

# Syllabus: AFST 3135: Black Political Identity in A Transnational Context

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## Course Information

Spring 2026

Section FYB1:

T/TH 2:15PM-3:30PM

WJ 2304

Dr. Khemani Gibson

[Khemani.Gibson@brooklyn.cuny.edu](mailto:Khemani.Gibson@brooklyn.cuny.edu)

Office Hours: Tuesday 12:30-1:30 and by appointment via Zoom

WJ 3107

Peer Mentor: Racheal Adeyanju

## Course Description

Blackness is not a monolith. Indeed, the various permutations of Black identities cover a plethora of countries, experiences, and histories. And yet, there remain common threads that connect the disparate threads of the African Diaspora in the struggle against discrimination and oppression transnationally. What does it mean to be Black? How does being Black shapes one's understanding of their world and identity? This course seeks to interrogate these questions and much more to get to a better understanding how Black political identities interact on the transnational level.

## Course Objectives

- To understand and define the complexities of Black identities
- To communicate clearly and effectively via written assignments the historical arguments concerning the African Diaspora
- To analyze the contributions the Black Atlantic makes to our understanding of the larger African Diaspora while acknowledging its limitations as an analytic
- To explore the discourses and debates that emerge between people of African descent
- To situate a broader understanding of the African Diaspora into our understanding of present-day geopolitics

## Course Outcomes

Upon successful completion of this course, students will:

- Gather, interpret, and assess information from a variety of sources and points of view.
- Evaluate evidence and arguments critically or analytically.
- Produce well-reasoned written or oral arguments using evidence to support conclusions.
- Identify and apply the fundamental concepts and methods of a discipline or interdisciplinary field exploring world cultures or global issues, including, but not limited to, anthropology, communications, cultural studies, economics, ethnic studies, foreign languages (building upon previous language acquisition), geography, history, political science, sociology, and world literature
- Analyze culture, globalization, or global cultural diversity, and describe an event or process from more than one point of view.

## Policies

### Sexual and Gender-Based Harassment, Discrimination, and Title IX

Brooklyn College is committed to fostering a safe, equitable, and productive learning environment. Students experiencing any form of prohibited discrimination or harassment, on or off campus, can find information about the reporting process, their rights, specific details about confidentiality, and reporting obligations of Brooklyn College employees at the Office of Diversity and Equity.

Gender-based harassment is unwelcome conduct of a nonsexual nature based on an individual's actual or perceived gender, including conduct based on gender identity, gender expression, and/or nonconformity with gender stereotypes. Sexual harassment is unwelcome conduct of a sexual nature—such as unwelcome advances and requests for sexual favors. Bullying, intimidation, and harassment based on actual or perceived sexuality is discriminatory.

Brooklyn College encourages individuals who have experienced sexual harassment, gender-based harassment, or sexual violence to report the incident(s) to campus authorities, even if they have reported it to outside law enforcement and regardless of whether the incident(s) occurred on campus. Students may seek resolution through the Student Affairs office, Dean of Students, the Diversity and Equity Office, the Title IX Coordinator, or Public Safety. Confidential resources on campus include the Office of Personal Counseling, The Women's Center, and the

Health Clinic. Appropriate action can include formal disciplinary action, including termination of employment, and suspension or expulsion of students.

### Names and Pronouns

Campus emails and rosters may be inconsistent with the name you regularly go by. During and outside of class, we all have the right to be called by the name we go by and by the pronoun(s) we use. For your reference, Brooklyn College has a vibrant and welcoming LGBTQ+ Resource Center for students, faculty, and staff: <https://www.brooklyn.edu/lgbtq-center/>

### Immigrant Support Office

As an educator, I support the rights of undocumented students to an education. If you have any concerns in that regard, feel free to discuss them with me, and I will respect your wishes concerning confidentiality. For resources and support, please visit Brooklyn College's Immigrant Student Support Office located at 117 Roosevelt Hall. You can also contact them via email at [ISSO@brooklyn.cuny.edu](mailto:ISSO@brooklyn.cuny.edu) or via phone at 718-951-5023.

### Academic accommodations statement

Your experience in this class is important to me. If you have already established accommodations with the Center for Student Disability Services, please provide me a copy of your accommodation letter at your earliest convenience so we can discuss your needs in this course.

If you have not yet established services through the Center for Student Disability Services, but have a temporary health condition or permanent disability that requires accommodations (conditions include but not limited to; mental health, attention-related, learning, vision, hearing, physical or health impacts), you are encouraged to contact the Center. They offer resources and coordinate reasonable accommodations for students with disabilities and/or temporary health conditions. Although a disclosure may take place at any time during the semester, students are encouraged to do so early in the semester, because, in general, accommodations are not implemented retroactively.

For more information on Academic Accommodations:

<https://www.brooklyn.cuny.edu/web/about/offices/studentaffairs/student-support-services/disability/accommodations.php>

## How to Request Academic Accommodations

Submit academic accommodation application to the Center for Student Disability Services [https://www.brooklyn.cuny.edu/web/off\\_dosa\\_disability/Accommodation-Request-Form.pdf](https://www.brooklyn.cuny.edu/web/off_dosa_disability/Accommodation-Request-Form.pdf)

## Resources

Course Website: <https://afst3135.commonsgc.cuny.edu/>

## Brightspace

Please ensure that you have access to Brightspace as it will be the only way for you to submit assignments. All announcements regarding assignments, in class essay exams/activities, extra credit opportunities and class cancellations will be posted on Brightspace.

## Email

Email is the best way to contact me outside of class time and office hours. The email at the top of this syllabus is the **ONLY** email you should email me at. When you send an email, please give me at least 48 hours to respond to your question, after that you can send a follow up email. I will read emails sent on weekends and holidays on the following business day.

## Academic Integrity and Plagiarism

All students are required to uphold the highest academic standards. Any case of academic dishonesty will be dealt with according to the guidelines and procedures outlined by CUNY: <http://www.cuny.edu/about/administration/offices/legal-affairs/policies-resources/academic-integrity-policy/>

**Plagiarism for any assignment will result in an automatic failure for the assignment without the chance to make it up. If you plagiarize a second time you will receive an automatic failure for the entire course.** Please review the University's official policy online concerning plagiarism.

The work academics produce requires significant research and analysis therefore plagiarism will not be tolerated. This extends to **self-plagiarism**, which is the submitting of previously graded assignments, whether from this class or another, as if it is new and original. To avoid self-plagiarism, it is advised that you approach each assignment as wholly new. If there are overlaps between previously submitted

work that you would like to use, you must properly cite yourself as you would anyone else.

### On Artificial Intelligence and Language Learning Models

It's a privilege to be in college and to be able to learn as many in the world and this country does not have the opportunity. I try to make the class as conducive to learning as possible as that is the most important thing for you to take away from this course at the end of our time together.

While artificial intelligence is here and not going anywhere, I do not think it addresses the fundamental qualities of being human that sets us apart from machines. If an AI is writing your paper, how are you actually learning? If ChatGPT tells you what a document is about, what is the point of your deductive and critical thinking skills? If AIs are doing all the "thinking" what stops an employer from replacing you with an AI? I believe that humans are unique due to our ability to think, reason, and draw conclusions. I encourage you to use this course as an opportunity to do this thing that, so few get to do, think. I am more interested in your thoughts, reasoning, and arguments than what any AI/LLM can summarize based on its infinite knowledge.

Therefore, the use of AI/LLM's of any kind to complete your assignments will also not be tolerated. The use of AI/LLM will be considered an act of plagiarism and will be graded as zero. The rule of two zeros for plagiarism will also apply.

In the event you feel I have mischaracterized your assignment as AI, as professors are fallible humans too, you are able to schedule an in person assessment where I will ask you questions regarding the written assignment's themes during my office hours or over Zoom. Upon successful completion of this assessment, I will amend your grade on Brightspace.

### Classroom Citizenship

Attendance and participation are integral to the function of an intellectually generative and enjoyable class. By coming to class and participating you are able to express your thoughts and questions raised by the readings and engaging in discussion with myself and your fellow classmates. This is where learning takes place. While assignments allow me to assess how you are able to articulate your thoughts in written form, participation and attendance in class allow you to contribute to a collective learning experience.

This course takes place Asynchronously which means we will meet for some portions of class, and some be required to be completed on your own either during the scheduled class time or

Since this class takes place on Zoom you will be expected to contribute to the classroom discussion by speaking aloud, writing significant comments in the chat (for example replying “ I agree” or “ditto” do not count), and by participating in Zoom polls requiring short answers. In the event that no one is participating willingly, I will resort to cold calling on names from the roster. Failure to engage will affect your participation grade for the day after that.

Also, as of June 2024, CUNY has officially amended their online course policy so that turning on your camera on Zoom can be required ([See here](#)). Turning your camera on in class not only gives me necessary feedback so that I can teach but also helps to foster a collaborative environment. I am asking, that whenever possible, please keep your camera on. When you are presenting or speaking, you must have your camera on.

### Absence Policy

**If you are unable to make it to class, you need to inform me at least three hours before the start of class that day to be excused.**

### Extra Credit Opportunities

Extra credit opportunities are sometimes available during the semester. Upon successful completion of the assignment, 2 pts will be added to the Final Grade after at the end of the semester. Students are only allowed two extra credit assignments per course for a grand total of a potential four extra points added to the final grade.

### On Reading

This is a reading intensive course. While you may balk at the amount of reading, the reading is within the limits of what is expected for a college first-year. The key to being able to process this material **is not in reading every single word**, but reading more strategically and learning how to decipher what information is pertinent. This is a skill that is developed over time and with practice. The course is designed to help you hone this skill.

Since this course is four days out of the week, I have designed that there is time set aside 30 minutes at the start of every class for you to read the required text for the day.

## Assignments

1 Reading Discussion lead

2 in Class Essay Exams completed on Brightspace

12 Reading Notations

1 Final Oral Presentation

1 Discussion Leader Presentation

You will all be responsible for serving as discussion leader for one day of the semester. You are responsible for introducing the day's assigned reading. Your lead should include but not be limited to: What is the central argument of the piece if there is one, who is the intended audience, 2 examples of evidence the author used to support their claims, 1 example of bias unaccounted for in the text, 2 connections to other readings, discussions, courses, or real world examples/experiences, 2 discussion questions to get us started.

9 Reading Notations

These will essentially serve as a version of note taking for this course. After the 30 minutes of completing the daily reading. You will type up a sheet on Brightspace about the information in the document. These should take no more than 10 minutes, but each section must be done with complete sentences. These must be submitted before signing on for class discussion that day.

2 in Class Essay Exam

You will have two in-class essay quizzes over the course of the semester. The exam will be completed on Brightspace on one of the Thursday sessions Asynchronously. You will have to respond to the question in the prompt within the allotted time for this class. The exam will be announced the Tuesday before it is given.

1 Presentation

Weeks 15 and 16 will have time set aside for your final presentations. The presentations must be 8 minutes long. For your presentation, you will analyze a piece of art created by a Black person and examine how your selected piece and artist that

addresses the question “**What does it mean to be Black in a Transnational Context?**” Now art is a broad category, which can be freeing to some and overwhelming to others. You can select anything from a song, to a painting, to a photograph, to a movie or TV show so long as a major creator is Black. For example, if you select a movie or TV show you should limit your search to Black directors, Black actors in a prominent leading role, Black writers who are heavily involved in the script. If you choose a song, it can be from any time period or country but if you select a song not in English you must provide the translation of the lyrics for the class.

Your presentation must analyze the themes present in your select piece of art in conjunction with five sources. Three of your selected sources must be from class readings and two from your own independent research. I will have questions after your presentation for you to answer to finalize your grade.

#### Late work Policy

Due to the extensive ground this course needs to cover within only a semester **no late work will be accepted after their deadlines**. If you have any questions or concerns about the assignments, please do not hesitate to reach out to me in advance.

**All assignments must be submitted on Brightspace. No assignments will be accepted via email. If you submit an assignment as a link, it will be graded as zero.**

#### Evaluation

Written and oral assignments are an opportunity for you to articulate your ideas and analyses about themes and readings.

You will be evaluated on:

- Your argument (What’s your central thesis?)
- Support for your argument (What evidence from the readings are you drawing from?)
- Organization, Clarity, and Flow of assignment (Does the progression of the paper make sense?)

#### Final Grade Assessment

Discussion Lead: 15%

In-Class Essays: 20%

Notations: 15%

Presentation: 30%

Citizenship: 20%

## Required Texts

All required texts will be linked in the course syllabus and [Course Website](#) at <https://afst3135.common.gc.cuny.edu/>

You must be logged into your Brooklyn College Library account to read many of these resources. See here for a tutorial:

<https://libguides.brooklyn.cuny.edu/accounts>

- Césaire, Aimé. *Discourse on Colonialism*. With Robin D. G. Kelley. Monthly Review Press, 2000.  
<http://ebookcentral.proquest.com/lib/brooklyn-ebooks/detail.action?docID=1114598>. Available through BC Library.
- Abrahams, Peter. *Mine Boy*. In *Mine Boy*. Heinemann, 1963.  
<https://www.proquest.com/docview/2138580130/citation/27A7B379D6894DC6PQ/1>.
- DuBois, W. E. B. *The Souls of Black Folk*. Edited by Vann R. Newkirk II and Steve Prince. Restless Books, 2017.  
<http://ebookcentral.proquest.com/lib/brooklyn-ebooks/detail.action?docID=6944003>.
- Guridy, Frank Andre. *Forging Diaspora: Afro-Cubans and African Americans in a World of Empire and Jim Crow*. University of North Carolina Press, 2010. <http://ebookcentral.proquest.com/lib/brooklyn-ebooks/detail.action?docID=837907>.
- McKay, Claude. *Home To Harlem*. Edited by Wayne F. Cooper. Northeastern University Press, 2012. <http://ebookcentral.proquest.com/lib/brooklyn-ebooks/detail.action?docID=1085070>.
- Addei, Cecilia, and Felicia Annin. “Diasporic Citizenship: Slavery, Identity And Kinship In Yaa Gyasi’s Homegoing.” *Celtic : A Journal of Culture, English Language Teaching, Literature and Linguistics* 11, no. 2 (2024): 523–35. <https://doi.org/10.22219/celtic.v11i2.33950>.

Additional Recommended Readings from Brooklyn College Library:

- Hopkins, Pauline E. *Of One Blood: Or, the Hidden Self*. Sourcebooks, Incorporated, 2021. <http://ebookcentral.proquest.com/lib/brooklyn-ebooks/detail.action?docID=6426352>.
- Griggs, Sutton E. *Imperium in Imperio*. Editor Pub. Co., 1899. Reprint, AMS Press, 1975. <https://catalog.hathitrust.org/Record/102067254>.
- Dunbar, Paul Laurence. *The Sport of the Gods*. Dodd, Mead and Co., 1902. HathiTrust. <https://catalog.hathitrust.org/Record/001375625>.
- Fauset, Jessie Redmon. *There Is Confusion*. Boni and Liveright, 1924. <https://catalog.hathitrust.org/Record/000389422>.
- Chesnutt, Charles W. (Charles Waddell). *The Marrow of Tradition*. 1901, 2004. Project Gutenberg. <https://www.gutenberg.org/ebooks/11228>.
- DuBois, W. E. B. (William Edward Burghardt) . *The Quest of the Silver Fleece*. 1911, 2005. Project Gutenberg. <https://www.gutenberg.org/ebooks/15265>.

## Course Schedule

### Section 1: Defining the Black Identities

Week 1: Welcome, Introductions, and Syllabus Review

#### **T: Submit Syllabus Response Agreement on Brightspace**

TH: [Gilroy, Paul. "The Black Atlantic as a Counterculture of Modernity | Chapter 1."](#) In *The Black Atlantic: Modernity and Double Consciousness*. Harvard University Press, 1993. [https://s3.amazonaws.com/files.commonsc.gc.cuny.edu/wp-content/blogs.dir/49089/files/2026/01/Chapter-1.-The-black-Atlantic-\\_modernity-and-double-consciousness-Paul-Gilroy-London-New-York-England-1993-Verso-Books.pdf](https://s3.amazonaws.com/files.commonsc.gc.cuny.edu/wp-content/blogs.dir/49089/files/2026/01/Chapter-1.-The-black-Atlantic-_modernity-and-double-consciousness-Paul-Gilroy-London-New-York-England-1993-Verso-Books.pdf). **Password Protected PDF**

#### **Notation 1 Due**

Week 2: Contextualizing Transnational Blackness in the African Diaspora

T: [Hayes-Edwards, "Prologue"- Chapter 1](#). In Edwards, Brent Hayes. *The Practice of Diaspora: Literature, Translation, and the Rise of Black Internationalism*. Harvard University Press, 2003. <https://hdl.handle.net/2027/heb30564.0001.001>. Available online via [Brooklyn College Library](#). TH:

Patterson, Tiffany Ruby, and Robin D. G. Kelley. "Unfinished Migrations: Reflections on the African Diaspora and the Making of the Modern World." *African Studies Review* 43, no. 1 (2000): 11–45. 511159621, pp. 11–45. Social Sciences Full Text (H.W. Wilson). <https://doi.org/10.2307/524719>. URL: <https://research-ebsco-com.brooklyn.ezproxy.cuny.edu/c/nu2vsi/viewer/html/rkwvobqx4f>.

Dubois, Laurent. *The Banjo: America's African Instrument*. Harvard University Press, 2016. <https://doi.org/10.4159/9780674968813>. Available online via Brooklyn College Library.

## Notation 2 Due

Week 3: Problematizing the Black Atlantic and Black Identities

T: Chrisman, Laura. "Whose Black World Is This Anyway? Black Atlantic and Transnational Studies after *The Black Atlantic*." Draft manuscript; final version published in *New Perspectives on the Black Atlantic: Definitions, Readings, Practices, Dialogues*, ed. Bénédicte Ledent and Pilar Cuder-Domínguez, Peter Lang (Bern, Germany), 2012, 23-57. PDF.

TH: Zezeza, Paul Tiyambe. "Rewriting the African Diaspora: Beyond the Black Atlantic." *African Affairs*, vol. 104, no. 414, 2005, pp. 35–68. *JSTOR*, <http://www.jstor.org/stable/3518632>. Accessed 6 Jan. 2026. Available via Brooklyn College library.

## Notation 3 Due

Week 4: Slavery and the Creation of the Black Identity

T: Gomez, Michael A. *Exchanging Our Country Marks. Chapter 7 : The Transformation of African Identity in the Colonial and Antebellum South*, University of North Carolina Press, 1997. *ProQuest Ebook Central*, <https://ebookcentral.proquest.com/lib/brooklyn-ebooks/detail.action?docID=3039488>. Available Online via [Brooklyn College Library](#)

TH: Berlin, Ira. "From Creole to African: Atlantic Creoles and the Origins of African- American Society in Mainland North America." *The William and Mary Quarterly*, 53(2), 1996, 251–288. <https://doi.org/10.2307/2947401>. "From Creole to African: Atlantic Creoles and the Origins of African- American Society in

Mainland North America,” Ira Berlin, Available via [JSTOR from Brooklyn College Library](#).

#### **Notation 4 Due**

Week 5: Forging New Black Identities

T: Begin: [Du Bois, W. E. B., Vann R. Newkirk II, and Steve Prince. \*The Souls of Black Folk\*](#). Restless Books, 2017. <http://ebookcentral.proquest.com/lib/brooklyn-ebooks/detail.action?docID=6944003>. Available from Brooklyn College Library.

Recommended reading: Sidbury, James. “Chapter 5.” In *Becoming African in America : Race and Nation in the Early Black Atlantic*, with Internet Archive. Oxford ; New York : Oxford University Press, 2007. <http://archive.org/details/becomingafricani0000sidb>. Also available as hard copy from BC Library, or online via Brightspace.

#### **TH: In Class Essay Exam**

Week 6: Resistance, Rebellion, and Abolition in the Black Atlantic

T: [Ferrer, Ada. “Haiti, Free Soil, and Antislavery in the Revolutionary Atlantic.” \*American Historical Review\* 117, no. 1 \(2012\): 40–66. 71793859.](#)  
<https://doi.org/10.1086/ahr.117.1.40>.

TH: [Dubois, Laurent. \*Avengers of the New World: The Story of the Haitian Revolution\*](#). Harvard University Press, 2005.  
<https://hdl.handle.net/2027/heb31944.0001.001>.

#### **Notation 5 Due**

Week 7: Afterlives of Slavery

T: [Johnson, James Weldon. \*The Autobiography of an Ex-Colored Man\*](#). Sherman, French and Company, 1912. Reprint, Project Gutenberg, 2004.  
<https://www.gutenberg.org/ebooks/11012>.

TH: [Holt, Thomas C., “A War of the Races,” Holt, Thomas C., Chapter 8, In: \*The Problem of Freedom: Race, Labor, and Politics in Jamaica and Britain, 1832-1938\*](#). Johns Hopkins University Press, c1992. DOI:

<https://hdl.handle.net/2027/heb01559.0001.001>. Available online via Brooklyn College Library.

## Notation 6 Due

### Section 2: Black Identities in Contact

Week 8: Gender, Sexuality, and Black Identities

T/TH: [Mitchell, Michele. “The Strongest, Most Intimate Hope of Our Race | Chapter 3.” and “The Righteous Propagation of the Nation | Chapter 4.”](#) In *Righteous Propagation: African Americans and the Politics of Racial Destiny after Reconstruction*. The University of North Carolina Press, 2004. <http://ebookcentral.proquest.com/lib/brooklyn-ebooks/detail.action?docID=413362>. Available online via Brooklyn College Library

## Notation 7 Due

Week 9: Black Identities in Conflict

T: [Hellwig, David J. “Black Meets Black: Afro-American Reactions to West Indian Immigrants in the 1920’s.”](#) *South Atlantic Quarterly* 77, no. 2 (1978): 206–24. <https://doi.org/10.1215/00382876-77-2-206>.

TH: Finish: [Du Bois, W. E. B., Vann R. Newkirk II, and Steve Prince. \*The Souls of Black Folk\*](#). Restless Books, 2017. <http://ebookcentral.proquest.com/lib/brooklyn-ebooks/detail.action?docID=6944003>.

Recommended: Watkins-Owens, I. Chapter 1 & Chapter 10 In: *Blood relations : Caribbean immigrants and the Harlem community, 1900-1930*. 1996, Indiana University Press. Available as hard copy in BC Library, or on Brightspace.

## Notation 8 Due

Week 10: Migrations and Overlapping Diasporas in the Black Atlantic

T: [Putnam, Lara. “Alien Everywhere | Chapter 3.”](#) In *Radical Moves: Caribbean Migrants and the Politics of Race in the Jazz Age*. University of North Carolina Press, 2013. <http://ebookcentral.proquest.com/lib/brooklyn-ebooks/detail.action?docID=1120513>. Available via Brooklyn College Library.

TH: Start [Abrahams, Peter. \*Mine Boy\*](https://brooklyn.ezproxy.cuny.edu/login?url=https://www.proquest.com/books/min-e-boy/docview/2138580130/se-2). Heinemann, 1963. <https://brooklyn.ezproxy.cuny.edu/login?url=https://www.proquest.com/books/min-e-boy/docview/2138580130/se-2>. Available via Brooklyn College Library.

## Notation 9 Due

Week 11: Diasporic Arts and Culture in the Black Atlantic

T: [Guridy, Frank Andre. \*Forging Diaspora: Afro-Cubans and African Americans in a World of Empire and Jim Crow\* | Chapter 3](http://ebookcentral.proquest.com/lib/brooklyn-ebooks/detail.action?docID=837907). University of North Carolina Press, 2010. <http://ebookcentral.proquest.com/lib/brooklyn-ebooks/detail.action?docID=837907>.

Continue: [Mine Boy](#).

## TH: In Class Essay Exam 2

Week 12: The Continent and the Diaspora

T: Corbould, Clare. Chapter 4 | *Becoming African Americans: Black Public Life in Harlem, 1919-1939*. Harvard University Press, 2009. <http://ebookcentral.proquest.com/lib/brooklyn-ebooks/detail.action?docID=3300845>. Available online via [Brooklyn College Library](#)

TH: Finish [Mine Boy](#)

## Notation 10 Due

### Section 3: Returns and Reconnections

Week 13: Colonialism and its Aftermaths

T: [Césaire, Aimé. \*Discourse on Colonialism\*](http://ebookcentral.proquest.com/lib/brooklyn-ebooks/detail.action?docID=1114598). With Robin D. G. Kelley. Monthly Review Press, 2000. <http://ebookcentral.proquest.com/lib/brooklyn-ebooks/detail.action?docID=1114598>. Available through BC Library.

TH: Continue *Discourse on Colonialism*. **Notation 11 Due.**

Recommended Reading:

Aidoo, Ama Ata. *The Dilemma of a Ghost*. With Internet Archive. Accra : Longman, 1965. <http://archive.org/details/dilemmaofghost0000aido>. Also available as hard copy from BC Library.

Week 14: Homecomings

T: Read:

McKay, Claude, and Wayne F. Cooper. *Home To Harlem*. Northeastern University Press, 2012. <http://ebookcentral.proquest.com/lib/brooklyn-ebooks/detail.action?docID=1085070>. Available through BC Library.

Addei, Cecilia, and Felicia Annin. “Diasporic Citizenship: Slavery, Identity And Kinship In Yaa Gyasi’s Homegoing.” *Celtic : A Journal of Culture, English Language Teaching, Literature and Linguistics* 11, no. 2 (2024): 523–35. <https://doi.org/10.22219/celtic.v11i2.33950>. Available through BC Library.

Week 15: Homecomings and Returns in the Black Atlantic

T: Finish McKay, Claude, and Wayne F. Cooper. *Home To Harlem*.

TH: Final Presentations Begin

**Notation 12 Due**

Week 16: Final Presentations

T/TH: Final Presentations

## Syllabus Response Agreement

I \_\_\_\_\_ acknowledge that I have read and understood the requirements dictated in this syllabus for this class

Course Number: \_\_\_\_\_

Section: \_\_\_\_\_

Name: \_\_\_\_\_

Date: \_\_\_\_\_