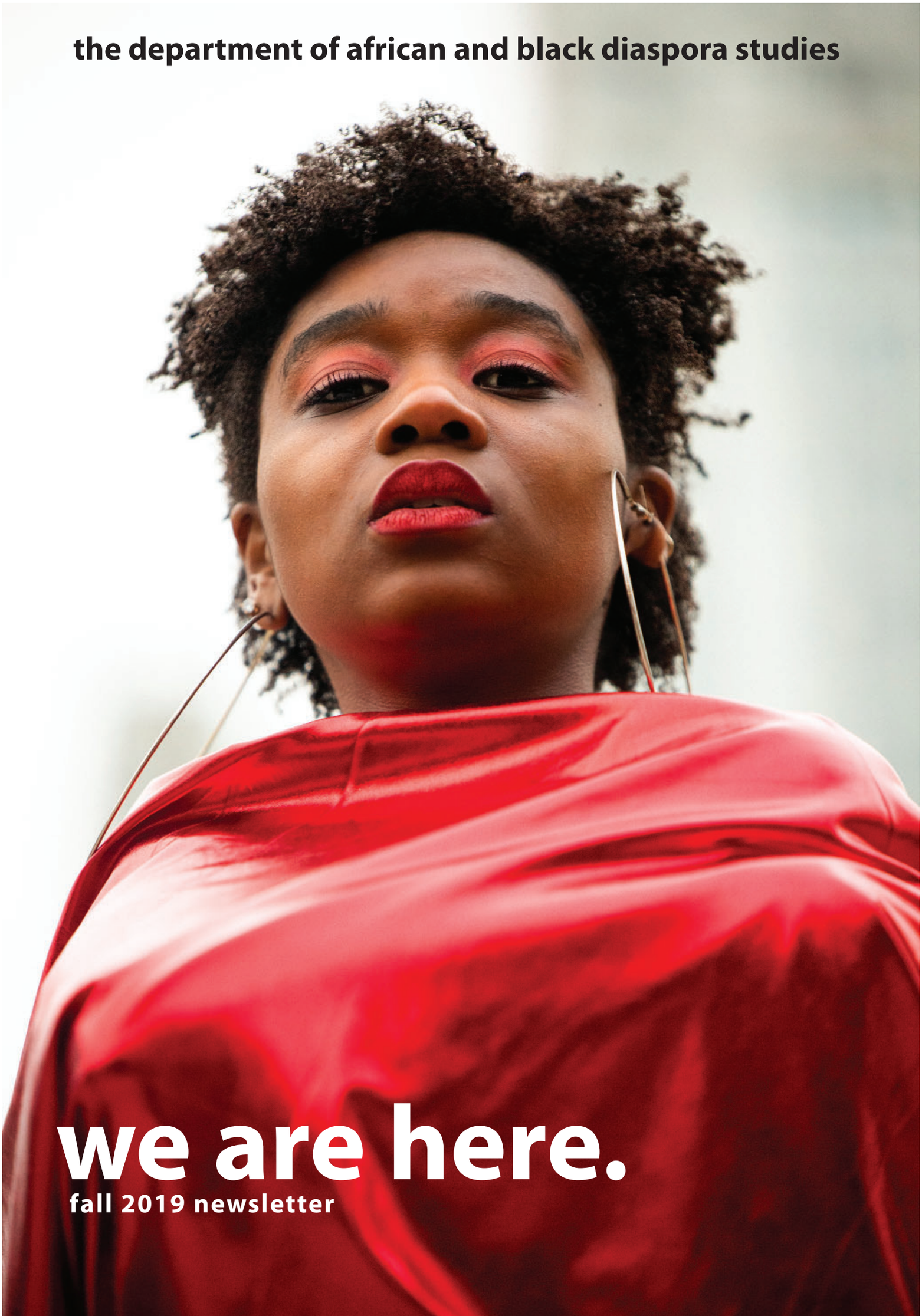
the department of african and black diaspora studies



we are here.

fall 2019 newsletter

DIASPORA

DI-AS-PO-RA / NOUN: A DISPERSION OF A PEOPLE, LANGUAGE, OR CULTURE THAT WAS FORMERLY CONCENTRATED IN ONE PLACE; TO SCATTER, TO DISPLACE, TO LIVE IN SEPARATED COMMUNITIES.

BLACK THOUGHT AND THE BLACK MIND.

We recognize the paradox in which white supremacy has placed us. If we stand stagnant, its oppressive forces will continue forever. And if we resist by pursuing enlightenment and discovering our true, beautiful Black selves, we are made vulnerable.
We choose to fight anyways.

A Message from the Department Chair:

Welcome to the Fall 2019 issue of We Are Here.

This latest issue of the Department of African and Black Diaspora Studies (ABD) newsletter once again will introduce you to the varied ideas and talents of ABD majors and minors.

This term, ABD brought to DePaul the powerful words and presence of Ruth Wilson Gilmore, noted scholar-activist. Dr. Gilmore spoke to a capacity crowd of 300 people about her work towards prison abolition and the transformative effects of abolition work. In this issue, you'll find a reflection by one of our ABD majors on that event and Wilson's talk along with poetry, artwork, personal reflections, and more.

Thanks to the editorial team of Isaiah Easter and ShelLynn Beasley for their work putting together this issue of the newsletter. Thanks also to Farrad DeBerry and Cary Lovett for their logistical assistance.

To all students, if you are interested in supporting Black Diaspora studies at DePaul, consider majoring, double-majoring, or minoring in ABD. (See page 11 for more information). Either way, we look forward to seeing you in ABD classes during the winter and spring. Good luck with finals!

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COVER PHOTO TAKEN BY
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ISAIAH EASTER

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SHELLYNN BEASLEY

PRINTED BY
CARY LOVETT

ADDITIONAL SUPPORT
FARRAD DEBERRY

African and Black Diaspora Studies

ENVISIONING *ABOLITION*

WITH RUTH WILSON GILMORE

by Mari Oliver

On Monday, October 21st, writer, professor, and activist, Ruth Wilson Gilmore spoke to almost 300 students and faculty at Cortelyou Commons at a talk called "Envisioning Abolition." Dr. Gilmore, who considers herself to be a prison abolitionist, spoke about mass incarceration of people of color and the prison boom around the United States but specifically in California. California, which for twenty-three years has opened a new prison every year, is the center of her book, *Golden Gulag: Prisons, Surplus, Crisis, and Opposition in Globalizing California.*

Before the event, I knew that in California prisons, African-Americans made up the majority of inmates. What I didn't know was that in California, seventy percent of people out on parole are likely to be sent back to prison again for six to twelve months, resulting in people losing housing and employment among other things. Issues with the criminal justice system in California don't just stop at mass incarceration though, and as Dr. Gilmore noted, three issues with the criminal justice system in California are prisons, police, and pesticides.

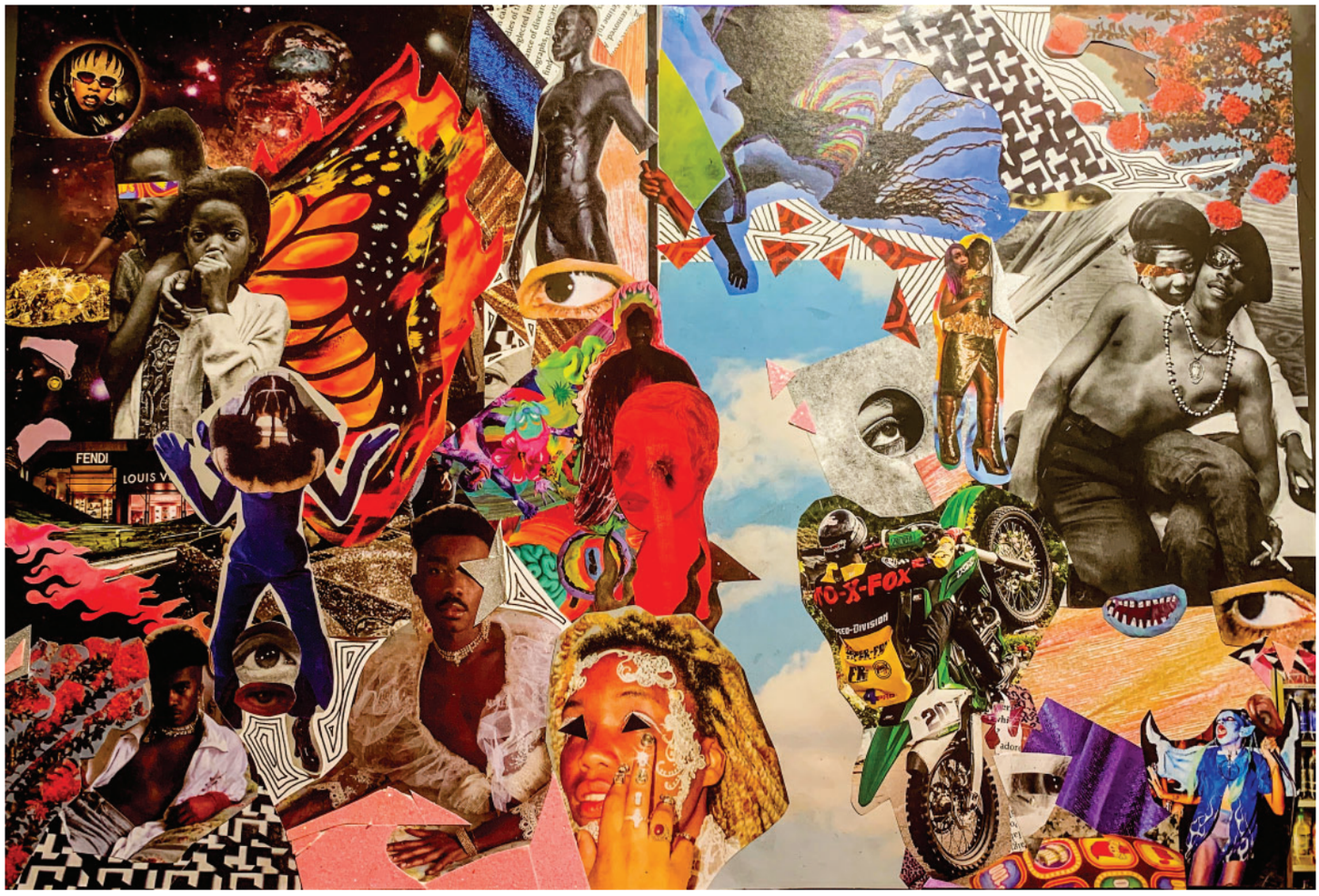
What stood out to me the most during Gilmore's talk was how many other issues abolition work deals with besides mass incarceration and racism in the criminal justice system. We are all aware of the issues that plague the criminal justice system in the United States, but as Dr. Gilmore noted, these problems don't just stop at mass incarceration, long prison sentences, and racism. Gilmore discussed how a group of mothers she was working with in California realized that their children were at a higher risk of being criminalized because all of their children were struggling to get an education. The reason behind it was simple. Their children were missing school because they were constantly sick due to asthma. This got them questioning why one in four children in California has asthma, and why children are dying from a condition that hasn't been fatal in decades? The mothers, with the help of Dr. Gilmore, concluded that pesticides being used in predominantly black and brown communities were causing higher rates of asthma in children. This combined with less adequate housing in predominantly African-American areas, resulted in higher rates of asthma. Since Dr. Gilmore's talk, this story has really stuck with me because it not only demonstrates inequality in African-American communities, but it also shows the great lengths people will go to fight injustice.

This fight was also demonstrated in a men's prison in California, where inmates went on two hunger strikes to demand better living conditions. Inmates there spent twenty-three hours a day in a cell smaller than a bathroom, with no human contact. All they wanted were three things: better conditions, more contact with their families, and alternatives to release besides snitch, parole, or die. This really stuck with me because although Dr. Gilmore spent a majority of the discussion focusing on prisons in California, issues with mass incarceration and racism in the criminal justice system are everywhere, even here in Chicago.

After Dr. Gilmore's talk, I left with a feeling of inspiration and a sense of purpose. I've always known I wanted to go to law school and somehow get involved in bettering the criminal justice system, but as a student, I felt like there was nothing I could do until I began my career. She made me realize that I was wrong, and even things like volunteering with local organizations or working to get questions about criminal status removed from school and work applications does help the fight, no matter how small the action seems to be. Ruth Wilson Gilmore helped me realize that there is so much work that still needs to be done, and it's up to us to help create the change we want to see.

‘MIND Y(OUR)S’

by Maici Williams



Collage on Bristol sketchpad paper, 18 by 11 inches

I created this work, by compiling patterns and images of Black people I found featured in magazines, and used Elmer’s glue to adhere the images to sketchpad paper. I drew designs in some spaces to establish balance, although in some areas, it is overshadowed by the intense colors and patterns. I hoped the liveliness of these patterns would offer a glimpse into the mind of a Black person. Specifically, how they navigate their personal life and the world around them. In all this ruckus, I placed Black figures throughout the composition to represent the number of mental factors that create a headspace of disarray for the Black community. I sought to add a wide variety of Black people to represent the diversity of our lived experiences.

I worked to evoke a sense of energy and chaos that is commonly experienced across the Black diaspora. I reflected on the complexity of our lived experiences, and how they necessitate adaptability, like shapeshifting, to survive. This shapeshifting influences the many ways in which we express ourselves, especially informing the way we think. Hence, the name of this work ‘Mind Y(our)s,’ a play on the phrase “mind yours” that is -- used in our community towards someone who should mind their business. I was inspired to use this title format from a discussion in Professor Kohli’s class, where he explained how poet Amiri Baraka broke down larger words into smaller words to stress their significance. Here, the ‘ours’ in ‘yours’ emphasizes the notion that we are all connected; what affects one often affects another and potentially affects the entire community.

BLACKMemento

by Isaiah Easter

You will be alright
The days you have are numbered but you will be alright.

The pain you feel is not temporary
The ache you have is long-lasting
The tears you cry are overflowing
You wlll be alright

Your ignorance cannot save you
Your wisdom may harm you
Your life and your love are never safe
But you will be alright

You will shine
You will gleam
You will rise

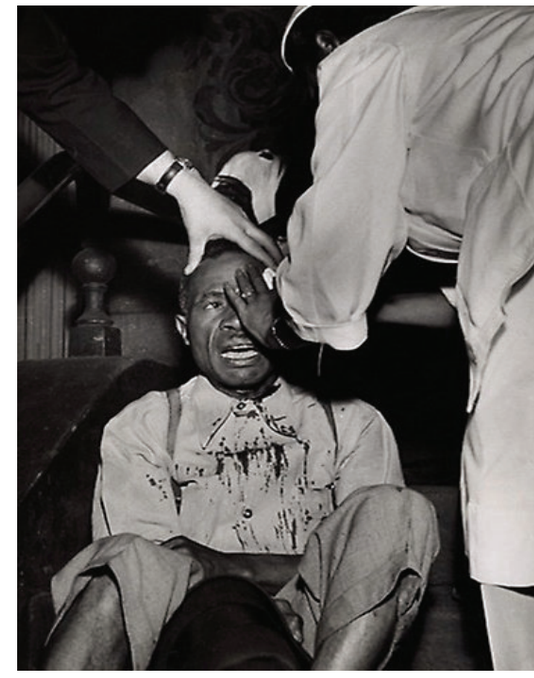
To fall again

Even still
You will be alright

You have to be

Freedom made us NUTS!

by ShellLynn Beasley



Aggressive. Hostile. Insane. Angry. All of these words have been used to describe Blackness. Fear-based stereotypes, work to prepare Black men and women for their roles as lower service sector employees, domestic laborers, or fillers in the prison industrial complex. These stereotypes are used to justify police brutality, mass incarceration, inadequate education, etc. In order to understand how these racist stereotypes were created and circulated one must study the history of race science in relation to institutions such as the American Psychiatric Association and how they work together to define and restrain Blackness. Rooted in eugenics, the practice of diagnosing primarily Black freedom fighters with schizophrenia in the 1960s was used to perpetuate the idea that Black people are not fit to be free by racializing and gendering insanity.

Labeling Black people as mentally ill as a means to control Blackness began during Slavery when Black people opposed enslavement such as running away or working slowly. These forms of resistance were labeled by the white psychiatric society as a mental illness because Black people were considered property and unable to express agency. "Drapetomia", for example, is the disease-causing enslaved people to run away and "Dysaethesia Aethiopica" is characterized as the state of being dull. The creation of these diseases defined Black people as Slaves justifying the exploitation of their labor and maintaining the idea that Black people unfit for freedom.

Leading scholars and psychiatrists continued the "unfit for freedom" narrative during the Civil Rights Movement. Before the 1960s Schizophrenia was classified as a primarily white woman's disease. It was understood as unharmful and defined by Psychology journals as "emotional disharmony" that affected "mothers, native-born Americans, or immigrants of white European ancestry." At the beginning of the 1960s, schizophrenia became synonymous with rage and targeted Black Power groups like the Black Panthers or the Nation of Islam. There was a common narrative that if Black people listened to activists such as Malcolm X, or anyone resisting white society, they would begin to show threatening symptoms to themselves as well as the white society.

> "INSTITUTIONAL RACISM IS LESS OVERT, FAR MORE SUBTLE, LESS IDENTIFIABLE IN TERMS OF SPECIFIC INDIVIDUALS COMMITTING THE ACTS, BUT IS NO LESS DESTRUCTIVE OF HUMAN LIFE"
> STOKELY CARMICHAEL

The eugenics movement began in the U.S. in the 20th century with the goals to "improve" human society by controlling reproduction and to justify the enslavement of Black people. To create the best society, only white cis heterosexual able-bodied men could reproduce. The eugenics movement set out to intentionally exclude Black people by using race-based science to prove that Black people were less intelligent, less adequate, and far less developed than white people. Some scientists even argued that Black people were of a different species. By having scientific proof that an entire race is less than it is easier to exploit, oppress, and control them. A powerful way to control Black people in the 20th century is to incarcerate them or force them into psych wards. The increase of schizophrenia diagnosis is a clear example of the desire to control and limit Blackness.

It is extremely important to understand this history today as Black people are five times more likely to be imprisoned than white people. Black students are more likely to be sent to the principal's office for threat or disrespect. Fear-based stereotypes about Black people continue to be proposed and there is an overall lack of accountability from institutions about the way they treat and respond to Blackness. At the same time, Black people who experience mental illness are subjected to brutality because of the assumption that they are inherently dangerous and must be constrained.

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Study AbroadJournal

BRAND NEW EYES FROM BERLIN

By Kaitlen Crawford

This summer, I was accepted into the study abroad program in Germany to explore the relationship between Law and Social Justice. In Berlin, I witnessed the politics of race and migration. Most recently, the influx of Syrian refugees had exposed a hierarchy in the distribution of resources by the German government. I was able to connect with We Are Born Free, a non-governmental organization (NGO) that worked directly with groups that were marginalized by new Asylum and safe to return policies. From this collaboration, I gained a new perspective on the refugee crisis and freedom of movement.

From an American point of view, Germany is one of the most welcoming countries for refugees in the entire world. In my eyes, Germany was a model for how we should solve the refugee crisis. However, the mass acceptance of people came with many conditions that stratified placement of refugees based on race and socioeconomic status. Our media had failed to publicize the refugee camps in Germany that held mostly African and South Asian immigrants in horrific conditions for years before their asylum hearings. I was able to meet survivors of this dehumanizing system through We Are Born Free.

The organization is led by diasporic people with refugee status and a strong belief in freedom of movement as a universal right. We Are Born Free emerged from the two year occupation protest in a public park called Orianenplatz (Oplatz). Their encampment brought visibility to the larger pro-immigration movement that swept Europe in the early part of this decade. Two leaders of the organization gave my peers and me a tour of Oplatz and the surrounding neighborhood. Not only was I able to see a significant site of their movement, but I also saw a more heavily concentrated area of black and brown people, which was more than what I had seen the whole time I had been in Berlin. However, the comfort of being around my own race quickly faded. Oplatz showed that segregation is not just a phenomenon of American apartheid. In Berlin, these marginalized people were primarily individuals from African countries. On the other hand, Syrian refugees, seen as closer to German whiteness, were the ones that received the resources that are praised in World News Reports. From the tour with We Are Born Free, it became apparent the ways in which systemic racism and anti-blackness have played a fundamental role in the distribution of services to immigrants.

These conversations and observations had to be put into writing, as a part of a collaboration with the NGO. However, it felt invasive to work with such a dynamic organization for the short month I had with them. This is because I was aware that their work is not just for a cause, but for themselves. Many of them still had refugee status and were at odds with the law by participating in such an activist movement. They were survivors of an oppressive system, and we are not entitled to their stories. It was my group's responsibility to tell their stories with accuracy and care. For the two community leaders who were able to find the time to interview, my group and I were more than appreciative.

One man was a former Catholic art student from Uganda. He had traveled to Italy then Germany to study in museums and cathedrals, until his visa expired. When he went to get it renewed, they mistook him as a refugee. The German government placed him in a refugee camp, until he left to protest for refugee rights, in Berlin. He then helped form We Are Born Free to spread his belief in the right to move freely, especially when an individual's humanity is not being respected. The other woman was an author and educator from India, who had recently gained citizenship status in another European country. She knew the power in her and many other refugees' stories, despite their absence in mainstream media. She is currently in the process of writing about the experience of immigrants in Berlin. Both of these individuals, by continuing to participate in their respective fields through activism, are breaking the single-story narrative that painted refugees as people escaping turmoil and taking resources.

From these personal interactions with the NGO members, I was able to better understand the needs and desires of people who migrate. Specifically, We Are Born Free, as an organization, is working toward humanizing the refugee story to achieve their political goals of free movement across country lines. I have been encouraged to fight for a world where an individual escaping war or economic hardship can find a country that offers them the right to learn the language, pursue an education at all levels, and find job opportunities to build a sustainable life. Unfortunately, American mainstream media does not give attention to these solutions because victimization and violence makes for 'good TV.' But, we all have the ability to filter out what we see on TV and on our timelines by placing ourselves in their shoes. What would we miss if we had to leave our homes? How would we like people to treat our stories?

Hopefully, a discourse around refugee rights may spark a change in how we approach all people in need from abroad to at home. I know that I have left Berlin with new eyes. I can now clearly see a path to a career that values social justice. It is empowering to know that my passions can be professional. As a future lawyer, I do not just have to carry briefcases and read and write all day. I can choose to be compassionate and use the courts as a storytelling tool. I am inspired and overflowing with gratitude that I was afforded the opportunity to connect with people from all over the world, who opened my eyes to how I can better value humanity in my daily life and future profession.

A *WIN* FOR BLACK CREATIVES?

The Opening of Tyler Perry Studios amid Calls for Diversity in Film

By Timisha Ivie

ON October 5th, Tyler Perry made history as the first Black man to own a major movie studio in the United States with the grand opening of Tyler Perry Studios in South Atlanta. A host of celebrities, including Oprah Winfrey, Beyoncé, and Ava Duvernay among others, gathered to celebrate the momentous occasion. In June, during his acceptance speech at the BET Awards, Perry proudly proclaimed the space to be a step forward for Black creatives, particularly in light of claims of discriminatory practices and social media campaigns like #OscarsSoWhite. The film and TV mogul also used his speech to advocate for Black ownership rather than to fight for a "seat at the table" with white owned studios.

The 330 acre lot now home to Perry's creative endeavors once served as a confederate army base known as Fort McPherson during the Civil War—a powerful example of reclamation of oppressive institutions. The campus is now home to multiple backlots and twelve sound studios named after Black pioneers in film and television to honor their legacy (McKenzie 2019). Although the formal opening of Tyler Perry Studios certainly signifies a much needed change in the film industry, there has also been much conversation about predatory practices on Perry's behalf which ultimately paved the way for the studio's inception.

As early as 2008, Perry was faced with complaints of "unfair labor practices" by the Writers Guild of America, West when he elected to fire four Black screenwriters on the basis of attempting to unionize after initially being hired to work on the hit TV series House of Payne. In charges taken up with the National Labor Relations Board, The Guild and four writers in question also alleged that Perry, despite the enormous success of the show, refused to sign WGA contracts that ensured access to pensions, healthcare, and residuals (Finke 2008).

In 2015, the Screen Actors Guild-American Federation of Television and Radio Artists (SAG-AFTRA) and Actors' Equity Association decided to boycott the release of the film Madea on the Run, citing that Perry opted not to sign a union contract with the Actors' Equity Association. In light of Perry's decision, the union forbade members from continuing their efforts on the production of the film. Perry was also placed on the association's "Do Not Work" list—on which he still remains in 2019 (Johnson 2018).

It is evident that the opening of Tyler Perry Studios will go on to have lasting historical significance within the Black community and beyond, however, the predatory means by which the studio came into fruition must be examined. With allegations like those of 2008 and 2015 in mind, one must ask if Black creatives will actually benefit? Or are we simply witnessing the recreation of oppressive structures already present within the white dominated film industry?

AND WE SIMPLY WITNESSING THE RECREATION OF OPPRESIVE STRUCTURES ALREADY PRESENT WITH THE WHITE DOMINATED FILM INDUSTRY?

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FALL READING RECOMMENDATIONS *from ABD Professors*

Dr. Evan Poe Johnson

(H)afrocentric Comics: Volumes 1-4

by Juliana "Jewels" Smith

Juliana "Jewels" Smith's *(H)afrocentric Comics: Volumes 1-4* is basically Black Twitter in comic book form. In short order, it manages to take on topics as diverse as gentrification, hipster culture, patriarchy, and heteronormativity. Filled with humor, whimsy, and political satire, the graphic novel is a bold look at the material and culture concerns impacting young Black millennials.

Dr. Julie Moody Freeman

Eloquent Rage: A Black Feminist Discovers Her Superpower

by Brittney Cooper

Eloquent Rage: A Black Feminist Discovers Her Superpower by Brittney Cooper. Eloquent rage keeps us all honest and accountable. It reminds women that they don't have to settle for less. This book argues that ultimately feminism, friendship, and faith in one's own superpowers are all we really need to turn things right side up again.

Dr. Chernoh Sesay

Njinga of Angola: Africa's Warrior Queen

by Linda M. Heywood

Linda M. Heywood, *Njinga of Angola: Africa's Warrior Queen* (Cambridge: Harvard University Press, 2017). This study blends oral tradition and new archival work to present a crucial leader in pre-colonial western Central Africa, an Angolan, Queen Njinga, who was both diplomat and revolutionary in her relationships with Portuguese arrivals. This book reflects the growing number of recent studies that investigate the significance of pre-colonial African culture, history and politics for thinking about slavery, abolition, revolution and capitalism.

Dr. Lori Pierce

Medical Bondage

by Deirdre Cooper Owens

Medical Bondage covers how African Americans have been used as medical test subjects in a variety of settings but with a narrower focus on women's health and the history of gynecology. Over the course of several chapters she describes how enslaved African women were subjected to medical experimentation, but also how their folk knowledge and healing practices were both appropriated and ignored by White medical practitioners. She also tells the story of the "father" of American Gynecology, J. Marion Simms, the Alabama physician who perfected surgical techniques by experimenting on enslaved women.

Dr. Amor Kohli

Harlem Nocturne

by Farah Jasmine Griffin

Harlem Nocturne by Farah Jasmine Griffin (2013). In this book, Griffin discusses three famous-but-should-be-better-known Black women artists who lived in Harlem during the mid-20th century: the dancer/choreographer Pearl Primus, the novelist Ann Petry, and the composer/musician Mary Lou Williams. Griffin discusses the development of their artistic and political work in mid-century New York's exciting cultural scene. Each chapter focuses on one of the artists, putting their lives and work into accessible, but critical cultural-historical context. The book is especially important for the way it provides a vivid picture of Black cultural, artistic, and political work during the somewhat ignored period between the Harlem Renaissance and the Civil Rights Movement.

BLACK CLUBS ON CAMPUS

BLACK ARTIST NETWORK

We value the ideas that artists of color have to share with the world around them, and wish to provide a platform for them to explore their creativity to the fullest. To get involved with the club, attend critiques, visit musuems, write about affiliated art and artists or participate in group exhibitions please contact us.

@DEPAUL_BAN
BAN.DPU@GMAIL.COM

ROOTS TO ENDS

We seek to create a safe environment for individuals to celebrate and appreciate their roots and ends of their hair. This organization will provide a space for students of African descent, allowing them to have open dialogue and interactive learning about black hair. Through conversation around black hair, we can better combat discrimination and inequality while empowering the black diaspora.

@R2E_DEPAUL
PRESIDENT.OF.R2E@MAIL.DEPAUL.EDU

BLACK STUDENT UNION

The Black Student Union believes in developing a strong sense of community for black students on campus. We want our members to enjoy being a part of our organization and feel that they are contributing to it in everything that we do. The Black Student Union is a resource here for students and we provide our members with the necessary materials to excel within DePaul University.

@BSU_DPU
BSUSECRETARY.DPU@GMAIL.COM

FIND MORE STUDENT ORGS AT
DEHUB.CAMPUSGROUPS.COM

WHY ABD?

“a retelling and reconstruction of information that has been historically and systemically dismissed”

ABD is important to me because it balances a predominantly white education that I am exposed to with my Sociology major, with the rich interdisciplinary study of the art, history, philosophy, power, and importance of the African and Black Diaspora. Courses under the ABD umbrella are extremely significant to me because they appeal to my personal interests in black expression and history, shape my outlook as I work to become a high school teacher, and help to develop a framework for thinking about the world.
- Kaylan Agarwal, ABD Major

I existed. I found a voice that I didn't know I had. I was excited to read, write, and grow as a scholar … I gained a sense of identity, language, community, and pride during my course of study. I learned new ways to analyze literature and effectively communicate my thoughts.
- Camille Lester, ABD Alumni, 2014

The ABD major opened my eyes to many of the circumstances locally, nationally, and globally that affect not only the African American community, but all parts of the African and Black Diaspora.
-Gabrielle Howard, ABD Alumni, 2017

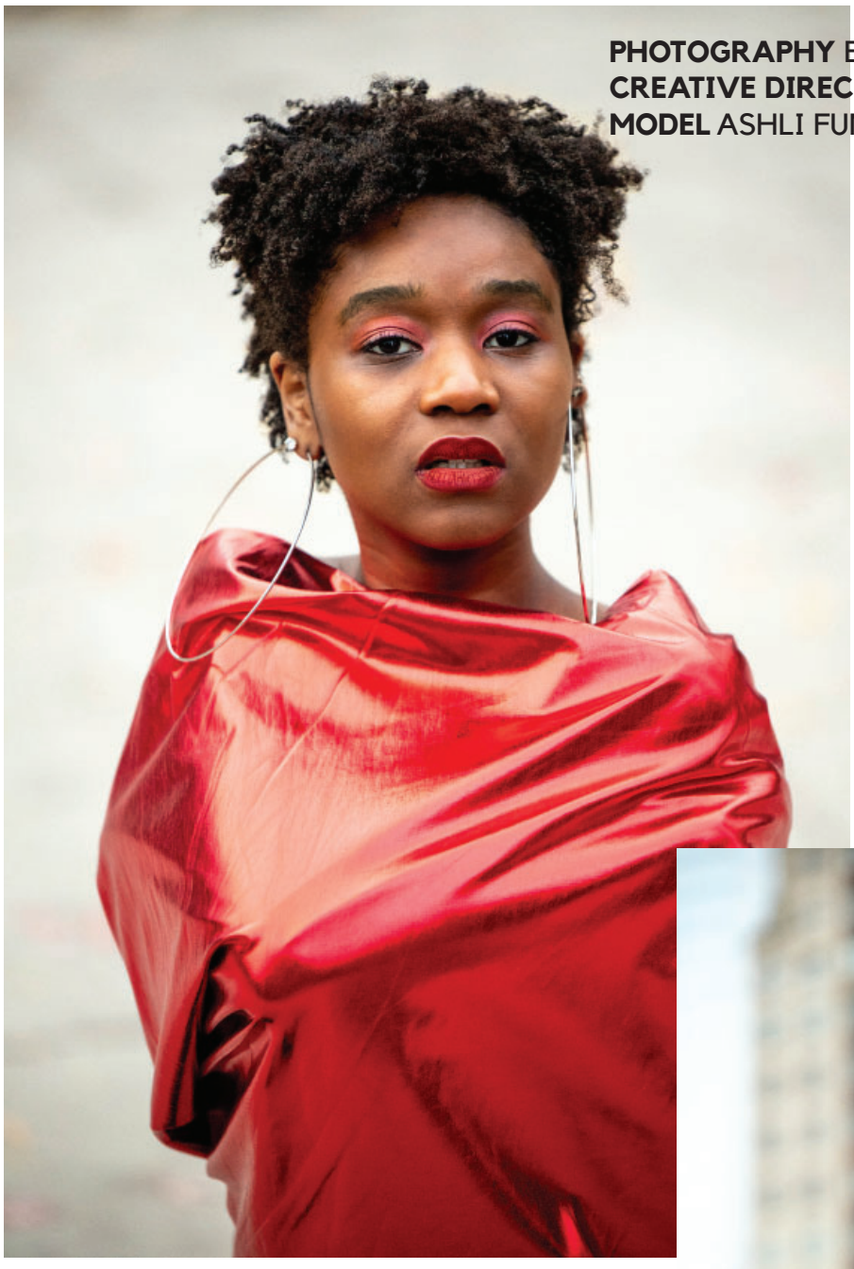
For my toolbox of knowledge, ABD has been a wrench I've used to better understand how blackness contributes to the history of the world. For far too long the stories and practices of black folk have been left unwritten and unspoken, but it is imperative to continue reinforcing the narratives and continued legacies of black history. I may not become an accountant solely with my ABD background, but we ABD majors have critically important skills on how to think, draw conclusions from conflict, and articulate an idea to a specific audience.
- Lela Gaye, ABD Major

I think that studying ABD is important and necessary, especially in today's political climate, as it is a topic that is underrepresented and important to most if not all of the scholarly discourse both nationally and internationally.
- Aneesah Shealey, ABD Major

African & Black Diaspora Studies is a retelling and reconstruction of information that has been historically and systemically dismissed, hidden, invalidated, and misconstrued. ABD provides students with the tools to create nuanced analyses of Black experiences throughout the diaspora.

The study of the African & Black diaspora encourages the critical analysis of histories that have regularly been trivialized. This is not just a study of oppression but an exploration of the complexities of Black culture and identity.

African & Black Diaspora studies is specifically important to my personal scholarship as I plan to work in the field of law, regularly educating Afro-descendant peoples on how the law affects them as the main targets of a systematically oppressive system. ABD gives me the tools to make a critical analysis of that system in order to reconstruct it from legal studies perspective.
-Kayla Arnett, ABD Major



PHOTOGRAPHY BLAKE BONAPARTE
CREATIVE DIRECTION JON BURNS & ISAIAH EASTER
MODEL ASHLI FUNCHES

holding our heads high

wrapped in the strains of supremacy

we persevere

BLACK THOUGHT AND THE BLACK MIND.

SUPPORT BLACK STUDIES!
MAJOR OR MINOR IN ABD

MAJOR (13 COURSES)

FOUR CORE CLASSES:

ABD 100: Intro to ABD
ABD 200: Africa
ABD 206: Afro-Caribbean and Latin America
ABD 208: African America

+ FOUR 300 LEVEL COURSES
+ FOUR ELECTIVES (200 LEVEL & ABOVE)
+ SENIOR CAPSTONE

MINOR (6 COURSES)

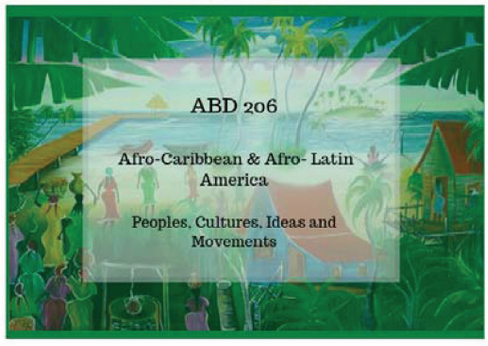
ONE CORE CLASS:

ABD 100: Intro to ABD

+ ABD 200: Africa
OR ABD 206: Afro-Caribbean and Latin America
OR ABD 208: African America
+ FOUR COURSES (In Consultation with an ABD Advisor)

Winter 2020 ABD Courses

The Department of African and Black Diaspora Studies
Winter 2020



Tuesdays & Thursdays 11:20AM - 12:50PM
LPC
Dr. Julie Moody-Freeman

Crosslisted with LST 207

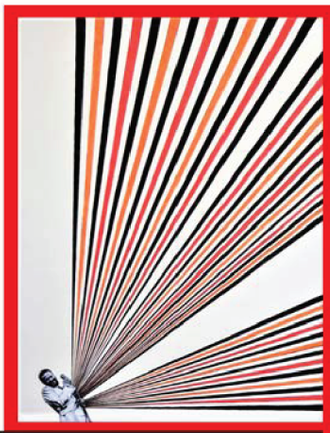
This course examines historical and cultural constructions of blackness in Latin America and the Caribbean. This class will explore the way racial projects intersect with gender, sexuality, and class issues. Students will learn how racial identities are constructed and interpreted in the Americas and the ways these identities have shaped Latin American and Caribbean cultures, politics, and societies. This course will explore these identities through an analysis of various topics such as colonization, slavery, independence struggles, neo-colonialism, revolution, social movements and others.

Counts as Social, Cultural, and Behavioral Inquiry Learning Domain

For more information, please contact abd@depaul.edu

The Department of African & Black Diaspora Studies - Winter 2020

ABD 240



INSTRUCTOR :
DR. AMOR KOHLI

ONLINE COURSE

BLACK MUSIC IN AMERICAN CULTURE.

This course will focus on the historical development, cultural significance, political commentary, and social effects of Black music in the U.S. from the 1960s to the 1980s. Beginning with the rise of R&B and Soul in the 1960s, the course will continue on to examine innovations such as funk, disco and the emergence of hip hop. It considers the aesthetics and themes of Black music and how they reflect the Black experience in the U.S. during the latter half of the 20th century, as well as the ways that the music, the themes, and the people evolved over that period.

Crosslisted with AMS 296 and AMS 297

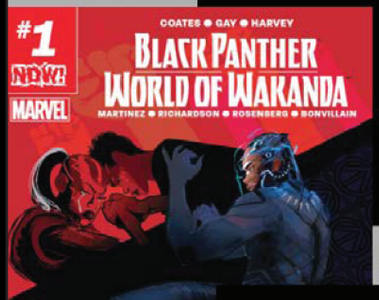
For more information, please contact The Department of African & Black Diaspora Studies at abd@depaul.edu

ABD 380

THE BLACK GRAPHIC NOVEL: CLASS, POWER, SEXUALITY

Mondays & Wednesdays
LPC
1:00 pm - 2:30 pm

Dr. Evan Poe Johnson
Winter 2020



For more information, please contact abd@depaul.edu

This course examines the key themes, ideas, and concerns within the contemporary production and reception of black comics (comic books, comic strips, graphic novels, etc.) We will explore themes including, but not limited to: sexuality, adaptation, nationalism, police brutality, afrofuturism, and the role of black superhero in mainstream culture. Throughout the quarter, students will read luminary and emerging black comic creators such as: Ta-Nehisi Coates, Roxane Gay, Nnedi Okorafor, John Jennings, Tee Franklin, Alitha Martinez and more.

Crosslisted with AMS 397, CES 410, and ENG 371

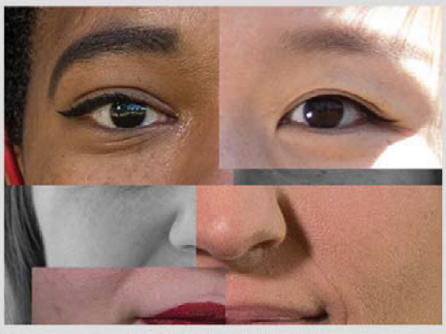
Winter 2020

The Department of African and Black Diaspora Studies

ABD 232

Mixed Race American Identity

Dr. Lori Pierce
Tuesdays & Thursdays 1:00 pm - 2:00 pm (LPC)



Crosslisted with AMS 297

This course will explore the history and lives of people who identify as biracial, multiracial, hapa, or mixed. We will investigate the concept of race as a problematic foundation for personal identity and the historical, social, and cultural context for the emergence of mixed race identity in the 21st century. We will examine interracial relationships between and among diverse ethnic groups and discuss topics such as the "one-drop rule," passing, trans-racial adoption, and colorism.

Counts as Social, Cultural, and Behavioral Inquiry Learning Domain
For more information, please contact abd@depaul.edu

Contact the Department of African & Black Diaspora Studies at
abd@depaul.edu

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