

IDS 2935 Becoming Black

QUEST 1

I. Course Information

Quest 1 Theme: Identity

Fall 2023

Meeting Day/Time: M-W period 4 (10.40am-11.30am)

Location: MCCAG186

Meeting Day/Time for discussion sessions:

Friday Period 4 (TUR2342), Period 5(RNK0220) and Period 6 (RNK0220)

Primary General Education Designation: Humanities and Diversity

Writing (2000 words)

A minimum grade of C is required for general education

Instructors

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Office hours: Fridays, 3:00 – 6:00 pm

In-person or Zoom; walk ins welcome, *sign up preferred*

Sign up required for Zoom

https://docs.google.com/spreadsheets/d/1yZ4wwlbJ6bB4itWnsXZzDFIFIGIho_aNr4cEEenzV6v4/edit#gid=0

Course Description

Becoming black is an interdisciplinary class that focuses on race and blackness as social constructs. It explores the ways blackness and race, have been shaped and discussed by various thinkers, in cultural productions ranging from the antiquity to the contemporary moment, across America, Europe and Africa. The crafting of blackness as an identity marker, both chosen and imposed, and the underlying negotiations by individuals of African descent is central to the class' exploration of the changing meaning of blackness across nations. How to account and analyze the experience of a variety of people of African descent being reduced to their black bodies within different geographical contexts? The class is organized around

specific issues about black identities. It addresses blackness as a historically constructed idea of otherness that produced over time a variety of discourses justifying various forms of domination over black bodies and territories. It looks at blackness as a common condition shared by people of African descent that is used to foster solidarity, consciousness, to respond to hegemonic discourses on race. The class engages with blackness as an imposed category that alters national, ethnic, religious, and gender identities for African immigrants in Europe, Africa, and the Americas. It also engages with contrasts and differences: are there contrasted ways to engage with race and blackness around the globe? What makes the Black American experiences different from the European and the African experiences? On materials drawn from the humanities including ethnographies, memoirs, essays, novels, films and documentaries, the class engages with the meaning of being black in our contemporary Times, analyzing the forms of activism, dominant narratives and counter-narratives produced on the subject of black identity (ies).

Learning Objectives

- Reflect on the ways blackness have been framed in Western discourses.
- Examine how the idea and ideologies about race and blackness have evolved over time.
- Explore the ways in which Black intellectuals and artists reacted to racial categorizations.
- Understand how migration and globalization processes affect the experiences of blackness when Black people move between continents and countries.
- Enrich and consolidate knowledge about race and blackness as social constructs through selected readings and material used in class and assignments.

Required & Recommended Course Materials (to purchase/rent)

There is one required text:

- Chimamanda Ngozi Adichie (2013). *Americanah*. Alfred A. Knopf.

Additional material including excerpts, essays, book chapters and articles will be available on Canvas.

- Suggested writing material
https://owl.purdue.edu/owl/research_and_citation/mla_style/mla_formatting_and_style_guide/mla_general_format.html

Important Statement Regarding this Course:

People learn best when they are encouraged to ask questions and express their diverse opinions on course content, which may include images, texts, data, and theories from across the disciplines. This is especially true in courses that deal with provocative or contemporary issues. UF offers many such courses, in which students encounter concepts of race, color, sex, and/or national origin. We teach these important issues because understanding them is essential for anyone who seeks to make economic, cultural, and societal contributions to today's complex world. With this in mind, we do not limit access to, or classroom discussion of, facts, ideas, and opinions—including those that some may find uncomfortable, unwelcome, disagreeable, or even offensive. In response to challenging material, students and instructors are encouraged to ask honest questions and thoughtfully engage one another's ideas. But hostility, disruptive and disrespectful behavior, and provocation for provocation's

sake have no place in a classroom; reasonable people disagree reasonably. These guidelines can help instructors and students as they work together to fulfill the mission of the University of Florida, which includes the exploration of intellectual boundaries, the creation of new knowledge, and the pursuit of new ideas.

II. Coursework & Schedule

1. List of Graded Work

Assignment	Description	Requirements	Points
Response papers	<p>Two response papers are required. - .</p> <p>The first response paper will be on the experiential learning about the Zora N. Hurston Archives at the UF Library.</p> <p>The second will be on Adichie’s blog entries on becoming Black in America in her novel “Americanah”.</p> <p>The response papers do count towards the 2000 words writing requirement. Diverse point of views and arguments are welcomed.</p>	500 words	200
Essays	<p>One essay is required. Students are expected to read two articles on the assigned topic and use further materials to critically analyze the topic.</p> <p>The essay counts towards the 2000 words. Diverse point of views and arguments are welcomed.</p>		
	<p>Students can choose from the following major topics:</p> <p>Topic 1: The first topic is a historical analysis of race as a social construct. Students are expected to critically examine the evolving nature of racial categories by evaluating the history of race as a social construct in different places and epochs.</p> <p>Topic 2: The second topic is contemporary reactions to race as a social construct in specific geographical locations by Black activists, writers, and the wider public. Students can engage with the ongoing contemporary debate on race and racial prejudice.</p> <p>For this topic, students can also work on the blog entries of the novel “Americanah,” the documentaries or films used in this class by highlighting the ways these cultural productions provide useful insights in understanding contemporary issues regarding race as a major societal problem.</p>	1000 words	300

Experiential Learning Activities	<p>Activity 1: Visiting the Library East (Zora Neale Hurston Archive)</p> <p>Activity 2: Vising the Institute of Black Culture</p> <p>Activity 3: Engaging the African American Community (visiting Prayers by Faith Church.)</p> <p>For Each Activity students are expected to generate a short commentary and one major issue to be discussed further in Class discussion sessions. Diverse point of views and arguments are welcomed.</p>	250-300 words for each commentary	100
Final project	<p>A final project, which is self-reflection, is required for this class. Students will be asked to reflect on contemporary issues related to blackness and race in the World. The project should focus on how what the students have learned from the class has changed or not their personal perspective on blackness and race. The project could be a power point presentation or a poster.</p> <p>Diverse point of views and arguments are welcomed.</p>		250
Weekly question	<p>Submit one question on the reading material or on the weekly topic addressed in class. This question will need to be submitted on Sundays by 11:59. Instructors will use the questions to facilitate the class discussions. The T.A. will use the questions for the discussion sessions on Fridays.</p>		50
Attendance & Participation	<p>Attendance for this class is mandatory and will be taken at the start of each class – it is therefore important you arrive in class on time. Instructors will take points off for each class absence, unless appropriate written justification is provided, or the absence is due to one of the “acceptable reasons” as per UF policies.</p> <p>You are allowed four “personal days” for the semester, after which each absence that does not meet university criteria for “excused” will result in a one-point deduction from your final grade.</p> <p>Participation in class discussions is crucial, and students are expected to actively contribute to discussions if they want to obtain full score in this component.</p> <p>To facilitate participation and discussion, students will be subdivided into small discussion group (4 to 5 students per group).</p>		100
Total			1000

2. Weekly Course Schedule

Week/ Date	Activity	Topic/Assignment (Question/Subject)	Assigned Work Due
Week 1	Topic	<p>Presentation of the course and Syllabus overview</p> <p>Discussion: What is the basis for Racial Categories? Coming in into this class, what is your understanding and assumptions about the relevance to contemporary American society? Can we talk of one Black identity across the Globe? What is your understanding of “Becoming Black” in this course title?</p> <p>Assignment: Submit one important question about race that you want to be discussed at the beginning of this class. (Questions will be addressed during the discussion sessions on Friday)</p>	
Week 2	Topic	Where does racial categories come from: From Ancient Greek to the origin of European racial categories.	
	Summary	<p>How blackness has been framed in Western discourses? And how the idea and ideologies about race and blackness have evolved over time?</p> <p>The reading material include literature, philosophy, history and anthropology.</p>	
	Readings/Works	<p>Herodotus: <i>The histories</i> 2.104, 1 page.</p> <p>Montaigne “Of cannibals” (1580) 16 pages.</p>	
	Assignment	Submit your weekly question on canvas.	Submit on canvas by Sunday at 11:59pm
Week 3	Topic	Conceptualizing Race: sensibilities and the Black Other	

Week/ Date	Activity	Topic/Assignment (Question/Subject)	Assigned Work Due
	Summary	Further examinations of race relations and blackness in Western discourses. How have legislation, institutions and social life consolidated racial boundaries and categories? The reading material include literature, philosophy, and law	
	Readings/Works	“Negroes” entry in <i>Encyclopedia</i> of Diderot and D’Alembert (1751). Access through the online version of the encyclopedia available at University of Michigan: https://quod.lib.umich.edu/d/did/ Excerpts of Hegel, Jefferson, and De Gobineau.(available in canvas)	
	Assignment	1-Watch documentary Human Zoos: https://www.youtube.com/watch?v=-SFMxa2IYU0 (55 minutes) 2-Submit your weekly question on Canvas.	Submit on canvas by Sunday at 11:59 pm
Week 4	Topic	Popularizing racial types and normalizing blackness	
	Summary	How race shape individual and collective identities? Popularizing racial types and building color line boundaries.	
	Readings/Works	-Experiential Learning Activity 1 on Zora N. Hurston archives at UF Library The reading material includes poetry, anthropology, history, literature. -Jan Pieterse “Popular types” in <i>White and Black</i> Yale University Press, 1992, pp. 152-166	
	Assignment	-Submit a commentary on Activity 1 on Zola Neale Hurston archive at UF library. -Submit one question on Pieterse’s chapter.	Submit on Canvas by Sunday at 11.59 pm

Week/ Date	Activity	Topic/Assignment (Question/Subject)	Assigned Work Due
Week 5	Topic	Black Female subjectivity: Representation about the Black Female Body	
	Summary	How Black intellectuals and artists reacted to racial categorizations? Analyze the contradictions between the ideals of Western modernity and establishment and perpetuation of racial categorizations.	
	Readings/Works	-Documentary on Josephine Baker:	
	Assignment	Watch documentary on Josephine Baker: https://www.youtube.com/watch?v=VX-4xb3-LVI&list=LLEQm8zNOKs6AnKrMqZcymwQ&index=149 (46 minutes) Submit weekly questions on canvas Submit Response Paper # 1 on Zora N. Huston Archives	By Sunday Sept 24 at 11:59pm
Week 6	Topic	Black subjectivity, gender and cultural production	
	Summary	How do race and gender intersect in the writing and performance of Black Women writers and artists? Analyze Josephine Baker's performances, Zola Neale Hurston's letters and Paulette Nardal's literary salon The reading material include dance and literature.	
	Readings / Works	Edwards "Feminism and L'internationalisme noir: Paulette Nardal", in <i>Practices of Diaspora</i> , pp. 119- 186.	

Week/ Date	Activity	Topic/Assignment (Question/Subject)	Assigned Work Due
	Assignment	Submit weekly question on canvas.	Submit on Canvas by Sunday at 11:59 pm
Week 7	Topic	“Black subject matter”: Fanon and the postcolonial black subject	
	Summary	How does colonization shape Black consciousness? Confronting colonization and raising Black consciousness. Understand the contradictions evoked by Fanon in the attempt to affirm black subjectivity through the assimilation to western modernity. The reading material include literature, psychology, philosophy, and anthropology	
	Readings/Works	Frantz Fanon: Chapter 5 “The lived experience of the Black man” in <i>Black Skin White Masks</i> , 1952, pp 89-119.	
	Assignment	Activity 2: Visit the UF Institute of Black Culture. Submit commentary on Canvas. Submit weekly questions on canvas.	Submit on canvas by 11:59pm.
Week 8 10/09-10/13	Topic	Biracialism, new identities and subjectivities in the Americas and Europe	
	Summary	What are the challenges associated with crossing racial boundaries? How are biracialism and hybridity negotiated? What are the politics and dilemmas biracial subjects must confront?	

Week/ Date	Activity	Topic/Assignment (Question/Subject)	Assigned Work Due
	Readings/Works	<p>Michael Eric Dyson. 2016. <i>The Black Presidency: Barack Obama and the Politics of Race in America</i>. HarperCollins Publishers.</p> <p>Chap 2: “Invisible Man Got the Whole World Watching” Race, Bi-Race, Post-Race in the Obama Presidency. Pp. 33-68.</p> <p>The reading material include anthropology, popular culture, and film.</p>	
	Assignment	<p>Watch Spike Lee’s <i>Jungle Fever</i> and submit three questions on the film. (132 minutes)</p> <p>Submit your weekly question</p>	Submit on canvas by Sunday at 11:59 pm.
Week 9	Topic	Gender and the new female black subjectivity	
	Summary	<p>How do Feminists Black writers rethink race?</p> <p>Bring forth the voices of leading female black subjects confronting the masculine framing of blackness. Identify commonalities with biracial narratives</p>	
	Readings/Works	<p>Michelle Wright (2004). <i>Becoming Black: creating Identity in African Diaspora</i>. Duke University Press. Chapter 4, pp. 136-182.</p> <p>The reading material include literature, anthropology, ethnic and cultural studies.</p>	
	Assignment	<p>Submit your weekly question.</p> <p>Submit your weekly question.</p> <p>Submit your final project’s topic.</p>	Submit on canvas by Sunday at 11:59pm.

Week/ Date	Activity	Topic/Assignment (Question/Subject)	Assigned Work Due
Week 10	Topic	Being and Becoming Black in Europe	
	Summary	How did migration and mobility produce new ways of thinking about blackness? Explore the experience of being and becoming black in Europe for various people of African descent.	
	Readings/Works	Watch Fatou Niang's <i>Mariannes Noires</i> (77 minutes) The reading material include history, literature and anthropology.	
	Assignment	Start thinking of the final project	
Week 11	Topic	Becoming Black in the Americas	
	Summary	What are the representations of Black identities in America? Confronting black identities and black voices in America.	
	Readings/Works	Chimamanda Ngozi Adichie (2013). <i>Americanah</i> . Alfred A. Knopf. Part 1, 2 and 3. The reading material include literature (novel), anthropology, cultural studies.	
	Assignment	Activity 3: Visit the Quinn Jones Museum. Submit a commentary. Write a response paper on the visit (if you did not choose to write one for the first experiential learning activity). Communicate to the instructor topics of the final project	Submit to canvas by Sunday at 11:59 pm
Week 12	Topic	"Telling stories and writing the contemporary Black experience in America.	
	Summary	How telling stories participate in the construction of race relations?	

Week/ Date	Activity	Topic/Assignment (Question/Subject)	Assigned Work Due
		Understand the importance of “telling stories about the experience of being and becoming black in America for various people of African descent.	
	Readings/Works	Chimamanda Ngozi Adichie (2013). <i>Americanah</i> . Alfred A. Knopf. Finish the study of Adichie’s novel Watch “Dollars and Dreams” by Jeremy Rocklin. (56 minutes) Second reaction paper on Aidchie’s blog entries. The reading material include literature (novel), sociology, and anthropology	Submit on canvas by Sunday at 11:59.
	Assignment	Submit your weekly question. Submit your essay	Submit to canvas by Sunday at 11:59pm
		Project Presentations Students are expected to demonstrate “knowledge of the concept, methodology, and theories used” to examine blackness. Students should be able to clearly communicate ideas about topics and explain how the topic has been relevant to their own experience.	
Week 13	Topic	Transnational Connections around Blackness	
	Summary	How globalization processes affect the discourse on blackness? Examine the transnational cultural connections and the emerging transnational solidarities around blackness, dissent, and protest.	
	Readings/Works	T.V Reed <i>The Art of protests</i> Chapter 1. “Singing civil rights”, pp. 1-39. The reading material include anthropology, literature and popular culture.	

Week/ Date	Activity	Topic/Assignment (Question/Subject)	Assigned Work Due
	Assignment	<p>Watch Coogler <i>Black Panther</i> (134 minutes) and reflect on its capacity to capture the imagination of Blacks fighting against racism and for racial justice.</p> <p>If not already done attend one event organized by either the Alachua NACCP chapter, the UF societies (UF National Society of Black Engineers), the Institute of Black Studies, The Samuel Proctor Program Oral History Program or the Center for African Studies</p>	
		<p>Project Presentations</p> <p>Students are expected to demonstrate “knowledge of the concept, methodology, and theories used” to examine blackness. Students should be able to clearly communicate ideas about topics and explain how the topic has been relevant to their own experience.</p>	
Week 14	Topic	Project Presentations	
	Summary	<p>Project Presentations</p> <p>Students are expected to demonstrate “knowledge of the concept, methodology, and theories used” to examine blackness. Students should be able to clearly communicate ideas about topics and explain how the topic has been relevant to their own experience.</p>	
	Assignment	<p>Project Presentations</p> <p>Students are expected to demonstrate “knowledge of the concept, methodology, and theories used” to examine blackness. Students should be able to clearly communicate ideas about topics and explain how the topic has been relevant to their own experience.</p>	
Week 15	Topic	<p>Project Presentations</p> <p>Students are expected to demonstrate “knowledge of the concept, methodology, and theories used” to examine blackness. Students should be able to clearly communicate ideas about topics and explain how the topic has been relevant to their own experience.</p>	

Week/ Date	Activity	Topic/Assignment (Question/Subject)	Assigned Work Due
Week 16	Topic	Project Presentations Students are expected to demonstrate “knowledge of the concept, methodology, and theories used” to examine blackness. Students should be able to clearly communicate ideas about topics and explain how the topic has been relevant to their own experience.	

III. Grading

3. Statement on Attendance and Participation

Attendance and Participation:

Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found at:

<https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/>

- **Attendance:** will be taken daily and recorded in the Canvas gradebook. You are allowed four “personal days” for the semester, after which each absence that does not meet university criteria for “excused” will result in a one-point deduction from your final grade.
- **Participation:** Consistent informed, thoughtful, and considerate class participation is expected and will be evaluated using the rubric below. The instructor will inform you of your participation grade to date when assignments are returned and schedule a conference if you are earning below 70% of the possible points.
- **NOTE:** If you have personal issues that prohibit you from joining freely in class discussion, e.g., shyness, language barriers, etc., see the instructor as soon as possible to discuss alternative modes of participation.

Participation Grading Rubric:

	High Quality	Average	Needs Improvement
Informed: Shows evidence of having done the assigned work.	Demonstrate that the required material has been read. Demonstrate that the scheduled activities have been completed. Response papers and questions sent on time. Show interest and enthusiasm for the subject with active contribution. Show ability to use material studied by critically engaging with it, making references, using quotes.	Demonstrate that the required material has been read. Demonstrate that the scheduled activities have been completed Does not always show interest. Irregular contributions and irregular response papers and questions posted on Canvas. Shows some difficulties with material read and does not contact instructors.	No reading done and no activity completed. Misses activities and response papers.
Thoughtful: Shows evidence of having understood and considered issues raised.	Being able to systematically summarize readings and discussions covered in previous sessions, identify and use important concepts. Ability to relate to topics covered. Shares additional references when possible.	Being able to summarize previous sessions, use key concepts, and relate to topics covered	Inability to engage with issues covered in classes. Does not understand key concepts and does not relate to topics covered.
Considerate: Takes the perspective others into account.	Active contribution to class discussions and activities. Respectful towards others, engage with others. Lead discussions. Relate and use material to contribute to class discussions. Share ideas.	Moderate contribution to class discussions. Respectful towards others, engage with others. Relate and use material to contribute to discussions. Reluctant to share ideas	No contribution to class discussions. No engagement with others. No reference to material covered.

3a. WR Statements and Grading Rubric

	SATISFACTORY (Y)	UNSATISFACTORY (N)
CONTENT	Papers exhibit at least some evidence of ideas that respond to the topic with complexity, critically evaluating and synthesizing sources, and provide at least an adequate discussion with basic understanding of sources. Demonstrate good use of material.	Papers either include a central idea(s) that is unclear or off-topic or provide only minimal or inadequate discussion of ideas. Papers may also lack sufficient or appropriate sources.
ORGANIZATION AND COHERENCE	Organized structure with recognizable parts and sections. Good transitions between sections or segments. Clear thesis recognizable and explains what the student is going to do and how. Identifiable structure that reflects processes of thought. Ability to explain how the thesis will be demonstrated.	Documents and paragraphs lack identifiable organization, may lack coherence in associating, disorganized ideas, and may also lack transitions and coherence to guide the reader.
ARGUMENT AND SUPPORT	Essays use persuasive and confident presentation of ideas, strongly supported with evidence. At the weak end of the Satisfactory range, documents may provide only generalized discussion of ideas or may provide adequate discussion but rely on weak support for arguments.	Documents make only weak generalizations, providing little or no support, as in summaries or narratives that fail to provide critical analysis.
STYLE	The works use a writing style with word choice appropriate to the context, genre, and discipline. Sentences display complexity and logical sentence structure. At a minimum, documents will display a less precise use of vocabulary and an uneven use of sentence structure or a writing style that occasionally veers away from word choice or tone appropriate to the context, genre, and discipline.	Documents rely on word usage that is inappropriate for the context, genre, or discipline. Sentences may be overly long or short with awkward construction. Documents may also use words incorrectly.
MECHANICS	Papers will feature correct or error-free presentation of ideas. At the weak end of the Satisfactory range, papers may contain some spelling, punctuation, or grammatical errors that remain unobtrusive so they do not muddy the paper's argument or points.	Papers contain so many mechanical or grammatical errors that they impede the reader's understanding or severely undermine the writer's credibility.

“The Writing Requirement (WR) ensures students both maintain their fluency in writing and use writing as a tool to facilitate learning.

The instructor will evaluate and provide feedback on all of the student’s written assignments with respect to grammar, punctuation, clarity, coherence, and organization.

WR Course grades have two components. To receive writing requirement credit, a student must receive a grade of C or higher and a satisfactory completion of the writing component of the course”

4. Grading Scale

For information on how UF assigns grade points, visit:

<https://catalog.ufl.edu/UGRD/academic-regulations/grades-grading-policies/>

A	94 – 100% of possible points		C	74 – 76%
A-	90 – 93%		C-	70 – 73%
B+	87 – 89%		D+	67 – 69%
B	84 – 86%		D	64 – 66%
B-	80 – 83%		D-	60 – 63%
C+	77 – 79%		E	<60

IV. Quest Learning Experiences

Details of Experiential Learning Component

In addition to required visits, students will be given the possibility to choose between several activities. The two mandatory visits are:

- The Zora Neale Hurston archive in the UF library (visit arranged with Dan Reboussin).
- The UF Black Greek Organizations (the garden is being created and should be opened at the time of the class). This visit intends to incite students to think about how past conflicts related to race are being negotiated and memorialized in Alachua and on campus.

Students will have to attend at least one event organized by the following organizations:

- The Alachua NACCP chapter.
- The UF NACCP chapter (activities)
- UF societies (UF National Society of Black Engineers)
- Institute of Black Studies
- The Samuel Proctor Program Oral history Program (archives and events).
- The Center for African Studies

Details of Self-Reflection Component

Quest requires some formal reflection where students reckon with what they think, why they think it, and what the implications of their thoughts are. This class will invite students to

engage with issues of blackness and race. In the contemporary context it is difficult not to assume that students have been exposed to the issues and topics examined in the class directly or indirectly. Students will be encouraged to reflect on the discussion about race and blackness and their experience. The class should enrich and consolidate their knowledge through selected readings and material used in class and assignments. Students will have an opportunity to reflect further on that experience with the experiential learning component and the final project. Hopefully they will overcome some of the anxieties associated with race and blackness during class activities.

V. General Education and Quest Objectives & SLOs

Humanities + Quest 1 + Course Objectives

Humanities Objectives è	Quest 1 Objectives è	This Course's Objectives è (This course will....)	Objectives will be Accomplished By: (This course will accomplish the objective in the box at left by...)
Humanities courses provide instruction in the history, key themes, principles, terminology, and theory or methodologies used within a humanities discipline or the humanities in general.	Address the history, key themes, principles, terminologies, theories, and methodologies of various arts and humanities disciplines that enable us to ask essential questions about the human condition.	Explore the history of race, blackness, black consciousness, across time, territories and disciplines. Using the humanities to examine and understand how theories of blackness and representations have evolved.	Reading and discussion of influential essays, texts, narratives on blackness. Evaluate and discuss the representations of Blackness in popular culture.
Students will learn to identify and to analyze the key elements, biases and influences that shape thought.	Present different arts and humanities disciplines' distinctive elements, along with their biases and influences on essential questions about the human condition.	Identify and discuss the commonalities and specificities of the engagement and response to issues of blackness and race.	Distinguish the evolution of discourses and their responses through case studies
	Explore at least one arts or humanities resource outside their classroom and explain how engagement with it complements classroom work.	Examine responses to blackness in varied cultural productions from the US, Europe and Africa. Contrast with how local responses to blackness are addressed.	Attend seminars; visit sites, doing archival research and take part into activities.
These courses emphasize clear and effective analysis and approach issues and problems from multiple perspectives.	Enable students to analyze and evaluate essential questions about the human condition clearly and effectively in writing and other forms appropriate to the discipline.	Identify and analyze the multiple approaches through which the humanities address issues of blackness and race	Essays, response papers, discussions, presentations and final project
	Analyze the role arts and humanities play in the lives of individuals and societies and the role they might play in students' undergraduate degree programs and lives after college.	Understand through readings, exhibits, documentaries and films how race and blackness are understood and do play a role in the students' lives during and after college	Self-reflection and argumentative essays and presentations.

This Course’s Student Learning Outcomes (SLOs)—Gen Ed Primary Area and Quest

	Humanities SLOs Students will be able to	Quest 1 SLOs Students will be able to	This Course’s SLOs Students will be able to	Assessment Student competencies will be assessed through...
Content	Identify, describe, and explain the history, underlying theory and methodologies used.	Identify, describe, and explain the history, theories, and methodologies used to examine essential questions about the human condition within and across the arts and humanities disciplines incorporated into the course.	Identify, describe and explain history, evolving theories used to address questions about blackness and race across disciplines and territories.	Class participation, response papers, essays and final project.
Critical Thinking	Identify and analyze key elements, biases and influences that shape thought within the subject area. Approach issues and problems within the discipline from multiple perspectives.	Analyze and evaluate essential questions about the human condition using established practices appropriate for the arts and humanities disciplines incorporated into the course.	Analyze and evaluate essays, articles, novels, films and forms of activism focusing on blackness and race	Class participation, response papers, essays and final project
Communication	Communicate knowledge, thoughts and reasoning clearly and effectively.	Develop and present clear and effective responses to essential questions in oral and written forms as appropriate to the relevant humanities disciplines incorporated into the course.	Develop and present analysis and responses to the construction and representation of blackness and race	Class participation, response papers, essays and final project.
Connection	N/A	Connect course content with critical reflection on their intellectual, personal, and professional development at UF and beyond.	Understanding and reflect on one’s experience and knowledge of blackness and race and how one engages with the issues and respond to it.	Class participation, site visits and attend seminars, talks and activities.

Secondary Objectives and SLOs (Optional)

Diversity Objectives è	This Course's Objectives Students will be able to	Objectives will be Accomplished By:
Students engage with diversity as a dynamic concept related to human differences and their intersections, such as (but not limited to) race, gender identity, class, ethnicity, religion, age, sexual orientation, and (dis)abilities.	Understand how diversity has been examined and commented upon. Trace how blackness as a human difference has been explored and responded to by influential thinkers, artists and individuals at different time and space in history.	Readings and analyses, class discussions, site visits, talks and seminars, response papers, essays and final project.
Students critically analyze and evaluate how social inequities are constructed and affect the opportunities and constraints across the US population.	Critically analyze and evaluate how blackness and race have been constructed, developed and disputed. Comparative approach seeks to understand commonalities and differences in the US, Europe and Africa	Readings and analyses, class discussions, site visits, talks and seminars, response papers, essays and final project.
Students analyze and reflect on the ways in which cultures and beliefs mediate their own and other people's understandings of themselves and an increasingly diverse U.S. society.	Analyze and reflect on the ways beliefs and knowledge on blackness and race have been negotiated in students lives.	Readings and analyses, class discussions, site visits, talks and seminars, response papers, essays and final project.

Diversity Student Learning Outcomes (for D co-designation)

	Diversity SLOs Students will be able to	Course SLOs Students will be able to	Assessment Student competencies will be assessed through...
Content	Identify, describe, and explain the historical processes and contemporary experiences characterizing diversity as a dynamic concept related to human differences and their intersections, such as (but not limited to) race, gender identity, class, ethnicity, religion, age, sexual orientation, and disability.	Identify, describe and explain the historical processes and contemporary experiences characterizing blackness as a dynamic concept related to human difference and its intersections such as class, ethnicity, gender identity and sexual orientation.	Readings and analyses, class discussions, site visits, talks and seminars, response papers, essays and final project.
Critical Thinking	Analyze and evaluate how social inequities are constructed and affect the opportunities and constraints of different groups in the United States. Analyze and reflect on the ways in which cultures and beliefs mediate understandings of an increasingly diverse U.S. society.	Analyze and evaluate how blackness and race are constructed and affect the opportunities and constraints of different groups in the US, Europe and Africa. Identify and understand how blackness and race are negotiated, contested and mediated.	Readings and analyses, class discussions, site visits, talks and seminars, response papers, essays and final project.
Communication	Develop and present clear and effective responses to questions about diversity in oral and written forms.	Develop and communicate clear, structured and convincing responses to questions about race and past and contemporary experiences of blackness in oral and written forms.	Class discussions, response papers, essays and final project

VI. Required Policies

9. In-Class Recording

Students are allowed to record video or audio of class lectures. However, the purposes for which these recordings may be used are strictly controlled. The only allowable purposes are (1) for personal educational use, (2) in connection with a complaint to the university, or (3) as evidence in, or in preparation for, a criminal or civil proceeding. All other purposes are prohibited. Specifically, students may not publish recorded lectures without the written consent of the instructor.

A “class lecture” is an educational presentation intended to inform or teach enrolled students about a particular subject, including any instructor-led discussions that form part of the presentation, and delivered by any instructor hired or appointed by the University, or by a guest instructor, as part of a University of Florida course. A class lecture does not include lab sessions, student presentations, clinical presentations such as patient history, academic exercises involving solely student participation, assessments (quizzes, tests, exams), field trips, private conversations between students in the class or between a student and the faculty or lecturer during a class session.

Publication without permission of the instructor is prohibited. To “publish” means to share, transmit, circulate, distribute, or provide access to a recording, regardless of format or medium, to another person (or persons), including but not limited to another student within the same class section. Additionally, a recording, or transcript of a recording, is considered published if it is posted on or uploaded to, in whole or in part, any media platform, including but not limited to social media, book, magazine, newspaper, leaflet, or third party note/tutoring services. A student who publishes a recording without written consent may be subject to a civil cause of action instituted by a person injured by the publication and/or discipline under UF Regulation 4.040 Student.

10. Students Requiring Accommodation

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

11. UF Evaluations Process

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 <https://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 <https://ufl.bluera.com/ufl/>. Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results/>.

12. University Honesty Policy

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-conduct-honor-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.

13. 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.

14. The Writing Studio

The writing studio is committed to helping University of Florida students meet their academic and professional goals by becoming better writers. Visit the writing studio online at <http://writing.ufl.edu/writing-studio/> or in 2215 Turlington Hall for one-on-one consultations and workshops.