

Week 15: From Latin America Back To the “USA”

[Textbook] Becoming Black Political Subjects Chapter 4 and Chapter 5

Reggaeton/Afro-Latin Studies Reader:

From Música Negra to Reggaeton Latino The Cultural Politics of Nation, Migration, and Commercialization

Black Pride

Film: Desde Puerto Rico