

IDS 2935 Becoming Black

QUEST 1

I. Course Information

Quest 1 Theme: Identity

Fall 2021

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

Location: FLG 0220

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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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 classes, nationalities, ethnicities, gender, religions, and sexual orientations. How to account and analyze the experience of a variety of people of African descent being reduced to their black bodies within the West? The class is organized around specific issues about black identities. It addresses blackness as a historically western idea of otherness that produced over time a variety of discourses justifying white 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 western hegemonic discourses on race and social hierarchies. The class engages with blackness as an imposed category that alters national, ethnic, religious, gender, and sexual identities for African immigrants in America and elsewhere. It also engages with contrasts and differences: are there contrasted ways to engage with race and blackness around the globe? What makes the American experiences different from the European and the African experiences? On materials drawn from the humanities including paintings, photography, ethnographies, memoirs, essays, novels, films and documentaries, the class engages with the meaning of being black in contemporary western democracies, analyzing the forms of activism, dominant narratives and counter-narratives produced on the subject of black identity (ies).

Learning Objectives

- Reflect on the ways race relations and 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 prejudice?
- Understand how migration and globalization processes affect the discourse on blackness?
- Enrich and consolidate knowledge about race and blackness through selected readings and material used in class and assignments.

Required & Recommended Course Materials (to purchase/rent)

There are two required texts:

- Michelle Wright (2004). *Becoming Black: Creating Identity in the African Diaspora*. Duke University Press
- 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

II. Coursework & Schedule

1. List of Graded Work

Assignment	Description	Requirements	Points
Response papers	Four response papers are required. The response paper should demonstrate how students critically engage with the reading material. Instructors will	400 words	20

	<p>give students the opportunity to choose among selected readings. One of the response papers will address the experiential learning opportunities. The response papers do not count towards the 2000 words.</p>		
Essays	<p>Two essays are required. For each essay, students are expected to read two articles on the assigned topic and use further suggested materials to critically analyze the topic. The essays count towards the 2000 words.</p>		
	<p>Essay 1: The first one is an analytical essay. It will be on the evolving nature of racial categories by evaluating the history of race as a social construct in different places and epochs.</p>	1000 words	15
	<p>Essay 2: The second essay will be on blackness and contemporary experiences of mobility.</p>	1000 words	15
Final project	<p>A final project, which is a self-reflection, is required for this class. Students will be asked to reflect on contemporary issues related to blackness and race in America. 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, a poster or an essay. Students will receive feedback on the final writing assignment a week after submission.</p>		35
Weekly questions	<p>Submit three questions on the reading material or on the weekly topic addressed in class. These questions will need to be submitted at the beginning of each week. Instructors will use the questions to facilitate the discussions.</p>		5
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</p>		10

	will be subdivided into small discussion group (4 to 5 students per group).		
Total			100

Course Schedule

Date	Activity	Topic/Assignment (Question/Subject)	Assigned Work Due
	Topic	Presentation of the course and Syllabus overview Conceptualizing race: The Invention of the Black Other	
	Summary	How race relations and blackness have been framed in Western discourses? And how the idea and ideologies about race and blackness have evolved over time? The reading material include literature, philosophy, history and anthropology.	
	Readings/Works	Michelle Wright (2004). <i>Becoming Black: Creating Identity in the African Diaspora</i> . Introduction, pp. 1-26. Herodotus: <i>The histories</i> 2.104, 1 page. Montaigne “Of cannibals” (1580) 16 pages.	
	Assignment	Submit three questions on reading material.	Submit on canvas by Sunday at 11:59pm
	Topic	Conceptualizing Race: sensibilities and the Black Other	
	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/	

Date	Activity	Topic/Assignment (Question/Subject)	Assigned Work Due
		Richard McMahon (2018). "The history of transdisciplinary race classification: methods, politics and institutions, 1840s–1940s." <i>BJHS</i> 51(1): 41–67, March 2018.	
	Assignment	Watch documentary Human Zoos: https://www.youtube.com/watch?v=-SFMxa2IYU0 (55 minutes) Submit response paper on the documentary on Human Zoos.	Submit on canvas by Sunday at 11:59 pm
	Topic	Human condition, race relations and white superiority	
	Summary	How race shape individual and collective identities? Renewed prejudices, presence or absence of the black subject and white superiority The reading material include anthropology, literature and cultural studies	
	Readings/Works	Michelle Wright (2004). <i>Becoming Black: creating Identity in African Diaspora</i> . Chapter 1, pp. 27-65. Jan Pieterse "Popular types" in <i>White and Black</i> Yale University Press, 1992, pp. 152-166	
	Assignment	Submit three questions on Pieterse's chapter.	Submit on Canvas by Sunday at 11.59pm
	Topic	Black intellectuals encounters and intercultural exchanges: black subjectivity, artistic production and mediation	
	Summary	How Black intellectuals and artists reacted to racial prejudice? Analyze the contradictions between the ideals of Western modernity and establishment and perpetuation of racial systems. WW1 and WW2, human condition and the demystification of white superiority.	

Date	Activity	Topic/Assignment (Question/Subject)	Assigned Work Due
		Can the negritude movement in Paris considered the first transnational and transcultural movement to respond to racial categorizations? The reading material include poetry, anthropology, history, literature.	
	Readings/Works	Michelle Wright (2004). <i>Becoming Black: creating Identity in African Diaspora</i> . Chapter 2, pp. 66-110.	
	Assignment	Watch documentary on Josephine Baker: https://www.youtube.com/watch?v=VX-4xb3-LVI&list=LLEQm8zNOKs6AnKrMqZcymwQ&index=149 (46 minutes)	
	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.	
	Assignment	Visit of the Zola Neale Hurston archive at UF library (Zola Neale Hurston's letters). Submit the second response paper on the archive and supplementary material	Submit on Canvas by Sunday at 11:59pm
	Topic	"Black subjects matter": Fanon and the postcolonial black subject	
	Summary	How does White domination shape Black consciousness? Confronting White domination and Black consciousness. Understand the contradictions evoked by Fanon in the attempt to affirm black subjectivity through the assimilation to	

Date	Activity	Topic/Assignment (Question/Subject)	Assigned Work Due
		western modernity. The reading material include literature, psychology, philosophy, and anthropology	
	Readings/Works	Michelle Wright (2004). <i>Becoming Black: creating Identity in African Diaspora</i> . Chapter 3, pp. 111-135. Frantz Fanon: Chapter 5 “The lived experience of the Black man” in <i>Black Skin White Masks</i> , 1952, pp 89-119.	
	Assignment	Essay 1 on Black subjectivity and cultural production due	Essay 1 to be Submitted on canvas on Sunday at 11:59pm
	Topic	Biracialism, new identities and subjectivities in 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 have to confront?	
	Readings/Works	Michelle Wright (2004). <i>Becoming black: Creating Identity in the African Diaspora</i> . Chapter 5, 183-227. The reading material include anthropology, popular culture, and film.	
	Assignment	Watch Spike Lee’s <i>Jungle Fever</i> and submit three questions on the film. (132 minutes)	Submit on canvas by Sunday at 11:59pm.

Date	Activity	Topic/Assignment (Question/Subject)	Assigned Work Due
	Topic	Gender and the new female black subjectivity	
	Summary	How do Feminists Black writers rethink race? Bring forth the voices of leading female black subjects confronting the masculine framing of blackness. Identify commonalities with biracial narratives	
	Readings/Works	Michelle Wright (2004). <i>Becoming Black: creating Identity in African Diaspora</i> . Duke University Press. Chapter 4, pp. 136-182. Introduction and chapter “Black women and feminism” The reading material include literature, anthropology, ethnic and cultural studies.	
	Assignment	Submit the third response on Gender and Black Feminism	Submit on canvas by Sunday at 11:59pm.
	Topic	Being and Becoming Black in Europe	
	Summary	How did migration and mobility produce new ways of thinking blackness and new forms of activism? Explore the experience of being and becoming black in Europe for various people of African descent.	
	Readings/Works	George Hutchinson “American Transnationalism and the Romance of Race.” <i>American Studies</i> , 2010, Vol. 55, No. 4, pp. 687-697. Michelle Smith (2006). “Blackening Europe/Europeanizing Blackness: Theorizing the Black Presence in Europe.” <i>Contemporary European History</i> , 15, 3 (2006), pp. 423–439 The reading material include history, literature and anthropology.	
	Assignment	Watch Fatou Niang’s <i>Mariannes Noires</i> (77 minutes) Start thinking of the final project	

Date	Activity	Topic/Assignment (Question/Subject)	Assigned Work Due
	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	Visit the UF Black Greek Organizations garden (UF campus). Write the fourth response paper on the visit. Communicate to the instructors topics of the final project	Submit to canvas by Sunday at 11:59pm
	Topic	“Telling stories” and writing the contemporary Black experience in America.	
	Summary	How telling stories participate in the construction of race relations? 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) The reading material include literature (novel), sociology, and anthropology	
	Assignment	Essay 2 on Becoming Black, Migration, and new Black Subjectivities Discuss with the instructors the final project, the content and the presentation.	Submit to canvas by Sunday at 11:59pm
	Topic	Transnational Connections around Blackness	
	Summary	How globalization processes affect the discourse on blackness?	

Date	Activity	Topic/Assignment (Question/Subject)	Assigned Work Due
		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.	
	Assignment	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. 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	
	Topic	Being Black in America today	
	Summary	What does it mean to be or to become black in America today? Understand whether there are new ways and forms to address issues related to being black in America today.	
	Readings/Works	Ta-Nehisi Coates, <i>We were eight years in power</i> , chapter "My president was black", pp. 293-339. The reading material include anthropology and cultural studies	
	Assignment	Finalize your project to be presented in the next two weeks	
	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.	
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ate	Activity	Topic/Assignment (Question/Subject)	Assigned Work Due
		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	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

	sessions, identify and use important concepts. Ability to relate to topics covered. Shares additional references when possible.		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	Documents make only weak generalizations, providing

	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.	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		C	74 – 76%
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	possible points			
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.

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 students with a foundation in the history, key concepts, principles, theory, and theory or methodologies used within a discipline or the field 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 analyze the key biases and influences on 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	Examine responses to blackness in varied cultural productions from the US, Europe and Africa. Contrast	Attend seminars; visit sites, doing archival research and take part into activities.

	complements classroom work.	with how local responses to blackness are addressed.	
esses emphasize clear ve analysis and ssues and problems ple 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.

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	Develop and present clear and effective	Develop and present analysis and responses	Class participation, response papers, essays

	and reasoning clearly and effectively.	responses to essential questions in oral and written forms as appropriate to the relevant humanities disciplines incorporated into the course.	to the construction and representation of blackness and race	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.

Diversity Objectives and SLOs (Optional)

Diversity Objectives è	This Course's Objectives Students will be able to	Objectives will be Accomplished By:
engage with diversity as a concept related to human beings and their intersections, such as (limited to) race, gender identity, 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.
Critically analyze and evaluate how social inequities are constructed and	Critically analyze and evaluate how blackness and race have been constructed,	Readings and analyses, class discussions, site visits, talks and seminars, response

opportunities and constraints US population.	developed and disputed. Comparative approach seeks to understand commonalities and differences in the US, Europe and Africa	papers, essays and final project.
analyze and reflect on the ways cultures and beliefs mediate their other people's understandings of s and an increasingly diverse y.	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.

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	Analyze and evaluate how blackness and race are constructed and affect the	Readings and analyses, class discussions, site visits, talks and seminars, response papers,

	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.	opportunities and constraints of different groups in the US, Europe and Africa. Identify and understand how blackness and race are negotiated, contested and mediated.	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.